2026

SEPTEMBER



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 established the Los Angeles Film School Spotlight Academy in 2019 to honor its Graduates. 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.

The Los Angeles Film School celebrated its 25th anniversary in 2024.



CAMPUS, FACILITIES & EQUIPMENT

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, 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 online. Students can access online learning resource materials anytime and anywhere through their portal at connect.lafilm.edu.



BUILDING 1

6363 Sunset Boulevard
Hollywood, California 90028

The center of The Los Angeles Film School campus is the historic RCA Building at 6363 Sunset Boulevard. This Hollywood landmark was home to the recording studios where Elvis Presley, the Rolling Stones, the Grateful Dead, and scores of other musicians recorded some of their most memorable music. The building currently houses the Main Stage, the 7th and 9th floor studio spaces, an Audio and Film Dub Stage and Foley Stage, the 330-seat Main Theatre and Lobby, Information and Media Technology helpdesk, a collaboratorium meeting room and classrooms. The building is also home to several historic Echo Chambers, notable for the distinctive “RCA Sound” that became synonymous with high-quality audio production.



BUILDING 2

6353 Sunset Boulevard
Hollywood, California 90028

Adjacent to the RCA Building is the six-story building at 6353 Sunset, which was previously the home of the Klasky Csupo animation studio. This building houses the Chaplin Green Screen Stage, the Fellini Stage, the Hitchcock Stage, the Selma backlot, the B2 Theatre and Lobby, the Admissions Theatre, the Film Production Equipment Room, the library, and classrooms. The Los Angeles Film School’s main lobby is located here.



RECORDING SCHOOL

6690 Sunset Boulevard
Hollywood, California 90028

The Los Angeles Recording School is a division of The Los Angeles Film School. The Recording School building houses 14 recording studios, including two SSL Duality studios, two Foley/ADR suites, a Neve Genesys Black studio, an API 1608 Studio, two Avid S6 studios that allow mixing in surround and Dolby Atmos, and Music Production Studios. The building also houses classrooms and lecture halls.



IVAR THEATRE

1605 North Ivar Avenue
Hollywood, California 90028

The historic Ivar Theatre contains two performance spaces: a fully equipped 231-seat live event performance space and a smaller performance space in the rear of the building. These spaces are used for educational labs and special events throughout the academic year. These spaces have a rich history of hosting musical acts going back to the 1960s, including the Grateful Dead, Iron Butterfly, and the Mothers of Invention and more recently Machine Gun Kelly, T.I., and Post Malone.



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 by the California State Approving Agency for Veterans Education (CSAAVE), a division of the California Department of Veterans Affairs, to train veterans and eligible persons under Title 38 U.S. Code. 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.

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



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.

This catalog is effective September 1, 2026 – August 31, 2027.



CAMPUS DEGREE PROGRAMS

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

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

Animation, Bachelor of Science,
Game Art Concentration

Program Description & Objectives

The Bachelor of Science in Animation with a concentration in Game Art is designed to equip students with the knowledge and technical skills in 3D modeling, materials and textures, engine integration, and animation needed to pursue entry-level positions in the game industry, including prop artist, environment artist, character artist, and animator.

Students will also build other skills in peripheral media and complete online courses that will enhance their opportunities in related fields. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and provide tools that will help sustain a productive professional career in the computer animation and entertainment media industries.

Chronological Course Order by Month

ANIMATION – BACHELOR OF SCIENCE - GAME ART			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	SBS 100 Media and Culture	3
		CAN PD1 Animation Professional Development 1	1
2		SBS 113 Behavioral Science	3
3		CAN 101 Overview of Animation Production	3
		ENG 101 Foundations of Writing (online)	3
4		CAN 115 Cameras and Lights	3
5		CAN 110 Digital Painting	3
		SPC 214 Creative Communication (online)	3

ANIMATION – BACHELOR OF SCIENCE - GAME ART			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
6	Block Two	CAN 120 Surface Appearance	3
7		CAN 125 Modeling Fundamentals	3
		MAT 121 Quantitative Principles (online)	3
8		AVE 190 Digital Sculpting 1	3
9		AVE 130 Storyboarding	3
10		AVE 241 Fundamentals of Animation	3
		CAN PD2 Animation Professional Development 2	1
11	Block Three	AVE 320 Virtual Production 1	3
12		CAN 210 Look Development 1	3
13		AVE 100 The Fundamentals of Surface Anatomy	3
14		AVE 230 Character Rigging 1	3
15		CAN 215 Visual Scripting and Tool Development	4
16	Block Four	CAN 220 Look Development 2	3
		HUM 310 Art of Visual Narrative (online)	3
17		AVE 290 Visual Effects 1	3
18		CAN 330 Character Rigging 2	3
19		AVE 310 Visual Effects 2	4
20		AVE 200 Digital Sculpting 2	3
		HUM 323 Cultural Studies (online)	3
21		AVE 170 Art Creation for Games	4
22		AVE 385 Virtual Production 2	4
		ENG 326 Professional Writing (online)	3

ANIMATION – BACHELOR OF SCIENCE - GAME ART			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
23	Block Five	AVE 451 Project Management for Game Art	3
24		AGA 345 Game Art Production 1	4
25		AGA 346 Game Art Production 2	4
		CAN PD3 Animation Professional Development 3	1
26		CAN 480 Portfolio Preparation	3
		HUM 351 Comparative Mythology (online)	3
27		CAN 481 Portfolio Content Creation 1	3
28		CAN 482 Portfolio Content Creation 2	3
29		CAN 483 Portfolio Content Creation 3	3
		SBS 305 Leadership and Organizational Behavior (online)	3

Program Requirements

The Bachelor of Science in Animation with a concentration in Game Art degree program is 120 credit hours and 29 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Animation, Bachelor of Science,
Visual Effects Concentration

Program Description and Objectives

The Bachelor of Science in Animation with a concentration in Visual Effects is designed to provide students with a comprehensive understanding of how to create 2D and 3D visual effects and integrate them into a postproduction workflow for animated films. This degree program takes students through the entire production pipeline, from storyboarding, sketching, and modeling to character animation, special effects, and final compositing, making them well-rounded and versatile professionals.

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

Chronological Course Order by Month

ANIMATION – BACHELOR OF SCIENCE - VISUAL EFFECTS			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	SBS 100 Media and Culture	3
		CAN PD1 Animation Professional Development 1	1
2		SBS 113 Behavioral Science	3
3		CAN 101 Overview of Animation Production	3
		ENG 101 Foundations of Writing (online)	3
4		CAN 115 Cameras and Lights	3
5		CAN 110 Digital Painting	3
		SPC 214 Creative Communication (online)	3

ANIMATION – BACHELOR OF SCIENCE - VISUAL EFFECTS			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
6	Block Two	CAN 120 Surface Appearance	3
7		CAN 125 Modeling Fundamentals	3
		MAT 121 Quantitative Principles (online)	3
8		AVE 190 Digital Sculpting 1	3
9		AVE 130 Storyboarding	3
10		AVE 241 Fundamentals of Animation	3
		CAN PD2 Animation Professional Development 2	1
11	Block Three	AVE 320 Virtual Production 1	3
12		CAN 210 Look Development 1	3
13		AVE 100 The Fundamentals of Surface Anatomy	3
14		AVE 230 Character Rigging 1	3
15		CAN 215 Visual Scripting and Tool Development	4
16	Block Four	CAN 220 Look Development 2	3
		HUM 310 Art of Visual Narrative (online)	3
17		AVE 290 Visual Effects 1	3
18		CAN 330 Character Rigging 2	3
19		AVE 310 Visual Effects 2	4
20		AVE 357 Matchmoving for Production	3
		HUM 323 Cultural Studies (online)	3
21		AVE 343 Look Development and Compositing	4
22		AVE 385 Virtual Production 2	4
		ENG 326 Professional Writing (online)	3

ANIMATION – BACHELOR OF SCIENCE - VISUAL EFFECTS			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
23	Block Five	AVE 450 Project Management for Visual Effects	3
24		AVE 345 Visual Effects Production 1	4
25		AVE 346 Visual Effects Production 2	4
		CAN PD3 Animation Professional Development 3	1
26		CAN 480 Portfolio Preparation	3
		HUM 351 Comparative Mythology (online)	3
27		CAN 481 Portfolio Content Creation 1	3
28		CAN 482 Portfolio Content Creation 2	3
29		CAN 483 Portfolio Content Creation 3	3
		SBS 305 Leadership and Organizational Behavior (online)	3

Program Requirements

The Bachelor of Science in Animation with a concentration in Visual Effects degree program is 120 credit hours and 29 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Audio Production, Bachelor of Science

Program Description & Objectives

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

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

Chronological Course Order by Month

AUDIO PRODUCTION – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE/TITLE**	**CREDITS**
1	Block One	SBS 100 Media and Culture	3
2		SBS 113 Behavioral Science	3
		MPR PD1 Audio and Music Production Professional Development 1	1
3		MPR 120 Music Production Technology	3
4		MPR 100 Musical Listening and Identification	3
5		RCA 223 Signal Processing and Effects	3
		SPC 214 Creative Communication (online)	3
6		APR 130 Sequencing and Synthesis	3
7	Block Two	RCA 232 Pro Tools Essentials	3
8		RCA 253 Advanced Pro Tools	3
9		APR 240 Audio for Media	4
10		RCA 236 Mixing Concepts and Techniques	4

AUDIO PRODUCTION – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE/TITLE**	**CREDITS**
11	Block Three	APR 260 Audio System Technology	3
		MAT 121 Quantitative Principles (online)	3
12		APR 270 Analog Studio Recording	3
13		APR 271 Large Format Consoles	4
14		RCA 286 Live Sound Production	3
		ENG 101 Foundations of Writing (online)	3
15		APR 251 Music Business Essentials	3
		MPR PD2 Audio and Music Production Professional Development 2	1
16	Block Four	APR 300 Visual Media Essentials	3
17		APR 330 Advanced Sequencing and Synthesis	3
		HUM 323 Cultural Studies (online)	3
18		APR 310 Advanced Audio for Media	3
19		APR 320 Advanced Postproduction	4
20		APR 340 Interactive Audio	4
21		APR 301 Acoustics and Studio Design	3
		SBS 305 Leadership and Organizational Behavior (online)	3
22		APR 400 Advanced Studio Recording	4

AUDIO PRODUCTION – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE/TITLE**	**CREDITS**
23	Block Five	APR 350 Advanced Mixing	3
24		APR 420 Mastering	3
		HUM 351 Comparative Mythology (online)	3
25		APR 440 Show Production	3
26		EBS 441 Event Management	3
		ENG 326 Professional Writing (online)	3
27		APR 450 Advanced Business and Production Management	3
		MPR PD3 Audio and Music Production Professional Development 3	1
28		APR 490 Creative Portfolio 1	3
29		APR 491 Creative Portfolio 2	3
		HUM 310 Art of Visual Narrative (online)	3

Program Requirements

The Bachelor of Science in Audio Production degree program is 120 credit hours and 29 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Audio Production, Associate of Science

Program Description and Objectives

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

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

Chronological Course Order by Month

AUDIO PRODUCTION – ASSOCIATE OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE/TITLE**	**CREDITS**
1	Block One	SBS 100 Media and Culture	3
2		SBS 113 Behavioral Science	3
		MPR PD1 Audio and Music Production Professional Development 1	1
3		MPR 120 Music Production Technology	3
4		MPR 100 Musical Listening and Identification	3
5		RCA 223 Signal Processing and Effects	3
		SPC 214 Creative Communication (online)	3
6		APR 130 Sequencing and Synthesis	3
7	Block Two	RCA 232 Pro Tools Essentials	3
		MPR PD2 Audio and Music Professional Development 2	1
8		RCA 253 Advanced Pro Tools	3
9		APR 240 Audio for Media	4
10		RCA 236 Mixing Concepts and Techniques	4

AUDIO PRODUCTION – ASSOCIATE OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE/TITLE**	**CREDITS**
11	Block Three	APR 260 Audio System Technology	3
		MAT 121 Quantitative Principles (online)	3
12		APR 270 Analog Studio Recording	3
13		APR 271 Large Format Consoles	4
14		RCA 286 Live Sound Production	3
		ENG 101 Foundations of Writing (online)	3
15		APR 251 Music Business Essentials	3
		MPR PD3 Audio and Music Production Professional Development 3	3

Program Requirements

The Associate of Science in Audio Production program is 60 credit hours and 15 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into three sequential blocks. As students progress from Block 1 through Block 3, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Entertainment Business, Bachelor of Science

Program Description and Objectives

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

Chronological Course Order by Month

ENTERTAINMENT BUSINESS – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	SBS 100 Media and Culture	3
2		SBS 113 Behavioral Science	3
		EBS PD1 Entertainment and Music Business Professional Development 1	1
3		EBS 101 Introduction to Entertainment Business	3
4		EBS 110 Entertainment Business Management	3
		ENG 101 Foundations of Writing (online)	3
5		EBS 120 Entertainment Marketing	4
6	Block Two	EBS 125 Entertainment Advertising	4
7		EBS 230 Art of the Pitch	3
		MAT 121 Quantitative Principles (online)	3
8		EBS 220 Global Business	3
9		EBS 141 Data Analysis and Reporting	4
10		EBS 200 Digital Media Distribution	3

ENTERTAINMENT BUSINESS – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
11	Block Three	EBS 240 Entertainment Market Research	3
		SPC 214 Creative Communication (online)	3
12		EBS 290 Brand Development	4
13		EBS 280 Entertainment Communications and Public Relations	3
14		EBS 160 Entertainment Business Finance	3
		HUM 310 Art of Visual Narrative (online)	3
15		EBS 265 Creative Producing and Development	3
16		EBS 270 Professional Selling	4
17		EBS 411 Intellectual Property	3
18	Block Four	EBS 302 Entertainment Business Accounting	3
		EBS PD2 Entertainment and Music Business Professional Development 2	1
19		EBS 303 Entertainment Business Ethics	3
		HUM 323 Cultural Studies (online)	3
20		EBS 410 Entertainment Business Law	3
21		EBS 416 Mergers and Acquisitions	4
22		EBS 420 Venture Capital and Finance	3
		HUM 351 Comparative Mythology (online)	3

ENTERTAINMENT BUSINESS – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
23	Block Five	EBS 425 Creative Entrepreneurship	3
24		EBS 440 Artist Management	3
25		EBS 441 Event Management	3
		ENG 326 Professional Writing (online)	3
26		EBS 460 Entertainment Business Technology	3
27		EBS 470 Digital Marketing and Social Media Management	3
		EBS PD3 Entertainment and Music Business Professional Development 3	1
28		EBS 480 Entertainment Contracts and Licensing	3
29		EBS 490 Entertainment Business Final Project	3
		SBS 305 Leadership and Organizational Behavior (online)	3

Program Requirements

The Bachelor of Science in Entertainment Business degree program is 120 credit hours and 29 months in length. Students must complete all required program coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Entertainment Business, Bachelor of Science, *Degree Completion Program*

Program Description and Objectives

This completion program allows individuals who hold an associate degree to continue their education and earn a bachelor's degree in 15 months. The Entertainment Business degree program is designed to provide students with the knowledge and understanding of the fundamentals of business needed to qualify for entry-level industry positions. Students receive training in management, leadership, marketing, accounting, finance, intellectual property, and other aspects of business. As students progress through the program, they explore topics that are specific to the business of entertainment — artist management, content distribution, and other specialized areas —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.

Chronological Course Order by Month

ENTERTAINMENT BUSINESS – BACHELOR OF SCIENCE DEGREE COMPLETION PROGRAM			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	HUM 310 Art of Visual Narrative	3
2		EBS 300 Advanced Entertainment Business Management	3
3		EBS 301 Advanced Entertainment Marketing	3
		SBS 305 Leadership and Organizational Behavior (online)	3
4	Block Two	EBS 303 Entertainment Business Ethics	3
		EBS PD1 Entertainment and Music Business Professional Development 1	1
5		EBS 325 Advanced Entertainment Advertising	3
6		EBS 411 Intellectual Property	3
		HUM 323 Cultural Studies (online)	3

ENTERTAINMENT BUSINESS – BACHELOR OF SCIENCE DEGREE COMPLETION PROGRAM			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
7	Block Three	EBS 410 Entertainment Business Law	3
8		EBS 302 Entertainment Business Accounting	3
		EBS PD2 Entertainment and Music Business Professional Development 2	1
9		EBS 425 Creative Entrepreneurship	3
10	Block Four	EBS 440 Artist Management	3
		HUM 351 Comparative Mythology (online)	3
11		EBS 441 Event Management	3
12		EBS 460 Entertainment Business Technology	3
13	Block Five	EBS 470 Digital Marketing and Social Media Management	3
		ENG 326 Professional Writing (online)	3
14		EBS 480 Entertainment Contracts and Licensing	3
		EBS PD3 Entertainment and Music Business Professional Development 3	1
15		EBS 490 Entertainment Business Final Project	3

Program Requirements

The Bachelor in Entertainment Business completion program is 60 credit hours and 15 months in length. Applicants must hold an associate degree to be eligible for admission to the Degree Completion Program. Students must successfully complete all required courses with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Film Production, Bachelor of Science, *Cinematography*

Program Description and Objectives

The Bachelor of Science in Film Production with a concentration in Cinematography is designed to provide students with the knowledge and understanding of the art and craft of visual storytelling through technical and aesthetic aspects of cinematography needed to qualify for entry-level industry positions, such as production assistants, camera assistants, electrical department, grip department, camera operating, and a variety of other positions in the film and video industry. This program will also help develop team-building skills through hands-on learning and real-world experience necessary for the film industry.

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

Chronological Course Order by Month

FILM PRODUCTION – BACHELOR OF SCIENCE - CINEMATOGRAPHY			
MONTH	**BLOCKS**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	FMP 100 Film History	3
2		SBS 113 Behavioral Science	3
		FMP PD1 Film Production Professional Development 1	1
3		FMP 120 Introduction to Film Production	3
4		FMP 150 Production Design 1	3
		SPC 214 Creative Communication (online)	3
5		FMP 130 Digital Editing	3
6		FMP 140 Cinematography 1	3

FILM PRODUCTION – BACHELOR OF SCIENCE - CINEMATOGRAPHY			
MONTH	**BLOCKS**	**COURSE CODE / TITLE**	**CREDITS**
7	Block Two	FMP 164 Writing and Directing 1	4
		ENG 101 Foundations of Writing 1 (online)	3
8		FMP 170 Production 1	3
9		SBS 100 Media and Culture	3
10		FMP 246 Sound Production and Design 1	3
		FMP PD2 Film Production Professional Development 2	1
11	Block Three	FMP 240 Cinematography 2	3
12		FMP 264 Writing and Directing 2	4
13		FMP 280 Production Management	3
14		FMP 270 Production 2	4
15		FMP 290 Postproduction	3
		MAT 121 Quantitative Principles (online)	3
16	Block Four	FMP 335 Advanced Grip and Electric	3
17		FMP 350 Script Analysis and Coverage	3
		HUM 351 Comparative Mythology (online)	3
18		FMP 330 Documentaries and Reality Production 1	3
19		FMP 331 Documentaries and Reality Production 2	3
		HUM 310 Art of Visual Narrative (online)	3
20		FMP 340 Advanced Cinematography 1	3
21		FMP 437 Advanced Cinematography 2	3
22		FMP 352 Digital Workflow	3
		SBS 305 Leadership and Organizational Behavior (online)	3
23		FMP 440 Advanced Operating and Steadicam	3

FILM PRODUCTION – BACHELOR OF SCIENCE - CINEMATOGRAPHY			
MONTH	**BLOCKS**	**COURSE CODE / TITLE**	**CREDITS**
24	Block Five	FMP 451 Thesis Film Preproduction 1	4
25		FMP 452 Thesis Film Preproduction 2	4
26		FMP 455 Thesis Film Production	4
27		FMP 425 Color Grading and Correction	3
		ENG 326 Professional Writing (online)	3
28		FMP 465 Advanced Postproduction 2	3
		FMP PD3 Film Production Professional Development 3	1
29		FMP 490 Creative Portfolio Development	3
		HUM 323 Cultural Studies (online)	3

Program Requirements

The Bachelor of Science in Film Production program with a concentration in Cinematography is 120 credit hours and 29 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Film Production, Bachelor of Science, *Directing*

Program Description and Objectives

The Bachelor of Science in Film Production with a concentration in Directing is designed to provide students with the knowledge and understanding of film theory, the craft of directing and leadership needed to qualify for entry-level industry positions, such as director's assistants, production assistants, assistant directors, producers assistant and independent film and video content generators and a variety of other positions in the film and video industry. This concentration provides in-depth training in original narrative storytelling, script analysis, and writing in long and short form.

Students will gain experience in directing actors, managing film sets, and collaborating with other departments to bring a creative vision to life. This program will also help develop team-building skills necessary for the film industry. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and provide tools that will help sustain a productive professional career as an independent filmmaker or positions in the entertainment media industry.

Chronological Course Order by Month

FILM PRODUCTION – BACHELOR OF SCIENCE - DIRECTING			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	FMP 100 Film History	3
2		SBS 113 Behavioral Science	3
		FMP PD1 Film Production Professional Development 1	1
3		FMP 120 Introduction to Film Production	3
4		FMP 150 Production Design 1	3
		SPC 214 Creative Communication (online)	3
5		FMP 130 Digital Editing	3
6		FMP 140 Cinematography 1	3

FILM PRODUCTION – BACHELOR OF SCIENCE - DIRECTING			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
7	Block Two	FMP 164 Writing and Directing 1	4
8		FMP 170 Production 1	3
		ENG 101 Foundations of Writing (online)	3
9		SBS 100 Media and Culture	3
10		FMP 246 Sound Production and Design 1	3
		FMP PD2 Film Production Professional Development 2	1
11	Block Three	FMP 240 Cinematography 2	3
12		FMP 264 Writing and Directing 2	4
13		FMP 280 Production Management	3
14		FMP 270 Production 2	4
15		FMP 290 Postproduction	3
		MAT 121 Quantitative Principles (online)	3
16	Block Four	FMP 380 Acting for Filmmakers	3
17		FMP 350 Script Analysis and Coverage	3
		HUM 351 Comparative Mythology (online)	3
18		FMP 330 Documentaries and Reality Production 1	3
19		FMP 331 Documentaries and Reality Production 2	3
		HUM 310 Art of Visual Narrative (online)	3
20		FMP 360 Writing the TV Pilot	3
21		FMP 306 Sound Production and Design 2	3
22		FMP 352 Digital Workflow	3
		SBS 305 Leadership and Organizational Behavior (online)	3
23		FMP 445 Thesis Film Writing and Development	3

FILM PRODUCTION – BACHELOR OF SCIENCE - DIRECTING			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
24	Block Five	FMP 451 Thesis Film Preproduction 1	4
25		FMP 452 Thesis Film Preproduction 2	4
26		FMP 455 Thesis Film Production	4
27		FMP 460 Advanced Postproduction 1	3
		ENG 326 Professional Writing (online)	3
28		FMP 465 Advanced Postproduction 2	3
		FMP PD3 Film Production Professional Development 3	1
29		FMP 490 Creative Portfolio Development	3
		HUM 323 Cultural Studies (online)	3

Program Requirements

The Bachelor of Science in Film Directing program with a concentration in Cinematography is 120 credit hours and 29 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Film Production, Bachelor Of Science, *Producing*

Program Description and Objectives

The Bachelor of Science in Film Production with a concentration in Producing is designed to equip students with understanding of film theory and craft needed to qualify for entry-level industry positions in the film industry. This concentration focuses on the business and logistical aspects of filmmaking, preparing students for roles such as production assistants, unit production managers, line producers, assistant to the executive producers, associate producer, assistant location manager, independent film producers and other positions that require strong organizational and leadership abilities.

Students will gain advanced knowledge in budgeting, scheduling, and managing film projects from pitch to completion. This program will also help develop team-building skills necessary for the film industry. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and provide tools that will help sustain a productive professional career as an independent filmmaker or positions in the entertainment media industry.

Chronological Course Order by Month

FILM PRODUCTION – BACHELOR OF SCIENCE - PRODUCING			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	FMP 100 Film History	3
2		SBS 113 Behavioral Science	3
		FMP PD1 Film Production Professional Development 1	1
3		FMP 120 Introduction to Film Production	3
4		FMP 150 Production Design 1	3
		SPC 214 Creative Communication (online)	3
5		FMP 130 Digital Editing	3
6		FMP 140 Cinematography 1	3

FILM PRODUCTION – BACHELOR OF SCIENCE - PRODUCING			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
7	Block Two	FMP 164 Writing and Directing 1	4
8		FMP 170 Production 1	3
		ENG 101 Foundations of Writing (online)	3
9		SBS 100 Media and Culture	3
10		FMP 246 Sound Production and Design 1	3
		FMP PD2 Film Production Professional Development 2	1
11	Block Three	FMP 240 Cinematography 2	3
12		FMP 264 Writing and Directing 2	4
13		FMP 280 Production Management	3
14		FMP 270 Production 2	4
15		FMP 290 Postproduction	3
		MAT 121 Quantitative Principles (online)	3
16	Block Four	FMP 380 Acting for Filmmakers	3
17		FMP 350 Script Analysis and Coverage	3
		HUM 351 Comparative Mythology (online)	3
18		FMP 330 Documentaries and Reality Production 1	3
19		FMP 331 Documentaries and Reality Production 2	3
		HUM 310 Art of Visual Narrative (online)	3
20		FMP 307 Production Design 2	3
21		EBS 302 Entertainment Business Accounting	3
22		EBS 420 Venture Capital and Finance	3
		SBS 305 Leadership and Organizational Behavior (online)	3
23		EBS 480 Entertainment Contracts and Licensing	3

FILM PRODUCTION – BACHELOR OF SCIENCE - PRODUCING			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
24	Block Five	FMP 451 Thesis Film Preproduction 1	4
25		FMP 452 Thesis Film Preproduction 2	4
26		FMP 455 Thesis Film Production	4
27		EBS 425 Creative Entrepreneurship	3
		ENG 326 Professional Writing (online)	3
28		FMP 465 Advanced Postproduction 2	3
		FMP PD3 Film Production Professional Development 3	1
29		FMP 490 Creative Portfolio Development	3
		HUM 323 Cultural Studies (online)	3

Program Requirements

The Bachelor of Science in Film Production program with a concentration in Producing is 120 credit hours and 29 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Film Production, Bachelor of Science, *Production*

Program Description and Objectives

The Bachelor of Science in Film Production program is designed to provide students with the knowledge and understanding of film theory and craft needed to qualify for entry-level industry positions, such as production assistants, editors, sound designers, assistant directors, unit production managers, art directors, video editors, dialogue editors, and a variety of other positions in the film and video industry. This program will also help develop team-building skills necessary for the film industry. There are four degree tracks offered in the bachelor's program: Cinematography, Directing, Producing, and Production.

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

Chronological Course Order by Month

FILM PRODUCTION – BACHELOR OF SCIENCE - PRODUCTION			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	FMP 100 Film History	3
2		SBS 113 Behavioral Science	3
		FMP PD1 Film Production Professional Development 1	1
3		FMP 120 Introduction to Film Production	3
4		FMP 150 Production Design 1	3
		SPC 214 Creative Communication (online)	3
5		FMP 130 Digital Editing	3
6		FMP 140 Cinematography 1	3

FILM PRODUCTION – BACHELOR OF SCIENCE - PRODUCTION			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
7	Block Two	FMP 164 Writing and Directing 1	4
8		FMP 170 Production 1	3
		ENG 101 Foundations of Writing (online)	3
9		SBS 100 Media and Culture	3
10		FMP 246 Sound Production and Design 1	3
		FMP PD2 Film Production Professional Development 2	1
11	Block Three	FMP 240 Cinematography 2	3
12		FMP 264 Writing and Directing 2	4
13		FMP 280 Production Management	3
14		FMP 270 Production 2	4
15		FMP 290 Postproduction	3
		MAT 121 Quantitative Principles (online)	3
16	Block Four	FMP 335 Advanced Grip and Electric	3
17		FMP 350 Script Analysis and Coverage	3
		HUM 351 Comparative Mythology (online)	3
18		FMP 330 Documentaries and Reality Production 1	3
19		FMP 331 Documentaries and Reality Production 2	3
		HUM 310 Art of Visual Narrative (online)	3
20		FMP 307 Production Design 2	3
21		FMP 306 Sound Production and Design 2	3
22		FMP 352 Digital Workflow	3
		SBS 305 Leadership and Organizational Behavior (online)	3
23		FMP 425 Color Grading and Correction	3

FILM PRODUCTION – BACHELOR OF SCIENCE - PRODUCTION			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
24	Block Five	FMP 451 Thesis Film Preproduction 1	4
25		FMP 452 Thesis Film Preproduction 2	4
26		FMP 455 Thesis Film Production	4
27		FMP 460 Advanced Postproduction 1	3
		ENG 326 Professional Writing (online)	3
28		FMP 465 Advanced Postproduction 2	3
		FMP PD3 Film Production Professional Development 3	1
29		FMP 490 Creative Portfolio Development	3
		HUM 323 Cultural Studies (online)	3

Program Requirements

The Bachelor of Science in Film Production program is 120 credit hours and 29 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Film, Associate of Science

Program Description and Objectives

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

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

Chronological Course Order by Month

FILM – ASSOCIATE OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	FMP 100 Film History	3
2		SBS 113 Behavioral Science	3
		FMP PD1 Film Production Professional Development 1	1
3		FMP 120 Introduction to Film Production	3
4		FMP 150 Production Design 1	3
		SPC 214 Creative Communication (online)	3
5		FMP 130 Digital Editing	3
6		FMP 140 Cinematography 1	3
7	Block Two	FMP 164 Writing and Directing 1	4
8		FMP 170 Production 1	3
		ENG 101 Foundations of Writing (online)	3
9		SBS 100 Media and Culture	3
10		FMP 246 Sound Production and Design 1	3
		FMP PD2 Film Production Professional Development 2	1

FILM – ASSOCIATE OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
11	Block Three	FMP 240 Cinematography 2	3
12		FMP 264 Writing and Directing 2	4
13		FMP 280 Production Management	3
		FMP PD3 Film Production Professional Development 3	1
14		FMP 270 Production 2	4
15		FMP 290 Postproduction	3
		MAT 121 Quantitative Principles (online)	3

Program Requirements

The Associate of Science in Film program is 60 credit hours and 15 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into three sequential blocks. As students progress from Block 1 through Block 3, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Music Production, Associate Of Science

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

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

Chronological Course Order by Month

MUSIC PRODUCTION – ASSOCIATE OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	SBS 100 Media and Culture	3
2		SBS 113 Behavioral Science	3
		MPR PD1 Audio and Music Production Professional Development 1	1
3		MPR 120 Music Production Technology	3
4		MPR 100 Musical Listening and Identification	3
5		MPR 124 Digital Audio Workstations	3
6		MPR 130 Music Composition and Programming	3
		SPC 214 Creative Communications (online)	3
7		MPR 132 Sequencing Technologies	3
8	Block Two	MPR 222 Genre-Based Production	3
9		MPR 230 Advanced Music Composition and Programming	4

MUSIC PRODUCTION – ASSOCIATE OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
10	Block Three	RCA 232 Pro Tools Essentials	3
		MPR PD2 Audio and Music Production Professional Development 2	1
11		MPR 201 Songwriting and Development	3
		ENG 101 Foundations of Writing (online)	3
12		RCA 236 Mixing Concepts and Techniques	4
13		APR 251 Music Business Essentials	3
		MPR PD3 Audio and Music Production Professional Development 3	1
14		MPR 260 Music Production for Media	4
15		MPR 270 Advanced Production and Industry Skills	3
		MAT 121 Quantitative Principles (online)	3

Program Requirements

The Associate of Science in Music Production program is 60 credit hours and 15 months in length. Students must successfully complete all required courses with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into three sequential blocks. As students progress from Block 1 through Block 3, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.



ONLINE DEGREE 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.

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

Online students will submit their assignments, projects, and assessments through the Learning Management System. Students will receive a response within 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. Faculty are expected to respond to student emails, LMS messages, and LMS feedback messages as soon as reasonably possible. Instructors are expected to respond within 24 hours to student correspondence received Monday through Thursday. Messages received on Friday, the weekend, or on holidays are expected to be answered by the next business day.

Students may view their 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.

Animation, Bachelor of Science
Character Animation Concentration

Program Description and Objectives

The Bachelor of Science in Animation with a concentration in Character Animation is designed to provide students with the knowledge and understanding of storytelling using 3D character animation geared for both film and game production. The program is designed based on current industry trends and pipelines used in both film and game production. Graduates develop the skills needed to prepare them for entry-level positions in the computer animation film and game industries as character animators or character technical artists.

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

Chronological Course Order by Month

ANIMATION – BACHELOR OF SCIENCE - CHARACTER ANIMATION			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	DGL 101 Digital Literacy	3
		CAN PD1 Animation Professional Development 1	1
2		SBS 113 Behavioral Science	3
3		CAN 101 Overview of Animation Production	3
		ENG 101 Foundations of Writing	3
4		CAN 115 Cameras and Lights	3
5		CAN 110 Digital Painting	3
		SPC 214 Creative Communication	3

ANIMATION – BACHELOR OF SCIENCE - CHARACTER ANIMATION			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
6	Block Two	CAN 120 Surface Appearance	3
7		CAN 125 Modeling Fundamentals	3
		MAT 121 Quantitative Principles	3
8		AVE 190 Digital Sculpting 1	3
9		AVE 130 Storyboarding	3
10		AVE 241 Fundamentals of Animation	3
		CAN PD2 Professional Development 2	1
11	Block Three	AVE 320 Virtual Production 1	3
12		CAN 210 Look Development 1	3
13		AVE 100 The Fundamentals of Surface Anatomy	3
14		AVE 230 Character Rigging 1	3
15		CAN 215 Visual Scripting and Tool Development	4
16	Block Four	CAN 220 Look Development 2	3
		HUM 310 Art of Visual Narrative	3
17		AVE 290 Visual Effects 1	3
18		CAN 340 Character Visual Effects	3
		HUM 323 Cultural Studies	3
19		CAN 330 Character Rigging 2	3
20		CAN 365 Acting for Animators	3
		ENG 326 Professional Writing	3
21		CAN 373 Animation for Games	4
22		CAN 425 Animating for Dialogue	4

ANIMATION – BACHELOR OF SCIENCE - CHARACTER ANIMATION			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
23	Block Five	CAN 405 Story-Driven Animation 1	4
24		CAN 406 Story-Driven Animation 2	4
25		CAN 445 Crowd Animation	4
		CAN PD3 Professional Development 3	1
26		CAN 480 Portfolio Preparation	3
		HUM 351 Comparative Mythology	3
27		CAN 481 Portfolio Content Creation 1	3
28		CAN 482 Portfolio Content Creation 2	3
29		CAN 483 Portfolio Content Creation 3	3
		SBS 305 Leadership and Organizational Behavior	3

Program Requirements

The Bachelor of Science in Animation with a concentration in Character Animation is 120 credit hours and 29 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Animation, Bachelor of Science

Environment and Character Design Concentration

Program Description and Objectives

The Bachelor of Science in Animation with a concentration in Environment and Character Design is designed to provide students with the knowledge and understanding of 3D modeling, materials, texturing, production pipelines, and engine integration needed to design and develop the look of characters and environments for film and games in the computer animation industry. Graduates develop the skills needed to prepare them for entry-level positions in the computer animation film and game industries, such as character modelers, environment artists, and look development artists.

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

Chronological Course Order by Month

ANIMATION – BACHELOR OF SCIENCE - ENVIRONMENT & CHARACTER DESIGN			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	DGL 101 Digital Literacy	3
		CAN PD1 Animation Professional Development 1	1
2		SBS 113 Behavioral Science	3
3		CAN 101 Overview of Animation Production	3
		ENG 101 Foundations of Writing	3
4		CAN 115 Cameras and Lights	3
5		CAN 110 Digital Painting	3
		SPC 214 Creative Communication	3

ANIMATION – BACHELOR OF SCIENCE - ENVIRONMENT & CHARACTER DESIGN			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
6	Block Two	CAN 120 Surface Appearance	3
7		CAN 125 Modeling Fundamentals	3
		MAT 121 Quantitative Principles	3
8		AVE 190 Digital Sculpting 1	3
9		AVE 130 Storyboarding	3
10		AVE 241 Fundamentals of Animation	3
		CAN PD2 Animation Professional Development 2	1
11	Block Three	AVE 320 Virtual Production 1	3
12		CAN 210 Look Development 1	3
13		AVE 100 The Fundamentals of Surface Anatomy	3
14		AVE 230 Character Rigging 1	3
15		CAN 215 Visual Scripting and Tool Development	4
16	Block Four	CAN 220 Look Development 2	3
		HUM 310 Art of Visual Narrative	3
17		AVE 290 Visual Effects 1	3
18		CAN 340 Character Visual Effects	3
		HUM 323 Cultural Studies	3
19		CAN 330 Character Rigging 2	3
20		CAN 335 Advanced Modeling	3
		ENG 326 Professional Writing	3
21		CAN 355 Character and Environment Design	4
22		CAN 370 Sculpting Characters for Film and Games	4

ANIMATION – BACHELOR OF SCIENCE - ENVIRONMENT & CHARACTER DESIGN			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
23	Block Five	CAN 380 Texturing Characters for Film and Games	4
24		CAN 410 Environment Modeling for Production	4
25		CAN 440 Look Development for Environments	4
		CAN PD3 Animation Professional Development 3	1
26		CAN 480 Portfolio Preparation	3
		HUM 351 Comparative Mythology	3
27		CAN 481 Portfolio Content Creation 1	3
28		CAN 482 Portfolio Content Creation 2	3
29		CAN 483 Portfolio Content Creation 3	3
		SBS 305 Leadership and Organizational Behavior	3

Program Requirements

The Bachelor of Science in Animation with a concentration in Environment and Character Design is 120 credit hours and 29 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Animation, Bachelor of Science

Visual Effects

Program Description & Objectives

The Bachelor of Science in Animation with a concentration in Visual Effects is designed to provide students with the knowledge and understanding of 2D and 3D visual effects asset creation and how to integrate that imagery into a postproduction workflow for both film and game production. Graduates develop the skills needed to prepare them for entry-level positions in the computer animation film and game industries as artists working in visual effects, compositing, rotoscoping, and matchmoving.

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

Chronological Course Order by Month

ANIMATION – BACHELOR OF SCIENCE - VISUAL EFFECTS			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	DGL 101 Digital Literacy	3
		CAN PD1 Professional Development 1	1
2		SBS 113 Behavioral Science	3
3		CAN 101 Overview of Animation Production	3
		ENG 101 Foundations of Writing	3
4		CAN 115 Cameras and Lights	3
5		CAN 110 Digital Painting	3
		SPC 214 Creative Communication	3

ANIMATION – BACHELOR OF SCIENCE - VISUAL EFFECTS			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
6	Block Two	CAN 120 Surface Appearance	3
7		CAN 125 Modeling Fundamentals	3
		MAT 121 Quantitative Principles	3
8		AVE 190 Digital Sculpting 1	3
9		AVE 130 Storyboarding	3
10		AVE 241 Fundamentals of Animation	3
		CAN PD2 Professional Development 2	1
11	Block Three	AVE 320 Virtual Production 1	3
12		CAN 210 Look Development 1	3
13		AVE 100 The Fundamentals of Surface Anatomy	3
14		AVE 230 Character Rigging 1	3
15		CAN 215 Visual Scripting and Tool Development	4
		CAN CD2 Animation Career Development 2	4
16	Block Four	CAN 220 Look Development 2	3
		HUM 310 Art of Visual Narrative	3
17		AVE 290 Visual Effects 1	3
18		CAN 340 Character Visual Effects	3
		HUM 323 Cultural Studies	3
19		CAN 330 Character Rigging 2	3
20		AVE 357 Matchmoving for Production	3
		ENG 326 Professional Writing	3
21		AVE 310 Visual Effects 2	4
22		AVE 343 Look Development and Compositing	4

ANIMATION – BACHELOR OF SCIENCE - VISUAL EFFECTS			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
23	Block Five	CGA 361 Visual Effects for Games	4
24		CGA 381 Visual Effects for Film	4
25		AVE 360 Compositing and Integration	4
		CAN PD3 Professional Development 3	1
26		CAN 480 Portfolio Preparation	3
		HUM 351 Comparative Mythology	3
27		CAN 481 Portfolio Content Creation 1	3
28		CAN 482 Portfolio Content Creation 2	3
29		CAN 483 Portfolio Content Creation 3	3
		SBS 305 Leadership and Organizational Behavior	3

Program Requirements

The Bachelor of Science in Animation with a concentration in Visual Effects is 120 credit hours and 29 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

The Five Blocks

You Complete the blocks in order. Within each block, courses may be taken in any order unless a prerequisite is listed.

Audio Production, Bachelor of Science

Program Description & Objectives

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

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

Chronological Course Order by Month

AUDIO PRODUCTION – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	DGL 101 Digital Literacy	3
2		SBS 113 Behavioral Science	3
		MPR PD1 Audio and Music Production Professional Development 1	1
3		MPR 120 Music Production Technology	3
4		MPR 100 Musical Listening and Identification	3
5		MPR 124 Digital Audion Workstations	3
6		RCA 223 Signal Processing and Effects	3
		SPC 214 Creative Communication	3
7		APR 130 Sequencing and Synthesis	3

AUDIO PRODUCTION – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
8	Block Two	RCA 232 Pro Tools Essentials	3
9		APR 250 Digital Media Essentials	3
10		APR 240 Audio for Media	4
11		RCA 236 Mixing Concepts and Techniques	4
12	Block Three	APR 260 Audio System Technology	3
		MAT 121 Quantitative Principles	3
13		APR 275 Recording Techniques	4
14		RCA 286 Live Sound Production	3
		ENG 101 Foundations of Writing	3
15		APR 251 Music Business Essentials	3
		MPR PD2 Audio and Music Production Professional Development 2	1
16	Block Four	APR 300 Visual Media Essentials	3
17		APR 330 Advanced Sequencing and Synthesis	3
		HUM 323 Cultural Studies	3
18		APR 310 Advanced Audio for Media	3
19		APR 320 Advanced Postproduction	4
20		APR 340 Interactive Audio	4
21		APR 301 Acoustics and Studio Design	3
		SBS 305 Leadership and Organizational Behavior	3
22		APR 405 Advanced Recording Techniques	4

AUDIO PRODUCTION – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
23	Block Five	APR 350 Advanced Mixing	3
24		APR 420 Mastering	3
		HUM 351 Comparative Mythology	3
25		APR 440 Show Production	3
26		EBS 441 Event Management	3
		ENG 326 Professional Writing	3
27		APR 450 Advanced Business and Production Management	3
		MPR PD3 Audio and Music Production Professional Development 3	1
28		APR 490 Creative Portfolio 1	3
29		APR 491 Creative Portfolio 2	3
		HUM 310 Art of Visual Narrative	3

Program Requirements

The Bachelor of Science in Audio Production program is 120 credit hours and 29 months in length. Students must successfully complete all required courses with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Audio Production, Associate of Science

Program Description and Objectives

The Audio Production program is designed to respond to the rapidly changing, cross-media, and multi-media nature of the entertainment industry. Working with industry-standard equipment, students gain the confidence and skills needed to succeed in the entertainment industry after graduation. The program provides graduates with focused knowledge and understanding of recording engineering and the foundational music and production skills needed to qualify for entry-level industry positions, such as assistant engineers, sound editors, MIDI/digital audio workstation operators and programmers, live sound engineers, and a variety of other positions in the audio, music, and entertainment industries.

In addition to technical proficiency and creative expression, the curriculum helps students develop critical thinking, problem-solving, and analytical skills, which contribute to lifelong learning and the foundation of a successful career in the entertainment media industry.

Chronological Course Order by Month

AUDIO PRODUCTION – ASSOCIATE OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	DGL 101 Digital Literacy	3
2		SBS 113 Behavioral Science	3
		MPR PD1-O Audio and Music Production Professional Development 1	1
3		MPR 120 Music Production Technology	3
4		MPR 100 Musical Listening and Identification	3
5		MPR 124 Digital Audio Workstations	3
6		RCA 223 Signal Processing and Effects	3
		SPC 214 Creative Communication	3
7		APR-130 Sequencing and Synthesis	3

AUDIO PRODUCTION – ASSOCIATE OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
8	Block Two	RCA 232 Pro Tools Essentials	3
		MPR PD2 Audio and Music Production Professional Development 2	1
9		APR 250 Digital Media Essentials	3
10		APR 240 Audio for Media	4
11		RCA 236 Mixing Concepts and Techniques	4
12	Block Three	APR 260 Audio System Technology	3
		MAT 121 Quantitative Principles	3
13		APR 275 Recording Techniques	4
14		RCA 286 Live Sound Production	3
		ENG 101 Foundations of Writing	3
15		APR 251 Music Business Essentials	3
		MPR PD3 Audio and Music Production Professional Development 3	1

Program Requirements

The Associate of Science in Audio Production program is 60 credit hours and 15 months in length. Students must successfully complete all required courses with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into three sequential blocks. As students progress from Block 1 through Block 3, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Digital Filmmaking, Bachelor of Science

Program Description and 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.

Chronological Course Order by Month

DIGITAL FILMMAKING – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	DGL 101 Digital Literacy	3
2		SBS 113 Behavioral Science	3
		DFM PD1 Digital Filmmaking Professional Development 1	1
3		DFM 115 Introduction to Filmmaking	3
4		DFM 100 Independent Filmmaking	3
		ENG 101 Foundations of Writing	3
5		DFM 140 Editing 1	3
6	Block Two	DFM 150 Editing 2	3
7		DFM 160 Editing 3	3
		MAT 121 Quantitative Principles	3
8		DFM 210 Scriptwriting	3
9		DFM 240 Directing 1	3
10		DFM 170 Introduction to Cinematography	4

DIGITAL FILMMAKING – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
11	Block Three	DFM 200 Cinematography and Lighting 1	3
		SPC 214 Creative Communication	3
12		DFM 220 Digital Audio Production 1	3
13		DFM 250 Digital Audio Production 2	3
		HUM 323 Cultural Studies	3
14		DFM 202 Cinematography and Lighting 2	3
		DFM PD2 Digital Filmmaking Professional Development 2	1
15		DFM 280 Digital Production Design	4
16	Block Four	DFM 201 Color Correction and Grading	3
17		DFM 303 Screenwriting	4
18		DFM 310 Producing	3
19		DFM 307 Directing 2	3
20		DFM 327 Visual Effects 1	4
		HUM 351 Comparative Mythology	3
21		DFM 340 Client Strategies in Filmmaking 1	3
22		DFM 350 Client Strategies in Filmmaking 2	3
		HUM 310 Art of Visual Narrative	3
23	Block Five	DFM 400 Short Film Development 1	3
24		DFM 410 Short Film Development 2	3
25		DFM 445 Visual Effects 2	4
		ENG 326 Professional Writing	3
26		DFM 460 Capstone 1	4
		DFM PD3 Digital Filmmaking Professional Development 3	1
27		DFM 465 Capstone 2	3
28		DFM 470 Capstone 3	3
29		DFM 490 Portfolio Development	3
		SBS 305 Leadership and Organizational Behavior	3

Program Requirements

The Bachelor of Science in Digital Filmmaking is 120 credit hours and 29 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Entertainment Business, Bachelor of Science

Program Description and 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.

Chronological Course Order by Month

ENTERTAINMENT BUSINESS – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	DGL 101 Digital Literacy	3
2		SBS 113 Behavioral Science	3
3		EBS 101 Introduction to Entertainment Business	3
		EBS PD1 Entertainment and Music Business Professional Development 1	1
4		EBS 110 Entertainment Business Management	3
		ENG 101 Foundations of Writing	3
5		EBS 120 Entertainment Marketing	4
6	Block Two	EBS 125 Entertainment Advertising	4
7		EBS 230 Art of the Pitch	3
		MAT 121 Quantitative Principles	3
8		EBS 220 Global Business	3
9		EBS 141 Data Analysis and Reporting	4
10		EBS 200 Digital Media Distribution	3
11	Block Three	EBS 240 Entertainment Market Research	3
		SPC 214 Creative Communication	3
12		EBS 290 Brand Development	4
13		EBS 280 Entertainment Communications and Public Relations	3
14		EBS 160 Entertainment Business Finance	3
		HUM 310 Art of Visual Narrative	3
15		EBS 312 Business of Play	3
16		EBS 270 Professional Selling	4
17		EBS 411 Intellectual Property	3

ENTERTAINMENT BUSINESS – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
18	Block Four	EBS 302 Entertainment Business Accounting	3
		EBS PD2 Entertainment and Music Business Professional Development 2	1
19		EBS 303 Entertainment Business Ethics	3
		HUM 323 Cultural Studies	3
20		EBS 410 Entertainment Business Law	3
21		EBS 416 Mergers and Acquisitions	4
22		EBS 412 Television and Digital Network Management	3
		HUM 351 Comparative Mythology	3
23	Block Five	EBS 425 Creative Entrepreneurship	3
24		EBS 440 Artist Management	3
25		EBS 441 Event Management	3
		ENG 326 Professional Writing	3
26		EBS 460 Entertainment Business Technology	3
27		EBS 470 Digital Marketing and Social Media Management	3
		EBS PD3 Entertainment and Music Business Professional Development 3	1
28		EBS 480 Entertainment Contracts and Licensing	3
29		EBS 490 Entertainment Business Final Project	3
		SBS 305 Leadership and Organizational Behavior	3

Program Requirements

The Bachelor of Science in Entertainment Business degree program is 120 credit hours and 29 months in length. Students must complete all required program coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students

may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Entertainment Business, Bachelor of Science

Music Business Concentration

Program Description and Objectives

The Entertainment Business Bachelor of Science Music Business Concentration 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.

Chronological Course Order by Month

ENTERTAINMENT BUSINESS – BACHELOR OF SCIENCE – MUSIC BUSINESS			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	DGL 101 Digital Literacy	3
2		SBS 113 Behavioral Science	3
3		EBS 101 Introduction to Entertainment Business	3
4		EBS 110 Entertainment Business Management	3
		ENG 101 Foundations of Writing	3
5		MBS 101 Music Business and Industry	3
6		EBS 120 Entertainment Marketing	4

ENTERTAINMENT BUSINESS – BACHELOR OF SCIENCE – MUSIC BUSINESS			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
7	Block Two	EBS 125 Entertainment Advertising	4
8		EBS 230 Art of the Pitch	3
		MAT 121 Quantitative Principles	3
9		EBS 141 Data Analysis and Reporting	4
		EBS PD1 Entertainment and Music Business Professional Development 1	1
10		MBS 210 Music Publishing	3
		SPC 214 Creative Communication	3
11	Block Three	EBS 220 Global Business	3
12		EBS 160 Entertainment Business Finance	3
13		EBS 240 Entertainment Market Research	3
		HUM 323 Cultural Studies	3
14		EBS 270 Professional Selling	4
15		EBS 280 Entertainment Communications & Public Relations	3
16		MBS 310 Music Industry Marketing	3
17	Block Four	EBS 290 Brand Development	4
		EBS PD2 Entertainment and Music Business Professional Development 2	1
18		EBS 302 Entertainment Business Accounting	3
		HUM 310 Art of Visual Narrative	3
19		EBS 416 Mergers and Acquisitions	4
20		MBS 320 A&R for the Music Industry	3
21		MBS 330 Music Supervision	3
		HUM 351 Comparative Mythology	3
22		EBS 425 Creative Entrepreneurship	3

ENTERTAINMENT BUSINESS – BACHELOR OF SCIENCE – MUSIC BUSINESS			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
23	Block Five	EBS 440 Artist Management	3
24		MBS 410 Music Business Law	3
25		EBS 441 Event Management	3
		ENG 326 Professional Writing	3
26		MBS 440 Concert and Tour Management	3
27		EBS 470 Digital Marketing and Social Media Management	3
		EBS PD3 Entertainment and Music Business Professional Development 3	1
28		EBS 480 Entertainment Contracts and Licensing	3
29		MBS 490 Music Industry Final Project	3
		SBS 305 Leadership and Organizational Behavior	3

Program Requirements

The Bachelor of Science in Entertainment Business degree program with a concentration in Music Business is 120 credit hours and 29 months in length. Students must complete all required program coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Entertainment Business, Bachelor of Science

Degree Completion Program

Program Description and Objectives

This completion program allows individuals who hold an associate degree to continue their education and earn a bachelor's degree in 15 months. The Entertainment Business degree program is designed to provide knowledge and understanding of the fundamentals of business needed to qualify for entry-level industry positions. Students receive training in management, leadership, marketing, accounting, finance, intellectual property, and other aspects of business. As the program evolves, students explore topics that are specific to the business of entertainment — artist management, distribution, and more — providing insight into the inner workings of the industry. Throughout the degree program, students work in a professional, project-based environment designed to recreate the challenges and opportunities typical in the world of entertainment business.

Chronological Course Order by Month

10Block Four

ENTERTAINMENT BUSINESS – BACHELOR OF SCIENCE DEGREE COMPLETION PROGRAM			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	HUM 310 Art of Visual Narrative	3
2		EBS 300 Advanced Entertainment Business Management	3
3		EBS 301 Advanced Entertainment Marketing	3
		SBS 305 Leadership and Organizational Behavior	3
4	Block Two	EBS 303 Entertainment Business Ethics	3
5		EBS 325 Advanced Entertainment Advertising	3
		EBS PD1 Entertainment and Music Business Professional Development 1	1
6		EBS 411 Intellectual Property	3
		HUM 323 Cultural Studies	3

ENTERTAINMENT BUSINESS – BACHELOR OF SCIENCE DEGREE COMPLETION PROGRAM			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
7	Block Three	EBS 410 Entertainment Business Law	3
8		EBS 302 Entertainment Business Accounting	3
		EBS PD2 Entertainment and Music Business Professional Development 2	1
9		EBS 425 Creative Entrepreneurship	3
10	Block Four	EBS 440 Artist Management	3
		HUM 351 Comparative Mythology	3
11		EBS 441 Event Management	3
12		EBS 460 Entertainment Business Technology	3
13	Block Five	EBS 470 Digital Marketing and Social Media Management	3
		ENG 326 Professional Writing	3
14		EBS 480 Entertainment Contracts and Licensing	3
		EBS PD3 Entertainment and Music Business Professional Development 3	1
15		EBS 490 Entertainment Business Final Project	3

Program Requirements

The Bachelor in Entertainment Business completion program with a concentration in Music Business is 60 credit hours and 15 months in length. A minimum requirement of an Associate-level degree is needed for eligibility into the Completer program. Students must successfully complete all required courses with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Entertainment Business, Bachelor of Science

Music Business Concentration Degree Completion Program

Program Description and Objectives

This completion program allows individuals who hold an associate degree to continue their education and earn a bachelor's degree in 15 months. The Entertainment Business Music Business Concentration degree program is designed to provide knowledge and understanding of the fundamentals of business needed to qualify for entry-level industry positions. Students receive training in management, leadership, marketing, accounting, finance, intellectual property, and other aspects of business. 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. 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.

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.

Chronological Course Order by Month

ENTERTAINMENT BUSINESS - BACHELOR OF SCIENCE MUSIC BUSINESS DEGREE COMPLETION PROGRAM			
MONTH	**BLOCK**	Course Code / Title	**CREDITS**
1	Block One	HUM 310 Art of Visual Narrative	3
2		EBS 300 Advanced Entertainment Business Management	3
3		MBS 310 Music Industry Marketing	3
		SBS 305 Leadership and Organizational Behavior	3
4	Block Two	EBS 303 Entertainment Business Ethics	3
		EBS PD1 Entertainment and Music Business Professional Development 1	1
5		MBS 320 A&R for the Music Industry	3
6		MBS 330 Music Supervision	3
		HUM 323 Cultural Studies	3

ENTERTAINMENT BUSINESS - BACHELOR OF SCIENCE MUSIC BUSINESS DEGREE COMPLETION PROGRAM			
MONTH	**BLOCK**	Course Code / Title	**CREDITS**
7	Block Three	EBS 302 Entertainment Business Accounting	3
8		MBS 410 Music Business Law	3
		EBS PD2 Entertainment and Music Business Professional Development 2	1
9		EBS 425 Creative Entrepreneurship	3
		HUM 351 Comparative Mythology	3
10	Block Four	EBS 440 Artist Management	3
11		MBS 440 Concert and Tour Management	3
12		EBS 441 Event Management	3
13		EBS 470 Digital Marketing and Social Media Management	3
		ENG 326 Professional Writing	3
14	Block Five	EBS 480 Entertainment Contracts and Licensing	3
		EBS PD3 Entertainment and Music Business Professional Development 3	1
15		MBS 490 Music Industry Final Project	3

Program Requirements

The Bachelor in Entertainment Business completion program with a concentration in Music Business is 60 credit hours and 15 months in length. A minimum requirement of an Associate-level degree is needed for eligibility into the Completer program. Students must successfully complete all required courses with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Graphic Design, Bachelor of Science

Program Description and Objectives

The Graphic Design program is tailored to meet the changing demands of today's design industry, which requires a diverse set of skills, including motion graphics and interactive media design. The curriculum focuses on developing the comprehensive design skills needed to create graphics across multiple platforms, including digital publications and 2D and 3D motion graphics.

Through our online degree program in graphic design, students gain practical experience and engage in projects tailored to prepare them for entry-level positions in the dynamic design industry. This includes learning to manage tight deadlines and navigate specific creative requirements while producing high-quality design projects in diverse formats. Students will develop the essential design skills required in this rapidly growing field by working with the industry-standard software and tools that professionals use.

Chronological Course Order by Month

GRAPHIC DESIGN – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	DGL 101 Digital Literacy	3
		GRD PD1 Graphic Design Professional Development 1	1
2		SBS 113 Behavioral Science	3
3		GRD 100 Overview of Graphic Design	3
		ENG 101 Foundations of Writing (online)	3
4		GRD 110 Design Fundamentals	3
5		GRD 140 Digital Color Theory	3
		SPC 214 Creative Communication (online)	3
6	Block Two	GRD 120 Drawing for Designers	3
7		GRD 200 Eye on Design	3
		MAT 121 Quantitative Principles (online)	3
8		GRD 130 Digital Asset Creation 1	3
9		GRD 210 Design Process and Layout 1	3
10		GRD 270 Digital Asset Creation 2	3

GRAPHIC DESIGN – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
11	Block Three	GRD 220 Design Process and Layout 2	3
12		GRD 260 Logos and Symbols	3
		HUM 310 Art of Visual Narrative (online)	3
13		GRD 240 Design and Production	3
14		GRD 360 Storytelling and Video	3
		GRD PD2 Graphic Design Professional Development 2	1
15		GRD 440 Introduction to Advertising	3
16	Block Four	GRD 230 Motion Design 1	3
		HUM 323 Cultural Studies (online)	3
17		GRD 320 Concept Design 1	3
18		GRD 370 Motion Design 2	3
19		GRD 325 Concept Design 2	4
20		GRD 380 Motion Design 3	4
21		GRD 340 Design Strategy	4
22		GRD 460 Experiential Design	4
23	Block Five	GRD 470 UX/UI 1	3
		ENG 326 Professional Writing (Online)	3
24		GRD 430 Identity and Visual Systems	4
25		GRD 475 UX/UI 2	4
		GRD PD3 Graphic Design Professional Development 3	1
26		GRD 400 Portfolio Preparation	3
		HUM 351 Comparative Mythology (Online)	3
27		GRD 350 Portfolio 1	3
28		GRD 490 Portfolio 2	3
29		GRD 491 Portfolio 3	3
		SBS 305 Leadership and Organizational Behavior (online)	3

Program Requirements

The Bachelor of Science in Graphic Design degree program is 120 credit hours and 29 months in length. Students must complete all required program coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Media Communications, Bachelor of Science

Program Description and Objectives

The Bachelor of Science in Media Communications program provides students with in-depth knowledge of the media communications field and teaches them how to use current and emerging media technologies. Students will survey critical approaches to contemporary media-related issues and communication theory while working within a project-based learning curriculum. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking and problem-solving skills that contribute to lifelong learning and will help sustain a productive professional media career.

Chronological Course Order by Month

MEDIA COMMUNICATIONS – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	DGL 101 Digital Literacy	3
2		SBS 113 Behavioral Science	3
3		MCM 100 Introduction to Media Communications	3
4		MCM 110 Storytelling in Media Communications	3
5		MCM 125 Marketing Fundamentals	3
		ENG 101 Foundations of Writing	3

MEDIA COMMUNICATIONS – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
6	Block Two	MCM 220 New Media Tools	4
7		MCM 120 Aesthetics in Media Communications	3
8		EBS 290 Brand Development	4
9		MCM 210 Digital Photography and Photo Editing	3
		MCM PD1 Media Communications Professional Development 1	1
10		MCM 140 Web Design	4
		MAT 121 Quantitative Principles	3
11	Block Three	MCM 230 Digital Video and Audio Production	4
12		MCM 130 Graphic Design and Media Communications	4
13		MCM 310 Advanced Audio and Podcasting	3
		SPC 214 Creative Communication	3
14		MCM 320 Social Media Strategy and Management	3
15		MCM 150 Project and Portfolio 1: Media Communications	3
		HUM 310 Art of Visual Narrative	3
16	Block Four	MCM 240 Project and Portfolio 2: Media Communications	3
17		MCM 200 Research in Media Communications	3
		MCM PD2 Media Communications Professional Development 2	1
18		MCM 300 Advanced Video	3
19		MCM 350 Video Editing Styles	3
		HUM 351 Comparative Mythology	3
20		MCM 370 New Media Formats	3
21		MCM 400 Journalism Across Digital Platforms	3
		HUM 323 Cultural Studies	3
22		MCM 360 Advertising and Public Relations	4

MEDIA COMMUNICATIONS – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
23	Block Five	EBS 411 Intellectual Property	3
		ENG 326 Professional Writing	3
24		MCM 330 Media Entrepreneurship	4
25		MCM 340 Project and Portfolio 3: Media Communications	3
26		MCM 480 Project and Portfolio 4: Media Communications	3
27		MCM 430 Media Production and Sociology	3
		MCM PD3 Media Communications Professional Development 3	1
28		MCM 410 Advanced Digital Content	3
29		MCM 490 Career Readiness: Media Communications	3
		SBS 305 Leadership and Organizational Behavior	3

Program Requirements

The Bachelor of Science in Media Communications degree program is 120 credit hours and 29 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Music Production, Bachelor of Science

Program Description and Objectives

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

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

Chronological Course Order by Month

MUSIC PRODUCTION – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	DGL 101 Digital Literacy	3
2		SBS 113 Behavioral Science	3
		MPR PD1 Audio and Music Production Professional Development 1	1
3		MPR 120 Music Production Technology	3
4		MPR 100 Musical Listening and Identification	3
5		MPR 124 Digital Audio Workstations	3
6		MPR 130 Music Composition and Programming	3
		SPC 214 Creative Communications	3
7		MPR 132 Sequencing Technologies	3
8	Block Two	MPR 222 Genre-Based Production	3
9		MPR 230 Advanced Music Composition and Programming	4

MUSIC PRODUCTION – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
10	Block Three	RCA 232 Pro Tools Essentials	3
11		MPR 201 Songwriting and Development	3
		ENG 101 Foundations of Writing	3
12		RCA 236 Mixing Concepts and Techniques	4
13		APR 251 Music Business Essentials	3
		HUM 323 Cultural Studies	3
14		MPR 260 Music Production for Media	4
15		MPR 270 Advanced Production and Industry Skills	3
		MAT 121 Quantitative Principles	3
16		MPR 255 Music Business Management	3
17	Block Four	APR 301 Acoustics and Studio Design	3
		MPR PD2 Audio and Music Production Professional Development 2	1
18		MPR 310 Analog Systems for the Musician	4
19		MPR 330 Musicianship	3
		HUM 310 Art of Visual Narrative	3
20		MPR 340 DJ Production Skills	3
21		MPR 350 Signal Processing for Electronic Musicians	3
22		MPR 360 Electronic Music Performance	3
		SBS 305 Leadership and Organizational Behavior	3
23		MPR 400 Commercial Music Production	4

MUSIC PRODUCTION – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
24	Block Five	MPR 410 Advanced Mixing and Mastering	4
25		MBS 320 Music Evaluation for A&R	3
		ENG 326 Professional Writing	3
26		MPR 420 Advanced Genre-Based Production	3
27		MPR 440 Advanced Songwriting	3
		MPR PD3 Audio and Music Production Professional Development 3	1
28		APR 490 Creative Portfolio 1	3
29		APR 491 Creative Portfolio 2	3
		HUM 351 Comparative Mythology	3

Program Requirements

The Bachelor of Science in Music Production degree program is 120 credit hours and 29 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Music Production, Associate of Science

Program Description and 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.

Chronological Course Order by Month

MUSIC PRODUCTION – ASSOCIATE OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	DGL 101 Digital Literacy	3
2		SBS 113 Behavioral Science	3
		MPR PD1 Audio and Music Production Professional Development 1	1
3		MPR 120 Music Production Technology	3
4		MPR 100 Musical Listening and Identification	3
5		MPR 124 Digital Audio Workstations	3
6		MPR 130 Music Composition and Programming	3
		SPC 214 Creative Communications	3
7		MPR 132 Sequencing Technologies	3
8	Block Two	MPR 222 Genre-Based Production	3
9		MPR 230 Advanced Music Composition and Programming	4

MUSIC PRODUCTION – ASSOCIATE OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
10	Block Three	RCA 232 Pro Tools Essentials	3
		MPR PD2 Audio and Music Production Professional Development 2	1
11		MPR 201 Songwriting and Development	3
		ENG 101 Foundations of Writing	3
12		RCA 236 Mixing Concepts and Techniques	4
13		APR 251 Music Business Essentials	3
		MPR PD3 Audio and Music Production Professional Development 3	1
14		MPR 260 Music Production for Media	4
15		MPR 270 Advanced Production and Industry Skills	3
		MAT 121 Quantitative Principles	3

Program Requirements

The Associate of Science in Music Production program is 60 credit hours and 15 months in length. Students must successfully complete all required courses with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into three sequential blocks. As students progress from Block 1 through Block 3, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.

Writing for Film and Television, Bachelor of Science

Program Description and Objectives

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

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

Chronological Course Order by Month

WRITING FOR FILM AND TELEVISION – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
1	Block One	DGL 101 Digital Literacy	3
2		WFT 110 Story Analysis – Film	3
3		WFT 100 Pitching 1	3
		ENG 101 Foundations of Writing	3
4		WFT 120 Story Structure	4
5		WFT 125 Writing an Outline – Film	3

WRITING FOR FILM AND TELEVISION – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
6	Block Two	WFT 130 Story Analysis – TV	3
		MAT 121 Quantitative Principles	3
7		WFT 140 Writing an Outline – TV	3
8		WFT 150 Character Creation	3
		SBS 113 Behavioral Science	3
9		WFT 200 Dialogue Writing	3
		WFT PD1 Writing for Film & Television Professional Development 1	1
10	Block Three	WFT 210 Action Line Writing	3
		HUM 310 Art of Visual Narrative	3
11		HUM 351 Comparative Mythology	3
12		WFT 220 Writing Act I	4
13		WFT 225 Writing Act II	4
14		WFT 230 Writing Act III	3
15		WFT 300 New Media Storytelling	3
16	Block Four	WFT 310 Pitching 2	3
		SPC 214 Creative Communication	3
17		WFT 320 A TV Pilot in 30 Days	4
18		WFT 330 A Rewrite and Polish in 30 Days	3
		WFT PD2 Writing for Film and Television Professional Development 2	1
19		WFT 340 Advanced Revision Techniques	3
		HUM 323 Cultural Studies	3
20		WFT 350 Story Analysis – Adaptation	3
21		WFT 351 Writing the Adaptation 1	4
22		WFT 352 Writing the Adaptation 2	3

WRITING FOR FILM AND TELEVISION – BACHELOR OF SCIENCE			
MONTH	**BLOCK**	**COURSE CODE / TITLE**	**CREDITS**
23	Block Five	WFT 400 The Punch-Up Draft	4
24		WFT 410 Writing for Production	3
		ENG 326 Professional Writing	3
25		WFT 430 The Business of Writing	3
		WFT PD3 Writing for Film and Television Professional Development 3	1
26		WFT 450 Portfolio Development	3
27		WFT 480 Final Project 1	3
28		WFT 485 Final Project 2	3
29		WFT 490 Professional Branding and Career Prep	3
		SBS 305 Leadership and Organizational Behavior	3

Program Requirements

The Bachelor of Science in Writing for Film and Television degree program is 120 credit hours and 29 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

How Your Program Is Scheduled

The program has a prescribed course sequence designed to support student progression that is organized into five sequential blocks. As students progress from Block 1 through Block 5, the sequence of courses within a block may vary, except where prerequisite requirements apply.* This structure provides flexibility by supporting students who need to repeat a course. Rather than delaying progress, students may continue taking other courses in their assigned block and complete the repeated course when it is offered again, provided prerequisite requirements are met. This approach helps students stay on track toward graduation while maintaining the program's required credits, curriculum, and overall length.

*See course descriptions for prerequisite information.



COURSE DESCRIPTIONS

Degree Course Descriptions

Course codes are assigned a three-letter prefix denoting the area of discipline and a three-number suffix denoting the academic level. For example, WFT 430 The Business of Writing is an upper-division Writing for Film and Television course, while MPR 123 Music Theory is a lower-division Music Production course.

AGA 345 Game Art Production 1 *(4 Credits)*
Prerequisite: AVE 451 Project Management for Game Art
Students learn advanced 3D modeling techniques to create higher-quality assets while optimizing them for their intended delivery platform, whether for prerendered animation, previsualization, or a real-time game engine.

AGA 346 Game Art Production 2 *(4 Credits)*
Prerequisite: AGA 345 Game Art Production 1
Building on the skills acquired in Game Art Production 1, this course builds on techniques for creating game assets and environments. Students will learn advanced techniques within a game engine, create more complex game environments, and apply advanced lighting and texturing techniques.

AGA 360 Environment Art *(3 Credits)*
The Environment Art course trains students in the techniques involved in modern game-environment creation. Students will gain a deeper technical understanding of environment creation and will develop assets for use in a game engine. The course focuses on the modularity of materials and meshes that adhere to industry standards, both visually and technically.

APR 130 Sequencing and Synthesis *(3 Credits)*
Prerequisite: MPR 100 Musical Listening and Identification (Online or Campus)
This course prepares students to support music producers and artists in the recording studio by developing essential production and engineering skills. Students explore song structure, arrangement, and instrumentation while learning how to navigate the digital grid, identify musical elements, and work confidently with virtual instruments and MIDI. Emphasis is placed on understanding the fundamentals of synthesis, drum programming, and basic music theory in a practical context.

APR 240 Audio for Media *(4 Credits)*
Prerequisite: RCA 232 Pro Tools Essentials (Online or Campus)
This course introduces students to the creation and recording of audio elements for film, television, and video games. Topics include field and production recording, sound effect design, Foley recording, dialogue recording and editing, automated dialogue replacement *(ADR), music editing, and mixing to picture.*

APR 250 Digital Media Essentials *(3 Credits)*
Prerequisite: RCA 232 Pro Tools Essentials (Online or Campus)
This course builds on foundational Pro Tools knowledge and prepares students to work within professional production environments, including podcasting and streaming. Students refine their recording, editing, and mixing skills while learning to design and manage sessions tailored to various content types. Emphasis is placed on developing efficient workflows and preparing for industry-recognized certification that validates their proficiency.

APR 251 Music Business Essentials *(3 Credits)*
Students explore the business mechanisms affecting the commercial use of music compositions. Topics include intellectual property rights, copyright registration, licensing, songwriter agreements, contracts, publishing companies, and performance rights organizations.

APR 260 Audio System Technology *(3 Credits)*
This course introduces students to the core principles of analog and digital audio system design, with a focus on signal flow, connectivity, and hardware integration. Students gain experience working with mixers, digital audio workstations, and common studio components, while learning to identify and troubleshoot system-level issues.

APR 270 Analog Studio Recording *(3 Credits)*
Prerequisite: APR 260 Audio System Technology (Online or Campus)
This course introduces students to the workflow of professional analog recording studios through hands-on experience with consoles, patch bays, and microphone techniques. Students learn core concepts such as signal flow, session routing, and hybrid recording practices that combine analog hardware with digital systems. Emphasis is placed on understanding signal flow for playback and recording, and on quickly identifying console sections, functions, and controls used in a studio environment.

APR 271 Large Format Consoles *(4 Credits)*
Prerequisite: APR 270 Analog Studio Recording (Online or Campus)
This course provides an in-depth look at the workflow and operation of large format recording consoles in professional studio environments. Through hands-on practice, students develop skills in console-based recording, mixdown techniques, and intermediate-level microphone selection and placement. The course emphasizes both technical understanding and practical application in real-world studio scenarios.

APR 275 Recording Techniques *(4 Credits)*
Prerequisite: APR 260 Audio System Technology (Online or Campus)
In this course, students apply their knowledge of signal flow, gain staging, and bussing to record various audio sources. Students explore vocal and instrument recording techniques using the equipment from their TechKit. Topics include microphone theory and application, professional techniques for recording live and electronic sources, session workflow, and studio etiquette.

APR 300 Visual Media Essentials *(3 Credits)*
This course introduces students to the visual media sector of the entertainment business, giving them the understanding and skills necessary in an industry that increasingly integrates multiple types of media. Students learn foundational video editing, digital illustration, and image manipulation skills.

APR 301 Acoustics and Studio Design *(3 Credits)*
This course provides students with a foundational understanding of acoustic and electronic principles and their practical application in recording studio environments. Students explore key topics such as speaker placement, acoustic treatment, cabling, connectors, and studio electrical systems. Students will examine how acoustics influence sound capture and quality in various recording spaces.

APR 310 Advanced Audio for Media *(3 Credits)*
This course introduces the advanced skills required to produce and refine audio content for film, television, and other visual media. Students gain experience with the tools, techniques, and professional workflow in audio recording and editing for Dialogue, Foley, and ADR.

APR 320 Advanced Postproduction *(4 Credits)*
This course explores the technical expertise required for professional sound design and mixing in film, TV, and immersive media. Students will develop skills in sound design, immersive audio workflows, and advanced mixing techniques while learning industry standards for deliverables.

APR 330 Advanced Sequencing and Synthesis *(3 Credits)*
This course delves into the intricacies of software-based sequencing and synthesis techniques to elevate a student's sound design skills. The course covers advanced musical and rhythmic programming, enabling students to create complex and innovative soundscapes. Students will also explore the various applications of sound design in content creation, equipping them with the tools and knowledge to produce professional-quality audio for diverse media projects.

APR 340 Interactive Audio *(4 Credits)*
Prerequisite: APR 330 Advanced Sequencing and Synthesis (Online or Campus)
Students will learn to perform key audio roles within the development process of commercial games and create original sound design for interactive media. The course introduces asset creation and management, explores fundamental adaptive audio strategies, and teaches students the sound implementation process for game engines.

APR 350 Advanced Mixing *(3 Credits)*
This course explores the creative aspects of mixing through examination of styles, strategies, and aesthetics as well as advanced signal processing. Emphasis is placed on competitive techniques to ensure mixes meet the standards of contemporary productions.

APR 400 Advanced Studio Recording *(4 Credits)*
This course synthesizes advanced DAW knowledge and large format analog console operation to give students the skills needed for producing music in a traditional recording studio environment. Emphasis is placed on industry-standard session procedures and pacing to accommodate professional recording session workflow.

APR 405 Advanced Recording Techniques *(4 Credits)*
In this course, students advance their recording skills by incorporating signal processing chains into the recording path, experiment with stereo and advanced microphone techniques, and learn advanced DAW skills. Students explore sound replacement, learn to pitch-correct and time-correct audio recordings, and manage sessions with larger track counts. These skills will help students keep pace with the tools and techniques of industry professionals.

APR 420 Mastering *(3 Credits)*
Prerequisite: APR 350 Advanced Mixing (Online or Campus)
This course explores the technical art of mastering, the final step of audio production. Students learn to optimize loudness and balance tone as well as audio cleanup and restoration methods. The course includes instruction in album compilation and duplication preparation for multiple formats and delivery methods.

APR 440 Show Production *(3 Credits)*
In this course, students build on their foundation in live sound reinforcement by exploring several key elements of producing successful events from the perspective of an audiovisual professional. Topics include audio systems deployment, advanced audio output routing, modern digital connectivity, wireless communications systems, and lighting and video integration.

APR 450 Advanced Business and Production Management *(3 Credits)*
Students will learn to develop a comprehensive business plan involving budgeting, branding, and marketing strategies. Students will utilize professional tools for accounting, production management, and client management. Additionally, students will discuss topics of intellectual property law, contracts, and fundamental business structures, including sales and taxes.

APR 490 Creative Portfolio 1 *(3 Credits)*
Prerequisite: APR 420 Mastering or MPR 410 Advanced Mixing and Mastering (Online)
Students will determine their portfolio focus and begin work on a complete production to showcase their abilities to the industry. Working against a deadline, students apply prior skills and knowledge to develop their artistic sensibilities and workflows while learning effective project management techniques. Through a critique and review process with faculty, students begin to develop high-quality content for use in a professional portfolio.

APR 491 Creative Portfolio 2 *(3 Credits)*
Prerequisite: APR 490 Creative Portfolio 1 (Online or Campus)
Students continue to develop a professional-quality portfolio. Prior skills and knowledge are refined through direct application in an authentic production experience. Faculty mentor students in the completion of high-quality content for use in a portfolio that is suitable for promoting themselves within the industry.

AVE 100 The Fundamentals of Surface Anatomy *(3 Credits)*
This course introduces students to multiple aspects of human anatomy by utilizing figure drawing, posing, movement, and the 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 be extremely valuable to students who would like to design, rig, or animate characters.

AVE 130 Storyboarding *(3 Credits)*
This course explores the preproduction portion of the animation development pipeline. Students will explore the critical process of converting written stories into a digital medium. Students learn to develop a 2D storyboard from a script. The skills gained will extend students' capabilities in the preproduction phase of a production pipeline.

AVE 170 Art Creation for Games *(4 Credits)*
Prerequisite: CAN 125 Modeling Fundamentals
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 are introduced to compositing and integration techniques commonly utilized by film and video professionals in production pipelines. Students will focus on seamlessly integrating computer-generated elements with real-world, live-action video footage. The course provides students an opportunity to work in a layer-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 help students improve the quality of their artwork and show them 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 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 241 Fundamentals of Animation (3 Credits)
This course introduces students to the 12 principles of animation. Students will study the 12 primary movements and learn to apply them to 3D figures. The knowledge and skill set of motion mechanics will provide students with a solid foundation in 3D animation.

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 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 *(4 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 320 Virtual Production 1 *(3 Credits)*
This course introduces students to the concepts and principles of Virtual Production. Using industry-standard software, students will learn techniques used in real-time visualization and production. They will also learn how real-time integration and visualization affect storytelling, as well as the impact it has had on the animation industry.

AVE 340 Compositing and Scene Finishing 1 *(3 Credits)*
This course broadens knowledge of integrating computer-generated imagery with live-action video elements in a node-based compositing environment. By learning what happens when rendered imagery is integrated into the postproduction process, students will better understand the guidelines of compositing and scene finishing.

AVE 343 Look Development and Compositing *(4 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 *(4 Credits)*
This course is an introduction to the concepts of previsualization — a way of visualizing the story in preproduction, 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 *(4 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 350 Compositing and Scene Finishing 2 *(3 Credits)*
This course extends students' knowledge deeper in integrating computer-generated imagery with live-action video elements in a node-based compositing environment. 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 *(3Credits)*
This course introduces students to the visual effects process known as tracking/match moving. 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 *(4 Credits)*
This course teaches students how to use advanced compositing and scene finishing techniques to successfully integrate live-action plates with computer-generated elements. 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 Applications 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 and 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 *(4 Credits)*
This course continues building upon the knowledge gained from AVE 320 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 continuing 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 Visual Effects *(3 Credits)*
This course is designed to instruct students on tracking and managing art assets, as well as managing interdepartmental communication on a visual effects production. Students will use industry-standard software, which will not only help them organize their own work, but also prepare them for production assistant, production coordination, and visual arts coordination duties.

AVE 451 Project Management for Game Art *(3 Credits)*
This course is designed to instruct students on tracking and managing art assets, as well as managing interdepartmental communication on a game art production. Using industry-standard software, which will not only help them organize their own work, but also prepare them for production assistant, production coordination, and visual arts coordination duties.

CAN 101 Overview of Animation Production *(3 Credits)*
This course introduces foundational technical skills required for beginning study in animation. Students will develop essential computer literacy skills, including file management, software navigation, project organization, and digital workflow practices. The course also provides an introduction to Autodesk Maya, including interface navigation, scene management, object creation, transforms, basic modeling tools, and introductory animation techniques. Emphasis is placed on establishing effective technical practices and preparing students for continued coursework in animation, 3D production, and related digital arts disciplines.

CAN 110 Digital Painting *(3 Credits)*
Prerequisite: CAN 101 Overview of Animation Production
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 settings and tools within the software and learn about the importance of layering and non-destructive workflow.

CAN 115 Cameras and Lights *(3 Credits)*
Prerequisite: CAN 101 Overview of Animation Production
This course introduces students to the fundamentals of cameras and lighting and how they behave in the 3D environment. Students will learn to use virtual 3D cameras and lights to emulate real-world cinematography and will further develop their knowledge of 3D software and interfaces. Topics include simulating real-life lighting conditions, atmospheric lighting, and animating the position of virtual cameras.

CAN 120 Surface Appearance *(3 Credits)*
Prerequisite: CAN 115 Cameras and Lights
In this course, students build upon their understanding of virtual cameras and lighting by examining the relationship between surface appearance and lighting. Students will learn how lighting and virtual camera angles interact with the materials and textures of 3D objects in virtual environments. Students will determine an art direction for how objects appear in their renders and integrate their artwork back into a production pipeline.

CAN 125 Modeling Fundamentals *(3 Credits)*
In this course, students learn the basic tools to create and manipulate polygon surfaces. The course focuses on the design and creation of 3D meshes while introducing the fundamentals of production-ready assets.

CAN 210 Look Development 1 *(3 Credits)*
Prerequisite: CAN 110 Digital Painting 1
This course builds upon existing knowledge gained from CAN 110 Digital Painting. Students will learn advanced techniques for creating three-dimensional assets. They will construct a production-ready asset using a production pipeline and gain a strong understanding of establishing a scene's storytelling through look development.

CAN 215 Visual Scripting and Tool Development *(4 Credits)*
In this course, students learn the fundamentals of scripting using text and visual node systems for 3D production. Students learn logic functions, automate production processes to streamline repetitive tasks, and create graphical user interfaces.

CAN 220 Look Development 2 *(3 Credits)*
Prerequisite: CAN 210 Look Development 1
This course builds upon the knowledge gained from CAN 210 Look Development 1. Students will learn asset finalization techniques for creating three-dimensional assets. They will finalize a production-ready asset using a production pipeline and continue to gain a strong understanding of storytelling through look development to finish a scene.

CAN 250 Portfolio Development *(3 Credits)*
This assessment course evaluates a student's understanding of the animation pipeline. Additionally, students will build a professional online presence by creating an online portfolio showcasing their previous projects within the animation degree.

CAN 330 Character Rigging 2 *(3 Credits)*
Prerequisite: AVE 230 Character Rigging 1
This course will reinforce 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 Look Development 1
This course will demonstrate how to create high-fidelity character meshes, hard-surface models, and quality textures used in both games and film. 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 355: Character and Environment Design *(4 Credits)*
In this course, students explore how proportions, layouts, and design are essential to visual storytelling in both character and environment design. Students will learn to create appealing designs for preproduction used in both character and environment production pipelines.

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 *(4 Credits)*
Prerequisite: CAN 355: Character and Environment Design
Students will create a production-ready character model that adheres to the industry quality standards for a game engine or film. Topics include emulating clay sculpting into a 3D environment, effective deformable retopology, and optimized UV creation.

CAN 373: Animation for Games *(4 Credits)*
This course provides the fundamentals for creating animation cycles for a game character and an environment prop. Students will develop a set of animation cycles for characters using production-quality assets. The skills and techniques used in this course expand on prior knowledge gained in AVE 130 Storyboarding, AVE 241 Fundamentals of Animation, and CAN 365 Acting for Animators.

CAN 375 Animation for Games 1 *(3 Credits)*
Prerequisite: AVE 260 Character Animation 2
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 AVE 130 Storyboarding and Storytelling, AVE 240 Character Animation 1, AVE 260 Character Animation 2, and CAN 365 Acting for Animators.

CAN 376 Animation for Games 2 *(3 Credits)*
Prerequisite: CAN 375 Animation for Games 1
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 *(4 Credits)*
Prerequisite: CAN 370 Sculpting Characters for Film and Games
This course expands on character asset texturing and implementation techniques to fully realize a character's overall look. Students will take a character from the modeling phase to a fully rendered asset ready for pipeline implementation for games or film.

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 *(4 Credits)*
Prerequisite: CAN 365 Acting for Animators
In this course, students will use the knowledge gained from CAN 365 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 *(4 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 *(4 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 Dialogue *(4 Credits)*
Prerequisite: CAN 365 Acting for Animators
This course will expand further on the topics covered in the CAN 365 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 *(4 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 *(4 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 355 Character and Environment Design *(4 Credits)*
In this course, students explore how proportions, layouts, and design are essential to visual storytelling in both character and environment design. Students will learn to create appealing designs for preproduction used in both character and environment production pipelines.

CAN 373 Animation for Games *(4 Credits)*
This course provides the fundamentals for creating animation cycles for a game character and an environment prop. Students will develop a set of animation cycles for characters using production-quality assets. The skills and techniques used in this course expand on prior knowledge gained in AVE 130 Storyboarding, AVE 241 Fundamentals of Animation, and CAN 365 Acting for Animators.

CAN 480 Portfolio Preparation *(3 Credits)*
Prerequisite–Visual Effects Campus: AVE 450 Project Management for Visual Effects, AVE 345 Visual Effects Production 1, AVE 346 Visual Effects Production 2
Prerequisite –Game Art Campus : AVE 451 Project Management for Game Art, AGA 345 Game Art Production 1, AGA 346 Game Art Production 2
Prerequisite –Visual Effects Online: CGA 361 Visual Effects for Games, CGA 381 Visual Effects for Film, AVE 360 Compositing and Integration
Prerequisite–Character Animation Online: CAN 405 Story-Driven Animation 1, CAN 406 Story-Driven Animation 2, CAN 445 Crowd Animation
Prerequisite–Environment & Character Design Online: CAN 380 Texturing Characters for Film and Games, CAN

*410 Environment Modeling for Production, CAN 440 Look Development for Environments*This course develops students' ability to plan, coordinate, study assets, and use traditional methods to demonstrate their acquired knowledge as 3D artists. 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)*
Prerequisite: CAN 480 Portfolio Preparation
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. Students will create assets that are managed and critiqued by an art director to help guide projects toward industry expectations under defined deadlines.

CAN 482 Portfolio Content Creation 2 *(3 Credits)*
In this course, students will continue working with the art directors and within the critique process as they work to create production-ready 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 portfolio, which is an important tool for obtaining a job in the animation industry. Candidates for a job are expected to show their portfolios to their prospective employers. During this time, students take the content developed throughout their degree program and assemble it into a presentable package. Before the creation of the portfolio, instructors review the student's work to help the student determine the best material for showcasing their talents as computer animation artists.

CAN PD1 Animation Professional Development 1 *(1 Credit)*
This course surveys available employment positions and career paths within the animation industry. Designed to help students target their career goals, students explore the specifics of industry roles and employers' expectations for entry-level industry positions, key businesses, and professional organizations. By the end of the course, students will have a broad understanding of the opportunities available and the skills required to succeed in their chosen field.

CAN PD2 Animation Professional Development 2 *(1 Credit)*
Building on the foundation of Professional Development 1, this course helps students narrow their focus on specific areas of employment within the animation industry. Students will research targeted job opportunities and assess their current knowledge and skill sets to form the basis of a professional resume and portfolio. The course also emphasizes the importance of building a professional network, offering strategies for connecting with industry professionals, and developing a strong personal brand.

CAN PD3 Animation Professional Development 3 *(1 Credit)*
This course guides students through the creation and refinement of a professional resume, tailoring applications to specific job postings, and preparing for interviews. Emphasis is placed on integrating portfolio materials to showcase their expertise effectively. In this course, students are equipped to present themselves as qualified, conscientious candidates ready to meet employer expectations and secure employment in the animation industry.

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 361 Visual Effects for Games *(4 Credits)*
Building on knowledge gained from prior visual effects courses, this course introduces students to the foundational knowledge and skills needed for the creation of real-time visual effects for games. Students will create, develop, and design real-time particle and material-based effects through the combination of both static and animated 2D/3D elements to enhance a game level or character's actions.

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 381 Visual Effects for Film *(4 Credits)*
In this course, students learn to employ the animation of visual effects (VFX) to enhance the visual storytelling of a film shot. Students will use concepts from previous visual effects courses to complete a VFX shot that integrates multiple 2D and 3D assets such as 3D models, animations, particle effects, and live-action elements to aid them in producing a photorealistic result. Students will gain experience and insight into the film industry's visual effects production pipeline.

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)*
In this course, students will learn to operate a MacBook and continue hands-on experience using the Blackmagic Camera app on an iPad. Students will also practice basic iPad camera movements to enhance visual storytelling. Additionally, students will develop practical file management skills and will be introduced to common data organization and protection practices.

DFM 115 Introduction to Filmmaking *(3 Credits)*
This course introduces students to the foundational skills required for digital video production. Students will learn how to install, organize, and use essential applications that support efficient production workflows. They will also demonstrate an understanding of basic shot composition techniques to create visually effective footage. The course also introduces key exposure principles and guides students in applying these concepts to achieve properly exposed footage.

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 previsualization 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 140 Editing 1 *(3 Credits)*
This course introduces students to the foundations of video editing. Students will develop essential skills in creating sequences using cuts and transitions while understanding the role of shot coverage in constructing effective edited scenes. By learning these core techniques, students establish a strong foundation for success in the postproduction process.

DFM 150 Editing 2 *(3 Credits)*
Prerequisite: DFM 140 Editing 1
In this course, students are guided through the complete editing workflow from project setup to final delivery. Students will become familiar with the Premiere Pro interface and learn how to create and organize projects with appropriate file management practices that set the foundation for efficient, scalable work. Emphasis is placed on developing sustainable editing habits and building confidence navigating the tools and panels central to the Premiere Pro environment. By the end of this course, students will have the foundational skills to independently manage a Premiere Pro project from first import to polished export.

DFM 160 Editing 3 *(3 Credits)*
Prerequisite: DFM 150 Editing 2
In this course, students learn to apply a variety of cuts and transitions that enhance visual continuity and support effective storytelling. Through hands-on projects, students will develop a working understanding of pacing and rhythm as they construct montage sequences that convey thematic cohesion and intentional flow. The course also covers foundational audio editing techniques within Adobe Premiere Pro. By the end of this course, students will be equipped with the technical skills needed to bring raw footage to life through purposeful editing.

DFM 170 Introduction to Cinematography *(4 Credits)*
In this course, students will get hands-on experience with the TechKit camera and accessories. The course explains what each piece of equipment is and what it's used for. Students have the opportunity to complete their first camera build and learn more about exposure and white balance. By the end of the course, students will be confident enough in their camera skills—both assembling the camera build and adjusting settings—to shoot basic shots that are representative of cinematography standards.

DFM 190 Producing *(3 Credits)*
Prerequisite: DFM 320 Screenwriting 2
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 1 *(3 Credits)*
Prerequisite: DFM-170 Introduction to Cinematography
This course introduces students to the creative fundamentals of cinematography through hands-on camera operation. Students will develop control over exposure by balancing aperture, shutter speed, and ISO to achieve both technical accuracy and creative intent. They learn to use the camera as a storytelling tool through focus techniques and purposeful camera movements.

DFM 201 Color Correction and Grading *(3 Credits)*
This course introduces students to the practice of color correction and grading. Students will develop a foundational understanding of the color-correction process, and learn to evaluate footage using industry-standard scopes to correct exposure, contrast, and color balance. Students will practice matching color to achieve consistency and applying secondary color correction techniques. Building on these skills, students will also apply color-grading techniques for stylized work in an edited sequence. By the end of the course, students will be prepared to work with industry-standard color-correction tools.

DFM 202 Cinematography and Lighting 2 *(3 Credits)*
Prerequisite: DFM 200 Cinematography and Lighting 1
In this course, students are introduced to the foundational principles of cinematic lighting and develop the practical skills to professionally light subjects for both interviews and narrative productions. Starting with the key light, students progressively build toward multi-source setups. By the end of the course, students will confidently design and execute professional interview setups.

DFM 210 Scriptwriting *(3 Credits)*
This course introduces students to the foundational principles of visual storytelling, formatting, and scriptwriting. Students will explore how narrative structure, character, conflict, and theme function in both fictional and nonfiction contexts. By the end of the course, students will be equipped to read, analyze, and produce scripts formatted to industry standards, laying the groundwork for further work in screenwriting, documentary production, and media storytelling.

DFM 220 Digital Audio Production 1 *(3 Credits)*
This course introduces students to the fundamentals of audio editing for media production in Adobe Audition. Students will develop practical skills in organizing and managing audio files, trimming and arranging clips, and balancing levels across dialogue and sound elements. Through hands-on projects, students will apply equalization techniques to enhance dialogue and learn to export audio using settings appropriate for various delivery formats.

DFM 223 Screenwriting 1 *(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 240 Directing 1 *(3 Credits)*
In this course, students will learn to approach filmmaking through the directorial process, developing hands-on proficiency in the visual language of filmmaking. Through storyboarding exercises, script breakdowns, and blocking strategies, students will translate narrative intent into a visual plan. By the end of the course, students will be able to move confidently from page to production, making purposeful creative and technical decisions that support clear visual storytelling.

DFM 250 Digital Audio Production 2 *(3 Credits)*
This course introduces students to the fundamentals of production audio and sound design. Students will develop practical skills in microphone placement and selection, lavalier mounting and concealment, and real-time level monitoring to ensure clean, professional dialogue recordings. Through hands-on projects, students will practice synchronizing external audio with video footage and apply foundational sound design principles to record and arrange audio elements within a media project.

DFM 260 Editing 1 *(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 280 Digital Production Design *(4 Credits)*
In this course, students are introduced to Adobe Photoshop and learn how it is used in video production. Beginning with proper document setup for video production, students explore the software's tools and features to create graphics that support a video project from start to finish. Students will also create original images and artwork that can be used to enhance the visual quality of a video. By the end of the course, students will have a collection of graphics they created and the foundational skills to use Photoshop as part of any video production.

DFM 301 Film Marketing and Distribution *(3 Credits)*
Prerequisite: DFM 315 Digital Audio Production 2
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 2. 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 303 Screenwriting *(4 Credits)*
In this course, students learn the fundamentals of screenwriting. They practice crafting dialogue that advances the story and reveals character. Through a structured character development process, students will build fully realized characters by exploring their inner psychology, physical traits, and social background. By the end of the course, students will have hands-on experience with the core building blocks of screenwriting and a foundation for telling compelling visual stories.

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 2 *(3 Credits)*
Prerequisite: DFM 190 Producing
This course develops the practical skills of narrative film direction through hands-on application of script analysis, visual planning, and on-set leadership. Students create lined scripts and shot lists, collaborate with actors to achieve intentional performances, scout and evaluate filming locations, and build a local network of crew and talent. The course culminates in the directed production of a scripted scene that integrates camera, performance, and production elements.

DFM 310 Producing *(3 Credits)*
In this course, students develop the planning, organizational, financial, and strategic skills needed to bring video projects from conception through completion. They learn to prepare and manage essential preproduction documents related to location scouting, scheduling, budgeting, and distribution planning.

DFM 315 Digital Audio Production 2 *(3 Credits)*
Prerequisite: DFM 380 Editing 2
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 distribution platforms.

DFM 320 Screenwriting 2 *(4 Credits)*
Screenwriting 2 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 327 Visual Effects 1 *(4 Credits)*
In this course, students are introduced to the core compositing skills used in the visual effects industry. Students learn to create and navigate a three-dimensional space in After Effects and integrate titles through tracking techniques. From there, students explore keying and compositing techniques to replace backgrounds and integrate subjects into new environments. By the end of the course, students will have hands-on experience with the essential building blocks of visual effects compositing.

DFM 340 Client Strategies in Filmmaking 1 *(3 Credits)*
This course prepares students to work as business-minded creative professionals in the video production industry. Students will develop the entrepreneurial and marketing skills essential to building and maintaining a production company. Students gain hands-on experience with client acquisition, pricing, market research, and production-company planning. By the end of the course, students will have the tools and knowledge necessary to begin developing a production company and working with clients.

DFM 350 Client Strategies in Filmmaking 2 *(3 Credits)*
This course bridges the gap between creative production and professional practice, preparing students to work with clients in real-world situations. Students will develop the technical and creative flexibility to adapt production and postproduction workflows to different platforms and client needs. Emphasis is placed on client relationships, with students learning how to receive and process client feedback. Students will also learn how to pitch ideas effectively and communicate a clear creative vision. By the end of the course, students will have the practical skills needed to work in multiplatform production environments.

DFM 380 Editing 2 *(3 Credits)*
Prerequisite: DFM 307 Directing 2
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 2 course prepares students for cutting a story-driven editing project.

DFM 400 Short Film Development 1 *(3 Credits)*
In this course, students are guided through the development and preproduction of an original short narrative film. They generate ideas, develop characters, and write a properly formatted short screenplay. From script breakdowns to director's lined scripts, students will also engage with industry-standard preproduction documents to assist in planning for production. Students complete the course with the organizational skills and preproduction materials needed to begin production on their short film.

DFM 410 Short Film Development 2 *(3 Credits)*
Prerequisite: DFM 400 Short Film Development 1
In this course, students will build on the development and preproduction work of Short Film Development 1 to bring their projects into production. Students will capture all necessary footage before assembling a first cut, guided by structure and narrative decisions. Using feedback from a test audience, students revise and refine the film into a polished final cut. By the end of the course, students will have produced a short film and developed the on-set skills and postproduction techniques that they can apply to future narrative productions.

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 factors, 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 445 Visual Effects 2 *(4 Credits)*
In this course, students expand on the software fundamentals covered in Visual Effects 1 to develop essential techniques for creating 3D effects. Students apply lighting effects within a composition to enhance realism and learn to incorporate stock elements into live-action footage. By the end of the course, students will have built a compositing workflow in After Effects, equipping them with the skills needed to take on real-world visual effects projects.

DFM 450 Capstone Film Preproduction 1 *(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 examine 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 460 Capstone 1 *(4 Credits)*
In this course, students plan, shoot, and edit an original short documentary focused on a single interview subject. Students practice building trust with on-camera subjects, conducting interviews, and capturing observational footage that supports a coherent documentary narrative. Emphasis is placed on shaping raw footage into an emotionally resonant short film with an engaging narrative structure. By the end of the course, students will be able to capture observational footage to support a story.

DFM 465 Capstone 2 *(3 Credits)*
In this course, students will develop their own creative vision for a music video. They will develop the analytical skills to determine the mood and theme of the song and translate those insights into a visual narrative. Students will plan and shoot a variety of camera movements and shot types to express emotion and advance the visual narrative before assembling the footage into a final, synced edit. By the end of the course, students will have produced a polished music video that exhibits technical skill and creative storytelling.

DFM 470 Capstone 3 *(3 Credits)*
In this course, students examine the visual, narrative, and thematic elements that define a director's distinctive style. Through analysis and creative practice, students will develop an original scene in the style of a selected director and proceed to shoot and edit the scene. By the end of the course, students apply the visual and narrative characteristics of a selected director's style while making purposeful

creative decisions of their own.

DFM 475 Capstone Film Preproduction 2 *(3 Credits)*
Prerequisite: DFM 450 Capstone Film Preproduction 1
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. Students focus 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 2
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)*
This course prepares students to enter the workforce by developing the personal tools and strategies needed to navigate the professional landscape. Students will craft a polished resume highlighting their skills, experience, and accomplishments, along with a compelling demo reel showcasing their technical abilities and creative range. By the end of the course, students have a polished portfolio and practical strategies for beginning their careers.

DFM PD1 Digital Filmmaking Professional Development 1 *(1 Credit)*
This course surveys available employment positions and career paths within the digital film industry. Designed to help students target their career goals, students explore the specifics of industry roles and employers' expectations for entry-level industry positions, key businesses, and professional organizations. By the end of the course, students will have a broad understanding of the opportunities available and the skills required to succeed in their chosen field.

DFM PD2 Digital Filmmaking Professional Development 2 *(1 Credit)*
Building on the foundation of Professional Development 1, this course helps students narrow their focus on specific areas of employment within the digital film industry. Students will research targeted job opportunities and assess their current knowledge and skill sets to form the basis of a professional resume and portfolio. The course also emphasizes the importance of building a professional network, offering strategies for connecting with industry professionals, and developing a strong personal brand.

DFM PD3 Digital Filmmaking Professional Development 3 *(1 Credit)*
This course guides students through the creation and refinement of a professional resume, tailoring applications to specific job postings, and preparing for interviews. Emphasis is placed on integrating portfolio materials to showcase their expertise effectively. In this course, students are equipped to present themselves as qualified, conscientious candidates ready to meet employer expectations and secure employment in the digital film industry.

EBS 101 Introduction to Entertainment Business *(3 Credits)*
This course explores the evolving infrastructures within the various sectors of the entertainment industry. Students examine business models that capitalize on the emotional connections audiences develop with creative content while exploring current industry trends. Students also explore career opportunities in the entertainment industry and the skills associated with those roles while beginning to develop competencies aligned with their career goals.

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 establish goals, make decisions, and implement strategies to achieve organizational objectives. 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 *(4 Credits)*
This course explores general marketing concepts and how they can be applied to meet the unique needs of the entertainment industry. Students construct strategic plans in the selection and development of media products and are introduced to various promotional methods and avenues. Students also strengthen their understanding of analytical tools and strategic analysis used throughout the entertainment industry. Consumer behavior and the effect it has on the success of entertainment products are also examined.

EBS 125 Entertainment Advertising *(4 Credits)*
This course provides an overview of the entertainment advertising business along with hands-on experience creating professional-quality deliverables. The course focuses on key aspects of the industry, including media, creative, business, and launch.

EBS 141 Data Analysis and Reporting *(4 Credits)*
This course will improve students' understanding of data analytics and quantitative decision-making as they relate to the entertainment industry. Students gain 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. Students also develop proficiency with 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 financial analysis, financing business operations and growth, and the relationship between risk and 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 examine a variety of digital media platforms, evaluate which channels best support their marketing goals, and integrate their products or services into those channels, adapting their strategies as needed. The course explores the distribution of digital content through current and emerging technologies and communication channels.

EBS 220 Global Business *(3 Credits)*
This course examines the complexity and diversity of international business. 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 commerce 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 learn how to develop their ideas into marketable 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 media data.

EBS 265 Creative Producing and Development *(3 Credits)*
This course introduces students to the creative producing process through the development of original ideas. Students learn to identify stories with commercial potential, develop pitching strategies, evaluate talent attachments, and explore the studio system, distribution, and marketing.

EBS 270 Professional Selling *(4 Credits)*
This course introduces students to business development and client relationship management, two skills that are critical to the success of organizations throughout 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 related career opportunities within the industry.

EBS 280 Entertainment Communications and Public Relations *(3 Credits)*
This course explores how to create, manage, and evaluate public relations and media communications campaigns. Students also examine how the effective use of media can strengthen public relations efforts.

EBS 290 Brand Development *(4 Credits)*
This course covers the two main aspects of building a strong presence in the business and consumer markets: storytelling and brand development. Students learn how to implement brand development strategies that help companies build strong and recognizable brands. Students also learn how to use storytelling principles to strengthen a business and deliver a superior customer experience.

EBS 300 Advanced Entertainment Business Management *(3 Credits)*
This advanced course explores the unique challenges and opportunities within the entertainment and media industries, focusing on management strategies and leadership techniques. Students will develop key skills in strategic planning, complex problem-solving, communication management, team leadership, and performance optimization. The course emphasizes advanced goal-setting, decision-making, and action implementation, tailored to the dynamic and fast-paced environment of entertainment and media.

EBS 301 Advanced Entertainment Marketing *(3 Credits)*
This course examines advanced marketing principles in the entertainment industry, focusing on strategic planning and diverse promotional techniques for media products. Through group projects and targeted activities, students enhance their analytical and strategic skills specific to the entertainment sector. The course also explores the impact of consumer behavior on the success of entertainment products.

EBS 302 Entertainment Business Accounting *(3 Credits)*
This course focuses on introductory accounting as it relates to the entertainment industry. The 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.

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

EBS 312 Business of Play *(3 Credits)*
Students examine the revenue streams generated by recreational industries such as e-sports, experience-based entertainment, travel, and spectator sports. Students will use their prior knowledge of marketing, management, and business structure to formulate a working model applied to recreational business sectors. Students develop a business model that identifies the revenue stream potential, departmental needs to service the business, and employment opportunities within those departments.

EBS 325 Advanced Entertainment Advertising *(3 Credits)*
This advanced course provides an in-depth exploration of the entertainment advertising business, offering hands-on experience in creating high-level professional deliverables. Students will delve into key industry aspects, including Media, Creative, Business, and Launch strategies, enhancing their strategic and analytical skills. By the end of the course, students will possess a comprehensive understanding of the entertainment advertising landscape, preparing them for leadership roles and advanced career opportunities.

EBS 410 Entertainment Business Law *(3 Credits)*
Students learn about legal requirements and business practices, including entity formation, insurance, taxes, intellectual property, real estate, employment, and contracts. They examine the roles of agents, managers, and attorneys, as well as best practices for selecting and working with an attorney. Students explore 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)*
This course examines 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 live entertainment. Rights and issues related to independent contractors and work-for-hire employees are also addressed.

EBS 412 Television and Digital Network Management *(3 Credits)*
This course introduces students to production management and producing practices for marketing and distributing content across broadcast television and emerging digital platforms. Students explore the range of skills required to ensure effective content development, acquisition, and programming strategies. They also explore emerging career opportunities in this field.

EBS 416 Mergers and Acquisitions *(4 Credits)*
In this course, students examine how entertainment and media businesses achieve and sustain competitive advantage. The course builds on concepts introduced in foundational courses such as Entertainment Business 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)*
This 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 risk and return.

EBS 425 Creative Entrepreneurship *(3 Credits)*
In this course, students explore how to create and manage a new venture. Students learn entrepreneurial styles, best practices, common barriers, and recent trends as they gain the knowledge needed to develop 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. Students examine the relationship between artists and managers and the strategic role management plays in career development. 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)*
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. Students use a variety of project management tools for successful event planning and management.

EBS 460 Entertainment Business Technology *(3 Credits)*
This course 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 improve business performance, and they explore resources for staying current with emerging technologies.

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. Students compare digital marketing strategies with traditional marketing approaches and examine examples of contemporary marketing mixes. 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 drafting 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 these situations, assess potential courses of action, and develop strategic plans. 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 emerge from these scenarios.

EBS PD1 Entertainment and Music Business Professional Development 1 *(1 Credit)*
This course surveys career paths and employment opportunities in the Entertainment and Music Business sector. Students explore industry roles, employer expectations for entry-level positions, key businesses, and professional organizations as they begin defining their career goals. Students gain a broad understanding of career opportunities and the skills needed to succeed in their chosen field.

EBS PD2 Entertainment and Music Business Professional Development 2 *(1 Credit)*
Prerequisite: EBS PD1 Professional Development 1
Building on the foundation of Professional Development 1, this course helps students narrow their focus on specific areas of employment within the Entertainment and Music Business. Students research targeted job opportunities and assess their current knowledge and skill sets to form the basis of a professional resume and portfolio. Students also learn strategies for building a professional network, connecting with industry professionals, and developing a strong personal brand.

EBS PD3 Entertainment and Music Business Professional Development 3 *(1 Credit)*
Prerequisite: EBS PD2 Professional Development 2
This course guides students through the creation and refinement of a professional resume, tailoring applications to specific job postings, and preparing for interviews. Emphasis is placed on integrating portfolio materials to showcase their expertise effectively. Students develop the skills and professional materials needed to present themselves as qualified candidates prepared to meet employer expectations and pursue employment in the Entertainment and Music Business.

EMS 199 or 399 Special Topics in Entertainment and Media Studies *(3 Credits)*
This course allows a special topic of study for individual students who wish to gain particular or additional knowledge in a topic in entertainment and media studies. The course will consist of a research or media production project relevant to the curriculum in a student's program of enrollment. This course may be taken in place of a required core course with the approval of the Program Director.

FMP 100 Film History *(3 Credits)*
This course explores motion pictures as an art form, as a business, and a representation of society. Students examine how film has become a dominant force in American culture through the study of subjects like the birth of film, the Golden Age of silent film, World War II, non-Hollywood films, the New Cinema of the 1960s era, and the Hollywood Renaissance.

FMP 120 Introduction to Film Production *(3 Credits)*
This course allows students to explore their aesthetic and professional goals through immediate, hands-on filmmaking experience. Students collaborate on a series of short film projects involving basic story structure, lighting techniques, screenplay analysis, and director's preparation.

FMP 130 Digital Editing *(3 Credits)*
In this course, students learn the language and theory of editing and then put those theories into practice using digital editing software. This hands-on process introduces essential skills and good editing habits along with an understanding and appreciation of the role of editing in the storytelling process.

FMP 140 Cinematography 1 *(3 Credits)*
This course introduces students to the cameras used throughout the degree program. Through analysis and discussion, students will learn how to support the mood of the story with lighting choices and will experiment with expressive lighting styles. The course emphasizes the fundamentals of interior day and night lighting.

FMP 150 Production Design 1 *(3 Credits)*
This course introduces the principles of production design and examines how physical filmmaking elements—including sets, locations, color, shape, and costumes—are used to tell a story. Students are introduced to the various crew positions inside the art department as well as software programs used in production design.

FMP 164 Writing and Directing 1 *(4 Credits)*
This course introduces foundational screenwriting and directing techniques that prepare students for future project-based courses. Students develop skills in directing, acting, casting, and shot composition while studying screenplay formatting, story structure, character development, and narrative strategies. Together, these skills provide an overview of visual storytelling from development through critical evaluation.

FMP 170 Production 1 *(3 Credits)*
Prerequisite: FMP 164 Writing and Directing 1
Under the guidance of the instructor, students stage and shoot complex dramatic exercises that focus on visual storytelling. They design shots to heighten the emotion of a sequence and then shoot the sequence on digital video in a supervised environment. The relationship between text and subtext is explored in depth through classroom sessions, screenings, and critiques.

FMP 240 Cinematography 2 *(3 Credits)*
This course will deepen students' understanding of how to master control over image production in digital formats. Students examine lighting, exposure, camera position, and the collaborative process of blocking scenes with a director. In addition to being trained to operate advanced camera equipment, students study basic color theory. Special attention is given to the emotional attributes that can be assigned to an image. The course focuses on exterior day and exterior night lighting and explores camera movement to tell the story and capture character.

FMP 246 Sound Production and Design 1 *(3 Credits)*
This course provides a practical introduction to creating, recording, and editing sound for film, television, and other media. Students learn sound-recording protocols and techniques through hands-on work with a variety of equipment in and outside the classroom. Topics include dialogue, music, sound effects, Foley, and background ambience.

FMP 264 Writing and Directing 2 *(4 Credits)*
This course builds upon the foundational premises established in Writing and Directing 1 by exploring the central principles of crafting character and developing a story for producible content. The course also examines casting and scene work from a technical and artistic perspective. Students learn to communicate effectively with actors and crew while applying intermediate directing techniques, including shot listing, storyboarding, scene preparation, and rehearsal. They also deepen their understanding of screenwriting principles such as idea generation, story structure, character development, and scene anatomy. Each exercise will support the goal of deepening and enhancing their writing and visual storytelling skills.

FMP 270 Production 2 *(4 Credits)*
Prerequisite: FMP 240 Cinematography 2, FMP 264 Writing and Directing 2, FMP 280 Production Management
Students produce short films by serving in many of the positions involved in a professional film production. Subjects covered include set decorating, prop rentals, directing prep, working with talent, cinematography, lighting choices, lens selections, production organization, and hierarchy. The focus of the course is on safety, collaboration, and the craft of storytelling.

FMP 280 Production Management *(3 Credits)*
Prerequisites: FMP 240 Cinematography 2, FMP 264 Writing and Directing 2
This course explores line producing, production management, and the infrastructure of various forms of production. Students will learn how to break down a script using software to aid in scheduling, budgeting, casting, selecting crew, and location scouting. This course will also explore a wide range of concepts pertaining to planning and executing a successful production. Students apply this practical knowledge to their Production 2 projects, demonstrating the real-world role of production management.

FMP 290 Postproduction *(3 Credits)*
In this course, students examine the digital nonlinear postproduction process using industry-standard video editing workstations. Students learn timing and transitions to enhance the storytelling process while working with various forms of content. Students support the postproduction sound and mixing process using a locked picture cut.

FMP 300 Line Producing *(3 Credits)*
In this course, students will practice the basic functions of a line producer and production accountant. The course will provide a step-by-step overview of the physical production process from preproduction to postproduction and all aspects of line producing throughout the process. Students will learn how to create a budget for a feature-length project, create a schedule, hire a crew, find locations, examine the details of employment contracts, track expenditures, and more.

FMP 306 Sound Production and Design 2 *(3 Credits)*
This course explores the powerful role played by sound in telling a story. Students collaborate on a radio drama or podcast in which sound contributes directly to the story's emotional impact rather than merely accompanying or describing the action. Students receive advanced training in Pro Tools and learn to edit sound and images so that the two work together effectively.

FMP 307 Production Design 2 *(3 Credits)*
This course examines the process of translating a script into conceptual production design. Students receive instruction in practical production research, basics of color theory, and 3D modeling to previsualize design ideas — including set dressing, floor plans, color palettes, costumes, and storyboards.

FMP 317 Directing 3 *(3 Credits)*
This course addresses the exploration of choices — such as why a director selects material and what causes them to make their decisions during preproduction, production, and postproduction. The course investigates the philosophy behind the choice of content as it relates to possible mediums. This course also focuses on analyzing influential and prolific directors and how their work relates to current trends, themes, and styles, as well as to their own work.

FMP 330 Documentaries and Reality Production 1 *(3 Credits)*
Documentaries and Reality Production 1 introduces students to the fundamentals of nonfiction storytelling, including directing, producing, history, writing, and genre conventions. Through hands-on exercises, students will learn how to pitch a documentary concept, capture compelling footage, and conduct interviews, preparing them for the next stages of postproduction.

FMP 331 Documentaries and Reality Production 2 *(3 Credits)*
Prerequisite: FMP 330 Documentaries and Reality 1
Documentaries and Reality Production 2 advances students' understanding of nonfiction storytelling by focusing on postproduction using industry-standard editing techniques. Students will learn how to structure a compelling documentary using the three-act format, organize and refine raw footage, and integrate key media elements such as B-roll, interviews, and ambient sound. Students will develop their projects through critical milestones, from rough cuts to final presentations.

FMP 335 Advanced Grip and Electric *(3 Credits)*
This course examines traditional and emerging tools used by grip and electric departments. After reviewing basic and intermediate safety practices, students work with advanced equipment such as large overhead frames, rigging systems, stands, booms, jibs, and electrical meters.

FMP 340 Advanced Cinematography 1 *(3 Credits)*
This course helps students develop an advanced understanding of digital camera sensors and the exposure and lighting techniques necessary for a cinematographer to achieve a desired look. Students will learn how to test a digital camera's sensor to understand its dynamic range and its rendering of color, contrast, and noise. Students also study various techniques for analyzing exposure using incident and reflective light meters, waveform monitors, and false color. Students examine the biology of vision and how exposure, color, brightness, contrast, composition, and camera movement shape the perception and emotional impact of a shot. Additional emphasis will be placed on the importance of preproduction and production logistics using tools such as Shot Designer.

FMP 350 Script Analysis and Coverage *(3 Credits)*
In this course, students will learn basic Hollywood three-act structure. Students will practice breaking down scripts to their basic beats and use the terminology typically used in feature-film and television writing and analysis. Students will also analyze multiple movie and television show formats as well as learn to prepare industry-standard coverage.

FMP 352 Digital Workflow *(3 Credits)*
This course examines the digital production workflow from initial conception and on-set acquisition through postproduction and final distribution. Students develop the skills needed for data management, editing, and examine how editors and assistant editors collaborate with digital imaging technicians, directors of photography, colorists, and assistant camera operators. The course also explores workflow protocols and final deliverables.

FMP 360 Writing the TV Pilot *(3 Credits)*
This course focuses on the world of episodic television writing, from pitching an idea to developing story and character, with an emphasis on the pilot episode. Using a structured development framework, students complete a story area, outline, multiple drafts, revisions, and a final polish for an original television pilot. Students review skills developed throughout the program, including idea generation, outlining, story structure, plot development, and writing to a firm deadline. The course prepares students for the collaborative revision process required of professional screenwriters.

FMP 370 Art of Creative Producing *(3 Credits)*
This course exposes students to the challenges of producing from the inception and sale of a project through preproduction, production, and postproduction to ultimate distribution. Students learn typical producer functions, such as when to use publicity, how to deal with creative egos, how to fix marketing missteps, and more.

FMP 380 Acting for Filmmakers *(3 Credits)*
This course will develop the filmmaker's knowledge and understanding of actors through direct acting experience. Students learn the language and tools of the craft through sensory exercises, improvisation, text analysis, and scene study. Students are prepared not only to communicate and collaborate with their actors, but to help them achieve the strongest emotional performance in a scene.

FMP 425 Color Grading and Correction *(3 Credits)*
In this hands-on course, students learn the art of color grading from an aesthetic and technical perspective. Principles of color theory, and the tools available to achieve them, are explored through lectures and interactive exercises using the DaVinci Resolve color system. Upon completion of the course, students will have the knowledge needed to color-correct their own projects and experiment with developing a distinctive visual aesthetic.

FMP 437 Advanced Cinematography 2 *(3 Credits)*
Prerequisite: FMP 340 Advanced Cinematography 1
This course helps students develop an understanding of high-end digital cameras with full-frame sensors that provide a greater field of view and allow cinematographers to shoot in resolutions higher than 4K. During workshops, special emphasis will be placed on digital workflows, creating looks with LUTs, and advanced camera and lighting techniques for narrative, commercial, and music video productions. Additional emphasis is placed on assisting students to develop their demo reels and prepare for thesis projects and work beyond film school.

FMP 440 Advanced Operating and Steadicam *(3 Credits)*
This course introduces Cinematography students to the skills required to shoot professional-quality footage using the Steadicam stabilization system. The roles of Steadicam camera operator and assistant are explored. Topics include setup, balancing, and the specialized operating techniques that maximize the capabilities of the system.

FMP 445 Thesis Film Writing and Development *(3 Credits)*
Students work from concept through completion of an original or adapted script for their narrative, documentary, or experimental thesis project. Students will pitch, outline, write, develop, and rewrite in preparation for thesis preproduction and production.

FMP 451 Thesis Film Preproduction 1 *(4 Credits)*
In this course, students will put into practice the skills they have learned in the degree program to create previsualization concepts for a short film project. The course focuses on developing project content, casting, scheduling, scouting and locking locations, and hiring and onboarding additional key crew members.

FMP 452 Thesis Film Preproduction 2 *(4 Credits)*
Prerequisites: FMP 451 Thesis Film Preproduction
This course is designed to simulate a professional preproduction office and the workflows required to prepare a short film project for greenlight approval. Students apply industry-standard preproduction practices by developing script breakdowns, shooting schedules, and budgets while also examining the greenlight process, insurance requirements, permits, and other logistical considerations.

FMP 455 Thesis Film Production *(4 Credits)*
Prerequisite(s): FMP 451 Thesis Film Preproduction 1, FMP 452 Thesis Film Preproduction 2
This course requires students to participate as crew members on a variety of film productions, applying industry-standard production practices in collaborative production environments. Students are assessed through documentation and critical reflection on their production experiences, with an emphasis on collaboration, leadership, problem-solving, and professional conduct. The course also examines the processes involved in completing principal photography and preparing projects for postproduction.

FMP 460 Advanced Postproduction 1 *(3 Credits)*
Prerequisites: FMP 451 Thesis Film Preproduction 1, FMP 452 Thesis Film Preproduction 2, FMP 455 Thesis Film Production
This course focuses on advanced non-linear online editing techniques using multiple platforms. Students study advanced aspects of editing theory, editing technique, video effects, compositing, color correction, and edit lists. Throughout the course, students work to meet milestones on time and deliver a completed final cut for evaluation.

FMP 465 Advanced Postproduction 2 *(3 Credits)*
Prerequisites: FMP 451 Thesis Film Preproduction 1, FMP 452 Thesis Film Preproduction 2, FMP 455 Thesis Film Production, and FMP 460 Postproduction 1 (for Production and Directing concentrations only)
This course takes the student into advanced postproduction techniques in a project-based setting. Students work to complete the sound design, soundtrack, and score for film projects in surround sound using a digital audio workstation and postproduction techniques from previous coursework. Students collaborate to meet project deadlines in delivering a completed film for theatrical presentation.

FMP 490 Creative Portfolio Development *(3 Credits)*
Students create a portfolio and business plan, with a final promotional presentation of their developing identity. The course helps students address specific creative challenges they will encounter throughout their careers.

FMP PD1 Film Production Professional Development 1 *(1 Credit)*
This course surveys available employment positions and career paths within the film and television industry. Designed to help students target their career goals, students explore the specifics of industry roles and employers' expectations for entry-level industry positions, key businesses, and professional organizations. By the end of the course, students will have a broad understanding of the opportunities available and the skills required to succeed in their chosen field.

FMP PD2 Film Production Professional Development 2 *(1 Credit)*
Building on the foundation of Professional Development 1, this course helps students narrow their focus on specific areas of employment within the film and television industry. Students will research targeted job opportunities and assess their current knowledge and skill sets to form the basis of a professional resume and portfolio. The course also emphasizes the importance of building a professional network, offering strategies for connecting with industry professionals, and developing a strong personal brand.

FMP PD3 Film Production Professional Development 3 *(1 Credit)*
This course guides students through the creation and refinement of a professional resume, tailoring applications to specific job postings, and preparing for interviews. Emphasis is placed on integrating portfolio materials to showcase their expertise effectively. In this course, students are equipped to present themselves as qualified, conscientious candidates ready to meet employer expectations and secure employment in the film and television industry.

GRD 100 Overview of Graphic Design *(3 Credits)*
This course introduces foundational technical and visual communication skills required for beginning study in graphic design and digital media. Students develop essential computer literacy skills, including file management, software navigation, project organization, and digital workflow practices. The course also provides an introduction to basic design tools, design processes, and fundamental design principles. Emphasis is placed on effective technical practices, visual problem-solving, and preparation for continued coursework in graphic design, digital production, and related visual arts disciplines.

GRD 110 Design Fundamentals *(3 Credits)*
Prerequisite: GRD 100 Overview of Graphic Design
This course introduces students to industry-standard workflows, terminology, and practices. Students use graphic design tools to demonstrate fundamental design principles through the manipulation of shape, color, and line.

GRD 120 Drawing for Designers *(3 Credits)*
This course introduces students to digital drawing on the computer. Students will learn to develop a basic working knowledge of 2D drawing programs, translating their ideas into visuals. Students will also become comfortable with the settings and tools within the software and learn about the importance of layering and non-destructive workflow for design processes and preproduction.

GRD 130 Digital Asset Creation 1 *(3 Credits)*
Prerequisite: GRD 110 Design Fundamentals
In this course, students will explore the impact and importance of modern visual communication in areas such as culture and society. Students will create concepts that are used to communicate, break sociocultural boundaries, and share innovative ideas.

GRD 140 Digital Color Theory *(3 Credits)*
Prerequisite: GRD 100 Overview of Graphic Design
In this course, students will explore the strong emotional and psychological impact that color has on people. Students will explore the science of color and why certain colors evoke certain emotional responses and examine the ways that color can be used effectively in graphic design. Students will leave this course with the ability to make deliberate color decisions for their design work.

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 1 *(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 important role that thorough research, ideation, and refinement processes play in the creation of successful designs.

GRD 220 Design Process and Layout 2 *(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 1 *(3 Credits)*
Prerequisite: GRD 360 Storytelling and Video
In this course, students learn the basics of motion graphics 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 2
In this course, students will broaden their understanding 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, students will learn about the distinctive characteristics and limitations of various printing processes. This knowledge will enable them to make informed design choices on their future projects.

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 2 *(3 Credits)*
In this course, students will build upon the knowledge gained in GRD 130 Digital Asset Creation 1 and learn to utilize photography and other imagery to create compelling images for multiple uses, including social media platforms and websites.

GRD 320 Concept Design 1 *(3 Credits)*
Prerequisite: GRD 440 Introduction to Advertising
In this course, students will analyze and evaluate the importance of critical thinking in design. They will learn and apply conceptual ideation techniques to generate creative solutions. By developing and analyzing a creative brief, students will create advertising ideas tailored to specific brands and audiences. The course covers the entire creative process, from ideation and sketching to final execution of an advertising project. By the end of the course, students will have created advertising campaigns that demonstrate their ability to apply conceptual design principles and develop effective creative solutions.

GRD 325 Concept Design 2 *(4 Credits)*
Prerequisite: GRD 320 Concept Design 1
In this course, students synthesize their concept skills to create sophisticated integrated campaigns that stimulate, delight, and surprise target audiences across multiple media outlets. With an emphasis on problem-solving, immersive storytelling, and higher-level concepting techniques, students engage a target audience and solve a brand problem.

GRD 330 Package Design *(3 Credits)*
In this course, students strengthen and expand their design skills by applying them to three-dimensional packaging. The course focuses on the processes, materials, and design considerations involved in 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 *(4 Credits)*
In this course, students research, develop, and solve complex visual communication problems. Students explore design strategy concepts including 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 1 *(3 Credits)*
Prerequisite: GRD 400 Portfolio Preparation
This course is designed to allow students to continue developing their knowledge of the graphic design process, timelines, and professional behavior. This course prepares students to experience a four-week production deadline and introduces them to the challenges of working under production constraints. Students will create assets that are managed and critiqued by an art director to help guide projects toward industry expectations under defined deadlines.

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 2 *(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 3 *(4 Credits)*
In this course, students learn how to apply design, motion, and video techniques 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 400 Portfolio Preparation *(3 Credits)*
Prerequisite: GRD 470 UX/UI 1, GRD 430 Identity and Visual Systems, GRD 475 UX/UI 2
This course develops students' ability to plan, coordinate, study assets, and use traditional methods to demonstrate their acquired knowledge as graphic design artists. Successful completion of this course equips students with the knowledge to use reference materials and artistic studies to create production assets.

GRD 430 Identity and Visual Systems *(4 Credits)*
In this course, students research and analyze a company's history, mission, and objectives as the basis for developing a strong visual identity. Students conceptualize and create a company's identity, including logo design and visual systems, through a series of exercises and projects that emphasize color palettes, type styles, photographic imagery, and related visual elements.

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. This course provides the foundation for advanced study in 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 *(4 Credits)*
In this course, students will be introduced to the fundamental elements, processes, and methods for designing products, services, or environments with a focus 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 1 *(3 Credits)*
This course provides an introduction to the basic principles of User Experience (UX) and User Interface (UI) design. Students will gain a solid foundation of the user-centered design process and its application in creating projects that effectively meet user needs. The course emphasizes the importance of delivering a positive user experience and covers various aspects of the user-centered design process, including common research methods, analysis and planning techniques, and design and prototyping tools.

GRD 475 UX/UI 2 *(4 Credits)*
In this course, students will build on the foundational knowledge of user experience (UX) and user interface (UI) design acquired in UX/UI 1. The curriculum delves deeper into critical topics for creating successful and user-friendly designs. Key areas of focus include design fidelity, UI best practices, advanced prototyping, leveraging UI patterns, user testing methodologies, and effectively utilizing layout and design principles to enhance the 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 2 *(3 Credits)*
In this course, students will continue working with the art directors and within the critique process as they work to create production-ready 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.

GRD 491 Portfolio 3 *(3 Credits)*
This course provides students with the time to develop a portfolio. During this time, students will continue to edit their assets and assemble them into a presentable package. Before the creation of the portfolio, instructors review the student's work to help the student determine the best material for showcasing their talents as a graphic designer.

GRD PD1 Graphic Design Professional Development 1 *(1 Credit)*
This course surveys available employment positions and career paths within the graphic design industry. Designed to help students target their career goals, students explore the specifics of industry roles and employers' expectations for entry-level industry positions. Key businesses and professional organizations are also examined. By the end of the course, students will have a broad understanding of the opportunities available and the skills required to succeed in their chosen field.

GRD PD2 Graphic Design Professional Development 2 *(1 Credit)*
Building on the foundation of Professional Development 1, this course helps students narrow their focus on specific areas of employment within the graphic design industry. Students will research targeted job opportunities and assess their current knowledge and skill sets to form the basis of a professional resume and portfolio. The course also emphasizes the importance of building a professional network, offering strategies for connecting with industry professionals, and developing a strong personal brand.

GRD PD3 Graphic Design Professional Development 3 *(1 Credit)*
This course guides students through the creation and refinement of a professional resume, tailoring applications to specific job postings, and preparing for interviews. Emphasis is placed on integrating portfolio materials to showcase their expertise effectively. In this course, students are equipped to present themselves as qualified, conscientious candidates ready to meet employer expectations and secure employment in the graphic design industry.

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, equipment booking, and the daily execution of tour schedules.

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

MCM 100 Introduction to Media Communications *(3 Credits)*
This course provides students with an overview of contemporary forms of media communication. Students will examine a variety of perspectives while being introduced to industry production tools and techniques. Areas of study highlight the many roles of media professionals and the impact of new media technologies.

MCM 110 Storytelling in Media Communications *(3 Credits)*
This course examines how various industries in media communications utilize storytelling. The course familiarizes students with the different types of storytelling, stylistic elements, and organizational structures that various storytelling forms utilize, as well as how aspects of story can be designed for multimedia impact. Students will also develop a firm understanding of the various skill sets common in the storytelling industries to develop the skills most sought after in their prospective careers.

MCM 120 Aesthetics in Media Communications *(3 Credits)*
In this course, students examine the important role aesthetics play in engaging audiences. The course examines the theories of sight, sound, and motion as applied to several major media communications industries. Students will learn strategies for creative composition and will consider the psychological and physiological implications of images. The course also examines the differences in aesthetics across cultures and how these differences impact professional media projects.

MCM 125 Marketing Fundamentals *(3 Credits)*
This course will serve as an introduction to the principles, concepts, and theories of modern marketing. Students will identify key marketing concepts, apply elements of the marketing mix to a new product, and create an integrated marketing communications plan for that product. The course will also explore target markets and branding concepts and how those apply to a new product launch.

MCM-130 Graphic Design and Media Communications *(3 Credits)*
In this course, students will examine principles, concepts, and applications that will strengthen communication efforts within graphic design projects. Students experience the graphic design process by creating, producing, and distributing compelling visual communications using professional design software. Through typography and graphics, students will explore the developmental phases of the graphic communications process from a concept idea to a finished product.

MCM 140 Web Design *(4 Credits)*
In this course, students will explore the multifaceted discipline of web design. Students will learn how to use content management systems to develop engaging and mobile-friendly websites. The web will be examined as an interactive medium of communication and as an art form.

MCM 150 Project and Portfolio 1: Media Communications *(3 Credits)*
Prerequisites: MCM 100 Introduction to Media Communications, MCM 125 Marketing Fundamentals, MCM 220 New Media Tools, MCM 140 Web Design
This course incorporates hands-on learning experiences into portfolio assessments. Students begin developing a professional portfolio that will be expanded in subsequent portfolio courses. Throughout this course, students will learn how to convey their story through visual tools and web design skills.

MCM 200 Research in Media Communications *(3 Credits)*
The Research in Media Communications course introduces students to the theories and practices used for research in media communications. Students will compare research methodologies and communication theories while learning to identify and evaluate viable topics for research. Students will conduct qualitative and quantitative research through the development of basic data-gathering tools, literature review and analysis, and data visualization.

MCM 210 Digital Photography and Photo Editing *(3 Credits)*
This course will cover fundamental photography techniques to help students create compelling images and tell stories through pictures. Students will explore the aesthetics of taking a photograph, compositional theory, and editing techniques using photo editing software. This course will also cover file management and understanding formatting for different digital communication platforms.

MCM 220 New Media Tools *(4 Credits)*
In this course, students will explore how to use new media tools for graphic, audio, and video production. Students will use industry-standard software to create a variety of media assets. Projects in the course will have a heavy focus on learning the features and workflows of these digital media tools. By studying these tools and how to use them, students will create a foundation to build their comprehensive visual identities.

MCM 230 Digital Video and Audio Production *(4 Credits)*
This course covers the fundamental techniques and concepts of the video and audio production processes. Students will utilize methods of bringing video and audio together to create a dynamic presentation for a variety of media communications applications. The course examines scripting, visual and audio storytelling, storyboarding, editing, sound, media management, and industry terminology and its application.

MCM 240 Project and Portfolio 2: Media Communications *(3 Credits)*
Prerequisites: MCM 150 Project and Portfolio 1, MCM 210 Digital Photography and Photo Editing, MCM 130 Graphic Design and Media Communications, MCM 230 Digital Video and Audio Production
This course incorporates hands-on learning experiences into portfolio assessments. Building on the media campaign conceptualized in Portfolio 1, students will develop and record a presentation that demonstrates how to use research to establish a working social media strategy. The project will challenge students to synthesize concepts and techniques introduced in previous coursework and the introductory portfolio course.

MCM 300 Advanced Video *(3 Credits)*
Prerequisite: MCM 230 Digital Video and Audio Production
This course covers techniques and concepts for producing and editing digital video. The concept of visual storytelling will be explored and analyzed with a focus on developing a viable concept and then constructing a fully developed idea using images. The course covers the process of creating a video — from the conception of the idea to a completed project. Students apply their technical skills to create a project with solid production values that showcases creativity and effective storytelling.

MCM 310 Advanced Audio and Podcasting *(3 Credits)*
In this course, students will explore technologies and techniques for producing and manipulating digital audio. The course covers desktop digital audio asset creation, editing and restoration, podcasting, and publishing digital audio. Students will combine digital audio asset production skills with effective storytelling to produce captivating audio media.

MCM 320 Social Media Strategy and Management *(3 Credits)*
In this course, students will examine the various social media platforms and strategies specific to each one. The course will cover aspects of creating content, posting, and understanding analytics. Students will learn to develop solid social media strategies and to define success through metrics.

MCM 330 Media Entrepreneurship *(4 Credits)*
The Media Entrepreneurship course introduces students to the basics of entrepreneurship and the evolving business models for media. The course investigates general concepts of entrepreneurship and how digital technologies and the Internet are transforming media economics. Students will use recent news and communication start-ups as case studies for applying entrepreneurial principles.

MCM 340 Project and Portfolio 3: Media Communications *(3 Credits)*
Prerequisites: MCM 240 Project and Portfolio 2: Media Communications, MCM 300 Advanced Video, MCM 310 Advanced Audio and Podcasting, MCM 320 Social Media Strategy and Management
This course incorporates hands-on learning experiences into portfolio assessments. Building on concepts introduced in previous courses, students will continue to develop content to support their personal brands and begin exploring strategies for monetizing their digital content through sponsorships and patronage.

MCM 350 Video Editing Styles *(3 Credits)*
This course will provide students with the opportunity to advance their postproduction skills. Students will explore the theory and practice of various editing styles to develop their video storytelling skills. There will be a strong emphasis placed on postproduction techniques that improve various aspects of the audio and image quality of videos.

MCM 360 Advertising and Public Relations *(4 Credits)*
This course will provide students with an understanding of how to plan and develop a marketing communications program in today's digital world. Students will learn how to use integrated marketing communications strategies to tell a brand's story and influence consumer behavior. This course will also cover public relations strategies and their role in an effective marketing communications campaign.

MCM 370 New Media Formats *(3 Credits)*
This course will introduce students to various forms of visual storytelling. In this course, students will gain experience in animation-based storytelling techniques, including motion graphics and kinetic typography as well as basic visual effects that can be applied to video projects.

MCM 400 Journalism Across Digital Platforms *(3 Credits)*
Prerequisites: MCM 300 Advanced Video, MCM 350 Video Editing Styles
This course prepares students to create journalistic content for a variety of digital platforms while developing the adaptability needed to work with emerging technologies and distribution channels. Students will learn various reporting techniques to use across different digital platforms. This course will cover the importance of news and the role it plays in our society.

MCM 410 Advanced Digital Content *(3 Credits)*
In this course, students will learn advanced techniques in digital video production, digital audio production, and graphic design. Students apply these skills to create content that supports an integrated media communications plan.

MCM 430 Media Production and Sociology *(3 Credits)*
Prerequisite: MCM 400 Journalism Across Digital Platforms
This course teaches students media production capabilities and how to engage an audience through value-driven content. Students will learn how stories are created, produced, and delivered for maximum visibility. The course will explore what gives a story value and how producers structure their content for extended viewing. Students will also learn how to evaluate the psychological and cultural aspects of media to further understand the wants and needs of the audience. Students also examine the reciprocal relationship between media and society, exploring how audiences shape media and how media influences individuals and culture.

MCM 480 Project and Portfolio Management 4: Media Communications *(3 Credits)*
Prerequisites: MCM 300 Advanced Video, MCM 350 Video Editing Styles
This course incorporates hands-on learning experiences into portfolio assessments. Students will implement the technical and creative competencies mastered during the program. Focusing on their personal brand from previous portfolio courses, students will leverage new media formats and deliver their content in a professional way. Students will exercise the diverse skills gained throughout the portfolio series to support their successful transition from the academic environment to a professional arena.

MCM 490 Career Readiness: Media Communications *(3 Credits)*
In the Career Readiness: Media Communications course, students will prepare themselves for the job market and address the specific professional practices that they will face throughout their careers. They will identify specific media career opportunities and develop strategies to acquire these opportunities for a media position. The course will survey career resources and strategies for connecting with relevant industry professionals. Students will also connect with the Career Development department.

MCM PD1 Media Communications Professional Development 1 *(1 Credit)*
This course surveys available employment positions and career paths within the media communications industry. Designed to help students target their career goals, students explore the specifics of industry roles and employers' expectations for entry-level industry positions, key businesses, and professional organizations. By the end of the course, students will have a broad understanding of the opportunities available and the skills required to succeed in their chosen field.

MCM PD2 Media Communications Professional Development 2 *(1 Credit)*
Prerequisite: MCM PD1 Media Communications Professional Development 1
Building on the foundation of Professional Development 1, this course helps students narrow their focus on specific areas of employment within the media communications industry. Students will research targeted job opportunities and assess their current knowledge and skill sets to form the basis of a professional resume and portfolio. The course also emphasizes the importance of building a professional network, offering strategies for connecting with industry professionals, and developing a strong personal brand.

MCM PD3 Media Communications Professional Development 3 *(1 Credit)*
Prerequisite: MCM PD2 Media Communications Professional Development 2
This course guides students through the creation and refinement of a professional resume, tailoring applications to specific job postings, and preparing for interviews. Emphasis is placed on integrating portfolio materials to showcase their expertise effectively. In this course, students are equipped to present themselves as qualified, conscientious candidates ready to meet employer expectations and secure employment in the media communications industry.

MPR 100 Musical Listening and Identification *(3 Credits)*
Prerequisite: MPR 120 Music Production Technology (Online or Campus)
This course introduces students to the fundamentals of modern music production and its historical context. Students learn the basic characteristics of contemporary musical genres and explore their impact on music and culture. Using Apple's Logic Pro software, this course provides an overview of essential music theory concepts, popular song structures, and basic digital audio workstation techniques, preparing students for more advanced study in music and audio production.

MPR 120 Music Production Technology *(3 Credits)*
This course introduces students to the tools and technologies used by music production professionals. Students will gain a foundation of 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 123 Music Theory *(3 Credits)*
In this course, students develop a music theory knowledge base for composing MIDI-based productions. Music Theory equips the student with the tools needed to effectively use and communicate musical concepts. Topics include note identification, interval recognition, major scale construction, rhythmic notation, and ear training.

MPR 124 Digital Audio Workstations *(3 Credits)*
Prerequisite: MPR 100 Music Listening and Identification
This course explores essential music production techniques within a digital audio workstation (DAW) environment. Through hands-on assignments and projects, students explore the principles of MIDI programming and develop essential skills for music composition and production. Key topics include MIDI recording and programming, editing techniques, virtual instrument fundamentals, and music theory foundations. This course provides a practical framework for building core competencies in digital music creation.

MPR 130 Music Composition and Programming *(3 Credits)*
Prerequisite: MPR 124 Digital Audio Workstations (Online or Campus)
Music Composition and Programming expands on knowledge and skills from prior courses to further explore song form analysis and chord movement, along with techniques in subtractive synthesis and sound design. Emphasis is placed on developing melodies and accompaniment using industry-standard music composition software.

MPR 132 Sequencing Technologies *(3 Credits)*
Prerequisite: MPR 124 Digital Audio Workstations (Online or Campus)
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 201 Songwriting and Development *(3 Credits)*
Prerequisite: RCA 232 Pro Tools Essentials (Online or Campus)
In this course, students expand their use of music theory concepts by applying them to songwriting and vocal production. Students will develop a strong sense of song form, melody, harmony, and rhythm. Topics include lyric writing and development 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)*
Prerequisite: MPR 222 Genre-Based Production (Online or Campus)
This course is the program's deep dive into Ableton Live as a creative instrument, applying techniques used by contemporary producers and composers. Students learn advanced editing, sound design, and arrangement skills to develop cohesive electronic compositions. Through hands-on creative briefs and critical listening exercises, students will develop fluency in harmony, rhythm, and texture within contemporary music production contexts.

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 structures, 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 advertising 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 advertising 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 *(3 Credits)*
This course provides students with a foundational understanding of acoustic and electronic principles and their practical application in recording studio environments. Students explore key topics such as speaker placement, acoustic treatment, cabling, connectors, and studio electrical systems. Students will examine how acoustics influence sound capture and quality in various recording spaces.

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, equipment interfacing, and electronic and acoustic considerations for recording and live performance.

MPR 330 Musicianship *(3 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 explore contemporary music production techniques 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 *(3 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 1 *(3 Credits)*
In this first of two capstone courses, students begin projects that demonstrate their artistic and technical abilities while meeting professional standards. They develop a complete preproduction schedule and work through each stage of the production process.

MPR 490 Music Production Portfolio 2 *(3 Credits)*
In this course, students complete the original projects started in the Music Production Portfolio 1 course. The course provides an opportunity to work through each step of the postproduction process and showcase their final work in a portfolio that can be presented to potential employers.

MPR PD1 Audio and Music Production Professional Development 1 *(1 Credit)*
This course surveys available employment positions and career paths within the audio and music industries. Designed to help students target their career goals, students explore the specifics of industry roles and employers' expectations for entry-level industry positions, key businesses, and professional organizations. By the end of the course, students will have a broad understanding of the opportunities available and the skills required to succeed in their chosen field.

MPR PD2 Audio and Music Production Professional Development 2 *(1 Credit)*
Prerequisite: MPR PD1 Audio and Music Production Professional Development 1 (Online or Campus)
Building on the foundation of Professional Development 1, this course helps students narrow their focus on specific areas of employment within the music industry. Students will research targeted job opportunities and assess their current knowledge and skill sets to form the basis of a professional resume and portfolio. The course also emphasizes the importance of building a professional network, offering strategies for connecting with industry professionals, and developing a strong personal brand.

MPR PD3 Audio and Music Production Professional Development 3 *(1 Credit)*
Prerequisite: MPR PD2 Audio and Music Production Professional Development 2 (Online or Campus)
This course guides students through the creation and refinement of a professional resume, tailoring applications to specific job postings, and preparing for interviews. Emphasis is placed on integrating portfolio materials to showcase their expertise effectively. Students develop the professional materials and interview skills needed to present themselves as qualified candidates and pursue employment in the audio and music industries.

RCA 223 Signal Processing and Effects *(3 Credits)*
Prerequisite: MPR 100 Musical Listening and Identification (Online or Campus)
Students learn how to identify and operate common signal processors, including gain-based, time-based, modulation, and harmonic effects. Students will learn to prepare and organize multitrack recording sessions within the Logic Pro platform and gain practical experience enhancing audio quality.

RCA 232 Pro Tools Essentials *(3 Credits)*
This course introduces students to the foundational tools, concepts, and workflows of Pro Tools, the industry-standard digital audio workstation. Students gain hands-on experience with session setup, recording, editing, and mixing techniques while learning to work efficiently with audio, MIDI, and basic session management. Emphasis is placed on practical application, including vocal production, session organization, and troubleshooting.

RCA 236 Mixing Concepts and Techniques *(4 Credits)*
Prerequisite: RCA 232 Pro Tools Essentials (Online or Campus)
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 analytical mixing decisions.

RCA 253 Advanced Pro Tools *(3 Credits)*
Prerequisite: RCA 232 Pro Tools Essentials (Online or Campus)
This course builds on foundational Pro Tools knowledge and prepares students to work within professional production environments. Students refine their recording, editing, and mixing skills while working toward industry-recognized certification that validates their proficiency with professional workflows. The course also introduces students to studio hardware commonly used in modern audio production.

RCA 286 Live Sound Production *(3 Credits)*
Prerequisite: APR 260 Audio System Technology (Online or Campus)
This course prepares students for real-world roles in live sound reinforcement by exploring the systems, workflows, and technical challenges encountered in concerts, corporate events, and other live productions. Students learn the fundamentals of signal flow, mixing techniques, and PA system operation. The course covers key components of live audio systems, including front-of-house and monitor setups, while emphasizing practical skills in equipment handling and troubleshooting.

WFT 100 Pitching 1 *(3 Credits)*
Students will learn effective ways of shaping their own ideas into cohesive narratives. Through the introduction of loglines and short synopses, students will learn to tell successful stories in a concise, entertaining, and professional industry format. Students will develop and practice pitching skills — both verbal and written — while gaining an understanding of the evolving story needs of the worlds of cinema, streaming, and network television.

WFT 110 Story Analysis – Film *(3 Credits)*
This course introduces students to the process of analyzing structure, scenes, and characters in feature-length films. Students will explore the relationship of film structure to plot, character, and thematic development. Assignments include reading screenplays, watching films, participating in discussions, and preparing written film analysis.

WFT 120 Story Structure *(4 Credits)*
Prerequisite: WFT 100 Pitching 1
This course introduces the fundamentals of cinematic storytelling. Students learn a set of skills that allow them to analyze scripts and write their own screen stories using a variety of story structures and paradigms. Course topics include the Hero's Journey, three-act and five-act structure, and linear and non-linear storytelling. Through lectures, analysis, and creative writing assignments, students learn dramatic and comedic storytelling strategies.

WFT 125 Writing an Outline – Film *(3 Credits)*
Prerequisite: WFT 120 Story Structure
In this course, students will take an original idea and develop it into a detailed outline in preparation for writing a first draft feature-length screenplay. The course teaches organizing principles and brainstorming techniques to help the students design their story. Students will learn to use outlining to track audience expectations related to development, progression, escalation, and resolution of both character and plot.

WFT 130 Story Analysis – TV *(3 Credits)*
Through analysis of television scripts from the onset of television to current distribution formats, students will understand the changes in television structure and content. This course will cover episodic, serialized, and limited series, as well as a variety of television genres. During the course, students learn and practice development skills while gaining an understanding of the elements of story and structure relevant to the evolving world of streaming and network television.

WFT 140 Writing an Outline – TV *(3 Credits)*
Prerequisite: WFT 130 Story Analysis – TV
This course takes students from a concept to a detailed scene-by-scene outline of a television pilot. The course teaches organizing principles to help design the story, create a balanced relationship between the characters, and reveal how the plot will unfold in specific scenes. Students learn the purpose and value of a detailed outline while continuing to develop their understanding of structure and genre as they relate to their own projects.

WFT 150 Character Creation *(3 Credits)*
Character drives story. In this course, students will learn a variety of techniques useful for creating well-developed characters whose motives and actions are organic to the plot and relevant to the story's thematic intentions. Through analysis and practice, students will understand and create engaging and active characters for screen, television, and new media.

WFT 200 Dialogue Writing *(3 Credits)*
In this course, students will analyze how dialogue drives plot, demonstrates character, delivers exposition, and dramatizes character relationships. Students will study the dialogue of several movies and scripts, learning techniques to sharpen the dialogue in their own work. Students will learn to identify the internal structure of different types of scenes and will write several exercises and original scenes demonstrating these techniques and effects.

WFT 210 Action Line Writing *(3 Credits)*
This course exposes students to the importance and significance of visual storytelling. A screenplay needs to be a compelling read before it can become a great film, and well-written action lines (descriptions) are a vital part of a successful screenplay. Students will practice screenwriting effectively without relying on dialogue.

WFT 220 Writing Act I *(4 Credits)*
Prerequisite: WFT 210 Action Line Writing
Students will build on material they have developed in Pitching I and Writing the Outline to write the first act of their original feature film screenplay. Students apply techniques learned in all previous writing courses, with a focus on mastering screenplay structure, setup, and the essential elements of a successful Act I.

WFT 225 Writing Act II *(4 Credits)*
Prerequisite: WFT 220 Writing Act I
This course challenges students to evolve character conflict, explore story obstacles, and master essential plot points within Act II. Through the examination and breakdown of professional scripts, students will examine how obstacles can drive the plot or serve the character's larger story. Building on Writing Act I, students will complete this course with a working first draft of the first two-thirds of their original screenplay.

WFT 230 Writing Act III *(3 Credits)*
Prerequisite: WFT 225 Writing Act II
In this course, students will wrap up the script they have been working on in Writing Act I and II with an emphasis on the climax. Students will focus on how their characters have transformed and learn how to pay off and resolve points set up in Acts I and II. At the end of this course, students will have a complete first draft of their original screenplay.

WFT 300 New Media Storytelling *(3 Credits)*
This course explores avenues for scripted storytelling in a variety of new media contexts including interactive media, short form/web series, graphic novels, and scripted audio. Students will analyze prominent new media storytelling examples and create their own project.

WFT 310 Pitching 2 *(3 Credits)*
In this course, students explore a number of different pitch processes aimed at a variety of media formats, including television, film, commercials, music videos, and new media. Topics include pitch decks, treatments, and sizzle reels. The goal of this course is to develop the necessary brainstorming skills to generate an idea quickly and communicate it effectively in written and visual forms.

WFT 320 A TV Pilot in 30 Days *(4 Credits)*
Prerequisite: WFT 310 Pitching 2
Through the use of a structured framework, students will build on the outline developed in WFT 140 and complete the first draft of a television pilot within 30 days. Students will review skills they have learned previously, including idea generation, writing an outline, determining structure and plot points, and writing with a firm deadline. Students also explore strategies for developing disciplined writing habits.

WFT 330 A Rewrite and Polish in 30 Days *(3 Credits)*
In this course, students will take the screenplay drafts they have written in prior courses and prepare second and third drafts of their scripts. Students will continue to develop good writing habits and professionalism, including adherence to deadlines. Students learn techniques for refining their work to keep readers engaged and invested in their characters.

WFT 340 Advanced Revision Techniques *(3 Credits)*
Prerequisite: WFT 330 A Rewrite and Polish in 30 Days
This advanced writing workshop teaches students skills and techniques for polishing their work. Activities will include peer review, various self-analysis frameworks, and staged readings.

WFT 350 Story Analysis – Adaptation *(3 Credits)*
In this course, students will examine the process of adaptation, including the challenges that may arise when translating source material of various lengths to the screen. Students will develop a detailed synopsis utilizing the concepts learned in the course. Topics include balancing fidelity to the original source material with the demands for dramatic compression and cinematic urgency when writing for the screen.

WFT 351 Writing the Adaptation 1 *(4 Credits)*
Prerequisite: WFT 350 Story Analysis – Adaptation
Building on the prior course, students will begin work on their own adaptation. Students will pitch their concept and generate a detailed outline based on their selected open-source material. Students will also analyze the progression of a variety of screen adaptations.

WFT 352 Writing the Adaptation 2 *(3 Credits)*
Prerequisite: WFT 351 Writing the Adaptation 1
In this course, students will take the detailed outline developed in WFT 351 and write a first draft. Students expand their outlines into first drafts while exploring the challenges of adapting source material for the screen.

WFT 400 The Punch-Up Draft *(4 Credits)*
This course will focus on rewriting work written by another writer. Being able to apply notes and criticism to a peer's work and polish a draft from another writer is a vital skill for screenwriters to develop and understand. This course guides students through the process of distilling notes into a clear strategy for revising individual scenes and full drafts of the script.

WFT 410 Writing for Production *(3 Credits)*
Students will explore the collaborative nature of production and the process of working with actors, directors, and producers. The course will guide students through various production rewrites, incorporating changes and understanding that these late-stage adjustments are often driven by production concerns and necessities. Students will learn the differences in formatting for production by using tools such as revision mode and locking pages.

WFT 430 The Business of Writing *(3 Credits)*
This course is designed to prepare students for a successful career in the entertainment business. The course will cover developing concepts for television and streaming platforms, how to find and work with agents and managers, pitching, the screenwriter's role in production and distribution, and the keys to career longevity. Students will learn the importance of practicing their writing skills on a daily basis, networking, protecting their intellectual property, and building a writing portfolio.

WFT 450 Portfolio Development *(3 Credits)*
Prerequisite: WFT 430 The Business of Writing
In this course, students will prepare materials for their digital writing portfolio. Students are guided through the process of generating industry-ready script coverage and polished writing samples. Additionally, students will develop video and audio assets to enhance their professional portfolio with media-rich content.

WFT 480 Final Project 1 *(3 Credits)*
Prerequisite: WFT 450 Portfolio Development
This two-part advanced writing workshop allows writers to generate a project plan for the development of scripts in progress, the revision and polishing of existing drafts, and the creation of supporting materials such as pitch decks and show bibles. The goal of this course is to help students develop polished portfolio materials that are ready for the marketplace or screenplay competitions.

WFT 485 Final Project 2 *(3 Credits)*
Prerequisite: WFT 480 Final Project 1
This two-part advanced writing workshop allows writers to generate a project plan for the development of scripts in progress, the revision and polishing of existing drafts, and the creation of supporting materials like pitch decks and show bibles. The goal of this course is to help students develop polished portfolio materials that are ready for the marketplace or screenplay competitions.

WFT 490 Professional Branding and Career Preparation (3 Credits)
This course is designed to prepare students for their careers, with a focus on how to present themselves professionally. Students will create a digital writing portfolio, a resume, and a social media presence.

WFT PD1 Writing for Film & Television Professional Development 1 *(1 Credit)*
This course surveys available employment positions and career paths for writers within the entertainment industry. Designed to help students target their career goals, students explore the specifics of industry roles and employers' expectations for entry-level industry positions, key businesses, and professional organizations. By the end of the course, students will have a broad understanding of the opportunities available and the skills required to succeed in their chosen field.

WFT PD2 Writing for Film & Television Professional Development 2 *(1 Credit)*
Building on the foundation of Professional Development 1, this course helps students narrow their focus on specific areas of employment within the field of screenwriting. Students will research targeted job opportunities and assess their current knowledge and skill sets to form the basis of a professional resume and portfolio. The course also emphasizes the importance of building a professional network, offering strategies for connecting with industry professionals, and developing a strong personal brand.

WFT PD3 Writing for Film & Television Professional Development 3 *(1 Credit)*
This course guides students through the creation and refinement of a professional resume, tailoring applications to specific job postings, and preparing for interviews. Emphasis is placed on integrating portfolio materials to showcase their expertise effectively. In this course, students are equipped to present themselves as qualified, conscientious candidates ready to meet employer expectations and secure employment as writers in the entertainment industry.

General Education Course Descriptions

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 on 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 310 Art of Visual Narrative *(3 Credits)*
The Art of Visual Narrative course is designed as an introduction to the development of the visual narrative arts from a historic, artistic, and commercial perspective. The course will explore the historical links between artwork of ancient cultures, illustrated novels, and a variety of twentieth-century media that extend to corporate franchises in the digital era. From an artistic perspective, the course will explore the creative processes behind the development of a sequential narrative, from conception to the final version, revealing how such narratives exist as a reflection of life, within multiple genres of modern entertainment.

HUM 323 Cultural Studies *(3 Credits)*
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 351 Comparative Mythology *(3 Credits)*
Comparative Mythology explores how cultures across history have used myth to explain existence and understand the human condition. The course introduces students to major mythic patterns through a cross-cultural study of narrative traditions. Students will examine foundational stories from diverse cultures while comparing systems of belief and symbolism to understand how myths express cultural values, reinforce social structures, and address enduring existential questions. Finally, the course explores how contemporary media translate and reinvent inherited mythic forms.

MAT 121 Quantitative Principles *(3 Credits)*
Quantitative Principles is designed to enable students to build skills and confidence in 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.

SBS 100 Media and Culture *(3 Credits)*
CAMPUS COURSE
Media and Culture examines the dynamic relationships between various forms of media and cultural behaviors from both historical and modern perspectives. By examining the evolution of media, students will recognize how new forms of media impact sociopolitical and cultural structures. The course also introduces students to contemporary applications of cultural studies through a media lens.

SBS 113 Behavioral Science *(3 Credits)*
Behavioral Science explores the science of motivation, learning, and personal growth, providing practical strategies to enhance resilience, decision-making, and personal impact. Through topics such as emotional intelligence, neuroplasticity, purpose, and foundational developmental theories, students will deepen their understanding of themselves and others. By engaging with these topics, students will gain tools to become more effective learners and learn strategies to support continuous growth and achievement.

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



ACADEMIC POLICIES & PROCEDURES

Academic Calendar

TERM	TERM START	TERM END
September 2026	8/31/2026	9/27/2026
October 2026	9/28/2026	10/25/2026
November 2026	10/26/2026	11/22/2026
December 2026	11/23/2026	12/20/2026
January 2027	1/4/2027	1/31/2027
February 2027	2/1/2027	2/28/2027
March 2027	3/1/2027	3/28/2027
April 2027	4/5/2027	5/2/2027

May 2027	5/3/2027	5/30/2027
June 2027	6/1/2027	6/27/2027
July 2027	6/28/2027	7/25/2027
August 2027	8/2/2027	8/29/2027
September 2027	8/30/2027	9/26/2027

NOTE: Dates are subject to change.

Holidays & Breaks

TERM	DAY(S) SCHOOL CLOSED
LABOR DAY	9/7/2026
FALL BREAK	11/26/2026 – 11/27/2026
WINTER BREAK	12/21/2026 – 1/3/2027
MARTIN LUTHER KING JR. DAY	1/18/2027
SPRING BREAK	3/29/2027 – 4/4/2027
MEMORIAL DAY	5/31/2027
INDEPENDENCE DAY (OBSERVED)	7/5/2027
SUMMER BREAK	7/26/2027 – 8/1/2027

NOTE: Dates are subject to change.

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 access to the online learning platform, the first lesson, and any necessary 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 in the course of joining or participating in a student club or organization that causes embarrassment, harassment, or ridicule or that risks emotional and/or physical harm 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.

Artificial Intelligence Tools

Student Use of A.I.

The effective use of A.I. in a responsible and ethical manner is an important skill that will bring students success in their educational endeavors and their lives post-graduation. Using A.I. in a responsible and ethical manner is an important skill that can help students succeed in their educational endeavors and their lives after graduation. Students should be aware, however, of the limits of generative A.I. tools, such as Claude, Gemini, and ChatGPT.

- The quality of the prompt presented to the A.I. software directly correlates to the quality of the generated output. Learning the subject matter well allows students to better prompt and refine prompts for higher-quality results.
- The output of generative A.I. software or algorithms must always be thoroughly reviewed for accuracy and quality. Again, learning the subject matter well allows students to review the accuracy and quality.
- Unless directed to use A.I. in the generation of materials used to complete an assignment, students must disclose the use of A.I. The failure to disclose the use of A.I. is considered a violation of academic integrity policies. The use of AI tools solely for proofreading, spelling, or grammar assistance does not require disclosure.

The Los Angeles Film School treats the use of Artificial Intelligence tools such as ChatGPT, Claude, Gemini, Dall-E, and others similarly to how we treat collaboration with other people in the following ways:

- Students may be permitted, and even encouraged, to interact with A.I. on topics to help gain general knowledge and understand concepts relating to their education, or to gain specific knowledge and understanding of concepts relating to the assignments in a particular course or class. This is similar to how students collaborate or interact with classmates or their instructors.
- Just as students should not copy information gathered through collaboration or interaction with classmates or instructors and present it as their own work, students should not copy and present A.I. output as their own work.

Students are welcome to discuss their ideas and collaborate with others, both inside and outside class, as well as with A.I.-based assistants. However, all work students submit must be their own. Wholesale inclusion of A.I.-generated content into submissions is not acceptable. If small portions of A.I.-generated content are submitted, they must be properly cited.
Inappropriate use of A.I. Generated content will treated as a case of academic dishonesty.

If students are unsure where the line is between collaborating with A.I. and copying from A.I., they should refer to the following guidelines:

- Treat the interaction with the A.I. tool as you would a collaborator.
- Do not copy content wholesale from the conversation back into your assignment. Instead, treat interaction with the A.I. assistant as a learning experience. Students can then let their coursework reflect their improved understanding.
- Students should be the creators of content in response to the assignment directions. Students should not prompt A.I. directly with assignment instructions. If A.I. is used, it should be used to assist in understanding the subject.

Therefore, the use of generative A.I. tools is permitted for activities such as:

- Brainstorming and refining ideas
- Finding general information about a topic
- Drafting an outline to assist in organizing thoughts
- Checking grammar, writing conventions, and/or style
- Experimenting with portions of content creation in music or the visual arts

Unless specified as part of an assignment, the use of generative A.I. tools is not permitted for activities such as:

- Composing a response to a discussion board prompt
- Completing a specific task for the assigned group work
- Writing a draft of a writing assignment
- Writing entire sentences, paragraphs, or papers to complete class assignments
- Creating final submissions in music or the visual arts

Articulation Agreements

Los Angeles Film School currently enjoys an articulation agreement with Santa Monica College (SMC), Santa Monica, California, U.S.A. that provides transfer admission opportunities for academically qualified students and graduates of SMC to complete the Bachelor of Science in Entertainment Business degree at the Los Angeles Film School.

Attendance Policies

CAMPUS PROGRAMS AND COURSES

Regular class attendance and lab participation are two of the most significant factors for academic success. Students are expected to attend classes and lab sessions unless prevented by illness or emergency.

Campus Attendance is tracked via CampusVue Portal (Anthology) and is entered by the instructor by the end of each class day. Generally, instructors take attendance multiple times per class session, at the beginning, after breaks, at the end, or some variant of this. Attendance policies vary slightly by instructor depending on class length and how breaks are taken. The actual number of minutes a student attended is recorded. There is no tardy-present-absent designation. Students accruing unexcused absences totaling more than 30% of the total scheduled in-class time shall be assigned a failure for lack of attendance (FA) grade.

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

ONLINE PROGRAMS & COURSES

Students must actively participate within their online community to receive an authentic learning

experience. Student attendance in online courses is observed as interaction with the Learning Management System (LMS) and presence at scheduled synchronous events (participation in an academically-related activity). This is monitored automatically by the LMS. Attendance is considered student engagement that is substantive, whether with the instructor or in an instructional activity. Substantive engagement with instructional activities includes the following:

- Submission of an academic assignment, such as an upload or a new response.
- Participation in a discussion post (one that is instructional, not social).
- Participation in an interactive tutorial.

- The taking of an assessment.
- Substantive engagement of the student with the instructor includes the following*:
- Synchronous Zoom sessions or one-on-one Zoom “office hours” meetings.
- Text, phone, or email exchanges.

*Note that these interactions must be instructional in nature.

Some of the above interactions may not be automatically recorded via the LMS. 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 administratively withdrawn from the school.

Excused Absence Policy

Students are responsible for managing their schedules to avoid conflict with their scheduled class meetings. However, the school does recognize that there are legitimate circumstances under which students may be unable to attend their scheduled class. Therefore, instructors may grant excused absences during the academic term for reasons which may include:

- illness, physical or mental, of the student or his or her spouse or dependent
- medical conditions related to pregnancy
- subpoenas
- jury duty
- military service
- bereavement, including travel related to bereavement
- religious observances

For circumstances not listed above, the instructor has the primary responsibility to decide on a case-by-case basis if an absence is due to legitimate circumstances. Instructors have the discretion to grant an excused absence.

Students must request an excused absence by notifying their instructor of the reasons for which they must be absent prior to their planned absence. Some situations will be sufficiently urgent that a request for an excused absence cannot be made prior to the date of an absence. In such cases, students must notify their instructor(s) within 48 hours of their return to class. If the excused absence is granted, the instructor will not penalize the student. The student will be provided reasonable and timely accommodation to make up missed work without penalty.

If the absence caused a student to miss components of the course that cannot be made up in the same manner, the instructor may make substitutions for the missed coursework.

An excused absence is still recorded as an absence. This may or may not impact other policies that are based on attendance. For example:

- Excused absences will not be counted toward the maximum permissible absences in a course that result in a failure for lack of attendance (FA) grade.
- Regardless of whether absences are excused or not, students will be administratively withdrawn from the school after being absent for 14 consecutive calendar days.
- Excused Absences may or may not affect eligibility for benefits or other statuses. Students who receive an excused absence should contact their relevant Student Advisor regarding information specific to their status.

Class Schedule

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

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

Class Size

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

Clock Hour To Credit Hour Conversion

The Los Angeles Film School utilizes the following definition of a credit hour to determine how credits are awarded in its courses and programs and to ensure that the assignment of credit hours conforms to commonly accepted practices in higher education. One "clock hour" is defined as a period of no less than 50 minutes during which a student participates in a learning activity. The conversion of clock hours to credit hours is calculated on a semester credit hour basis. One semester credit hour is equal to 45 units of academic activities, which can include a combination of didactic, supervised laboratory, and out-of-class independent or group work. The combination of each type of learning varies according to the nature of the course.

- *One clock hour of didactic learning is valued at 2.0 units.*
- *One clock hour of supervised laboratory learning is valued at 1.5 units.*
- *One clock hour of out-of-class independent or group work is valued at 0.5 units.*

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 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 hybrid course delivery for its campus-based education programs and fully online delivery for its distance education programs. Online and hybrid courses are delivered over the school's proprietary Learning Management System (LMS), 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. Online students can expect to have their work evaluated and returned within three (3) business days.

Course Materials

The school uses a wide variety of materials to support classroom-based 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. Failed courses are automatically rescheduled for a future term. To retake a completed course passed with a final grade below a C, students must obtain school approval. Courses completed with a grade of C or higher are not eligible for retake. Faculty track students who retake their course and provide them with an action plan to improve their chances of success. This action plan may allow students to retain passing grades from their first attempt and submit the necessary work to finish the course.

International students studying on an F-1 visa should speak with a Designated School Official (DSO) concerning how retaking a course may affect their visa status.

Use of Prior Work When a Student is Retaking a Course

If a student is retaking a course for any reason, under certain conditions, students are permitted to resubmit coursework—assignments and assessments—from prior attempt(s) at completing the course. This coursework can be applied toward the requirements of the current (retake) term. In order to receive credit for the previously submitted coursework:

- Students can only resubmit coursework that is in the form of a creative endeavor, such as a project or other assignment. Results from quizzes, tests, discussion assignments, or in-class performance-based assessments cannot be transferred from the prior term. If the student does not participate in these activities in the new term, the assessment or discussion activity will be recorded as not attempted, and the student will receive a zero grade.

- Students may resubmit any prior assignment for which they received a grade of 70 percent or above for credit.

- At the beginning of the new (retake) term, the instructor must connect with the student either in-person, via Zoom, or via an instructional video combined with written correspondence to explain the requirements of the course, and how and when they should submit the coursework. Regardless of the communication method, there must be a written record of the student accepting the terms. A follow-up email is suggested.

- Students must turn in all prior assignments as they would under normal circumstances—either in-class or uploaded to the appropriate location. All other policies regarding the timely submission of assignments will apply.

- Students are allowed the option to complete the assignment or project again in an attempt to better understand the topic or improve their grade. They may also improve on their previously submitted work and turn it in to be re-graded.

Course Work Policies

Makeup Work Policy

Students who are unable to complete in-class work such as homework, quizzes, tests, and/or attend instructional time or other educational activities due to legitimate circumstances may be given accommodation to make up missed work. Such legitimate circumstances may include:

- illness, physical or mental, of the student or his or her dependent

- medical conditions related to pregnancy

- subpoenas

- jury duty

- military service

- bereavement, including travel related to bereavement

- religious observances

In cases such as class discussions, group projects, instructional time, or other educational activities, etc., it may not be possible for the student to make up the coursework. In these cases, accommodations granted are at the discretion of the instructor.

Instructors are not obligated to accommodate students who have missed a significant portion of a course's essential components, such that providing opportunities to make up the work is unreasonable—even when the absences are deemed excused.

The instructor will determine an appropriate date for completing the missed work and notify the student in writing. The student must submit all work by this date to receive credit.

Late Work Policy

Assignments

- 10 points are deducted per day for the first three days an assignment is late. (No penalty is given on the fourth day.)
- After four days, the assignment will receive a grade of zero.
- Late work is not accepted after the final day of the course. All work must be submitted by the course's final date (usually the Sunday of Week 4).

Discussion Boards

- Due to the interactive nature of discussion boards, late posts are *not* accepted.

Exceptions

- Late penalties may be waived due to such circumstances as:
- illness, physical or mental, of the student or his or her dependent
- medical conditions related to pregnancy
- subpoenas
- jury duty

- military service
- bereavement, including travel related to bereavement
- religious observances
- For situations not expressly defined in the catalog, the instructor has the primary responsibility to decide on a case-by-case basis whether the late work was due to unavoidable circumstances and will document the justification for the waiver of the penalty.
- Students must notify their instructor if they are requesting a late penalty waiver. When possible, notification should be made in advance.
- Penalties cannot be removed or adjusted after the term ends.
- In unusual circumstances, students may submit a written appeal to the Program Director.

Note: ADA accommodations may override parts of this policy.

Credits Attempted & Completed

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

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.

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

LETTER GRADE	POINT VALUE	NUMERIC SCORE
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 is calculated. 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 GPAcalculation 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.*

Expected Graduation Date: All course withdrawals (***W***, ***WP***, ***WF*** Grades), course incompletion (***I*** Grade), and course failures (***F***, ***FA*** grades) will impact the expected graduation date.

Students will receive an email notification when the graduation date is impacted as a result of a course withdrawal, a course incompletion, or a course failure. Once the course retake has been scheduled, students will be able to access the updated graduation date on the student portal.

Grades are posted on the student portal at cvportal.lafilm.edu in week 2 of the following term.

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 toward 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).

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

To earn a degree from any LAFS program, students must complete all program requirements, including all required coursework, with an overall cumulative grade point average (GPA) of 2.0.

Maximum Time to Complete the Program

Students must complete their program within 150% of the published program length, measured in attempted credit hours.

Examples:

60-credit associate degree → maximum of 90 attempted credits.

120-credit bachelor's degree → maximum of 180 attempted credits.

Should the student not complete the program within the above length, the student may continue but will lose financial aid eligibility.

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

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, and it must be approved by the school prior to taking an IOT. The maximum time allowed for an IOT is 90 days in a 12-month period. Students who are unable to return after 90 days due to serious illness, injury, or other extenuating circumstances may request an extension. However, students cannot be on an IOT for more than 180 days in any 12-month period.

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.

International students studying on an F-1 visa may need to abide by additional Federal restrictions and should speak with a Designated School Official (DSO) concerning how an interruption of training may affect their visa status.

ANNUAL VACATION - International students may apply for Annual Vacation after completing one academic year (two consecutive semesters). An Annual Vacation may be granted for up to 90 days (three consecutive terms). If a student requests fewer than 3 terms of Annual Vacation, any unused terms will be forfeited. Students on Annual Vacation are not allowed to access campus facilities or equipment. Students who do not resume their courses at the end of their approved Annual Vacation will be administratively withdrawn from their program. All Annual Vacation requests must be submitted to Academic Advising.

International students studying on an F-1 visa may need to abide by additional Federal restrictions and should speak with a Designated School Official (DSO) concerning how an annual vacation may affect their visa status.

In extenuating circumstances, international students may apply for a Medical Interruption of Training (IOT). All Medical IOT requests must be supported by appropriate documentation and are subject to review and approval by Academic Advising and the Designated School Official (DSO). A doctor's note on official medical letterhead that clearly specifies the requested leave dates is required.

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.

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Location Where Instruction Will Be Provided

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

In a hybrid class, academic technology is used to structure remote activities. Online degree programs and courses are delivered over our Learning Management System (***LMS***), 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.

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 - Thursday, from 8 - 8 pm, and Fridays from 8 - 6 pm). Students must present a valid government issued I.D. to be permitted on campus. Campus tours are available for students, Monday through Friday during business hours and can be scheduled through the lafilm.edu website.

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 are not meeting SAP or 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

Student Correspondence With Faculty

Faculty are expected to respond to student emails, LMS messages, and LMS feedback messages as soon as reasonably possible. Instructors are expected to respond within 24 hours to student correspondence received Monday through Thursday. Messages received on Friday, the weekend, or on holidays are expected to be answered by the next business day.

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*). This process applies to all Los Angeles Film School students regardless of Title IV eligibility/recipient status. This process also applies to all enrolled students in any program regardless of enrollment status — full time or part time.

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 the SAP Treatment of Grades section of 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

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 not meeting SAP at the end of the SAP Warning semester will be suspended from receiving additional financial aid. The student will be suspended from receiving financial aid, and subject to program termination if they do not return to good SAP standing after the completion of a SAP Probation semester or do 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 their 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 Academic Advisor. A completed appeal package must be submitted to the SAP Appeal Committee 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 Academic 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. If the student needs more than one semester to meet the minimum SAP standards, the student will also be placed on an Academic Recovery Plan. The student on an ARP will continue to qualify for financial aid while meeting the terms of the 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, 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, AND D (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 is no impact 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 Projects

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

Student Records

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

Official Transcripts are available in electronic or paper mail formats. General processing time is 3–5 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. Academic records are maintained electronically in Anthology Student (the school's student tracking database, licensed from Anthology Inc.) which is password protected and exists on multiple servers that have real-time backup capability. Transcripts are maintained in Anthology Student. Students may request a copy of their transcript through Parchment. Graduates and active students may also download an unofficial copy of their transcript from their Student Portal free of charge. Transcripts and academic records are maintained indefinitely."



ADMISSIONS POLICIES & PROCEDURES

Requirements for Admission

Applicants pursuing a campus or online degree must submit the following to be considered for admission:

Ability-to-Benefit Notification

Los Angeles Film School does not participate in Ability to Benefit programs, nor does it have processes to accept students as such. Accordingly, all students are required to have met all minimum admissions requirements.

Application

A complete application for admission must be submitted either online through the school's admissions 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: lafilm.edu.

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 below, 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.

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.*

- **Validity of High School Completion Documentation.**
  - Additional documentation is required if The Los Angeles Film School has reason to believe that the high school diploma provided by the applicant is not valid or was not obtained from an entity that provides secondary school education.

  - The Los Angeles Film School will 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.

  - The institution, from which the high school diploma was earned, must provide documentation that confirms the validity of the student's diploma.

  - Confirmation or documentation from a relevant department or agency, in the state in which the secondary school is located, that the secondary school is recognized as a provider of secondary school education must be provided.
    - If applicable, confirmation of current accreditation from a recognized agency must be provided.

    - In all cases, The Los Angeles Film School retains the sole discretion to determine whether the secondary training completed by the applicant is sufficient to satisfy the

high school graduation admission requirement.

- **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.

Legal History

The Los Angeles Film School is committed to providing an outstanding student experience within a safe learning environment. As part of that commitment, campus applicants with a history of felony conviction(s) must provide a written explanation of that history. Based on the response, a background check may be requested.

Readiness Assessment

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

Additional Requirements for Distance Learning Programs

Applicants for 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.

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 program's portion completed before withdrawal.

State Approvals for Online Programs

Los Angeles Film School offers Online degree programs in forty-seven of the States within the USA and several of the USA non-state territories. Certain States and/or US Territories require Los Angeles Film School to be licensed, approved, registered or exempt in order to offer Online degree programs to residents of such jurisdictions. Other States and/or US Territories require no formal licensure, approval, registration or exemption in order to offer Online education in such jurisdictions, provided the school maintains no physical presence in the jurisdiction. Below is a listing of such US States and US Territories in which Los Angeles Film School offers Online degree programs.

JURISDICTIONS WHERE LAFS IS LICENSED, APPROVED, REGISTERED OR EXEMPT	JURISDICTIONS WHERE LICENSURE, APPROVAL, REGISTRATION OR EXEMPTION IS NOT REQUIRED IF NO PHYSICAL PRESENCE WITHIN THE JURISDICTION.
Alabama	Arizona
Alaska	Hawaii
Arkansas	Idaho
California	Kentucky
Colorado	Louisiana
Connecticut	Mississippi
Delaware	Missouri
Florida	Nevada
Georgia	New Hampshire
Illinois	New Jersey
Indiana	Oklahoma
Iowa	Pennsylvania
Kansas	South Carolina
Maine	South Dakota
Maryland	Tennessee
Massachusetts	Texas
Michigan	Vermont
Minnesota	Virginia
Montana	Washington
Nebraska	West Virginia

JURISDICTIONS WHERE LAFS IS LICENSED, APPROVED, REGISTERED OR EXEMPT	JURISDICTIONS WHERE LICENSURE, APPROVAL, REGISTRATION OR EXEMPTION IS NOT REQUIRED IF NO PHYSICAL PRESENCE WITHIN THE JURISDICTION.
New Mexico	Guam
New York	US Virgin Islands
Ohio	Northern Marianas Islands
Oregon	
Utah	
Wisconsin	
Wyoming	

English Language Proficiency

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

Associate and Full Bachelor's Degree Programs (with the exception of the Bachelor of Entertainment Business and the Bachelor 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)*
- *A raw score of 66 and an adjusted score of 81 on the Michigan Test of English Proficiency (MTEP)*

- *A score of 80 on the Michigan English Language Assessment Battery (**MELAB**)*
- *A score of 53 on the Pearson Test of English Academic (**PTE Academic**)*
- *TOEIC (Test of English for International Communication) — Must complete both exams below:*
    - *Listening/Reading: 700*
    - *Speaking/Writing: 7 or 270*
- *Accuplacer— Must complete all of the following with the minimum scores below:*
    - *Listening: 70*
    - *Reading: 82*
    - *Sentence Meaning: 82*
    - *Language Use: 88*
    - *Write Placer: 4*
- *Cambridge English: First (**FCE**)*
    - *FIRST Certificate with an overall score of C or higher (equivalent to CEFR B2)*
    - *Integrated Skills in English (**ISE**)*
    - *Must achieve ISE II (must pass both exams)*
- *EIKEN*
    - *Must achieve EIKEN Grade Pre-1*
- *Oxford Tutorial College Certificate (**Oxford TCC**)*
    - *Must achieve C1 (Independent User Level)*
- *Oxford ELLT test*
    - *Must achieve a minimum score of 7 to fulfill English proficiency requirement*
- *DUOLINGO English Test*
    - *Must achieve a minimum score of 110*

Bachelor of Entertainment Business and Bachelor 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**)*
- *A score of 6.5 on the International English Language Testing System (**IELTS**)*
- *A score of 80 on the Michigan English Language Assessment Battery (**MELAB**)*
- *A score of 53 on the Pearson Test of English Academic (**PTE Academic**)*
- *TOEIC (Test of English for International Communication) — Must complete both exams below:*
  - *Listening/Reading: 70*
  - *Speaking/Writing: 7 or 270*
- *Accuplacer — Must complete all of the following with the minimum scores below:*
  - *Listening: 70*
  - *Reading: 82*
  - *Sentence Meaning: 82*
  - *Language Use: 88*
  - *Write Placer: 4*
- *Cambridge English: First (**FCE**)*
  - *FIRST Certificate with an overall score of C or higher (equivalent to CEFR B2)*
  - *Integrated Skills in English (**ISE**)*
  - *Must achieve ISE II (must pass both exams)*
- *EIKEN*
  - *Must achieve EIKEN Grade Pre-1*
- *Oxford Tutorial College Certificate (**Oxford TCC**)*
  - *Must achieve C1 (Independent User Level)*

- *Oxford ELLT test*
    - *Must achieve a minimum score of 7 to fulfill English proficiency requirement.*

- *DUOLINGO English Test*
    - *Must achieve a minimum score of 110*

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. As a part of the enrollment process, applicants should discuss with their Admissions Advisor the list of specific requirements for their selected degree program.

International Students 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 F 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. The Los Angeles Film School does not issue visas or provide visa services.

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 earned by a student at The Los Angeles Film School is at the complete discretion of the institution to which the student may seek to transfer. Acceptance of the degree a student earns in the program is also at the complete discretion of the institution to which the student may seek to transfer. If the credits or degree that a student earns at this institution are not accepted at the institution to which the student seeks to transfer, the student may be required to repeat some or all of their coursework at that institution. The Los Angeles Film School does not maintain transfer-out agreements with other colleges.

For this reason, students should make certain that their attendance at this institution will meet their educational goals. This may include contacting an institution to which the student may seek to transfer after attending The Los Angeles Film School to determine if their 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 encouraged 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 receiving GI Bill® benefits can also submit their request to have Joint Services Transcripts (JST), along with any other official transcripts, evaluated for potential transfer credit, possibly shortening the length of their program.

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.

Acceptable Grades

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. Credit earned at other institutions must be of equivalent course level: e.g. lower-division (100 and 200) and upper-division (300 and 400) credits may only transfer into equivalent lower- and upper-division courses at the Los Angeles Film School.

Transfer Credit Request & Review Process

Core Course Evaluation: (technical and occupationally related courses—non-general education) are reviewed by the Academic Program's Director. The acceptance of credit for transfer is primarily based on the competencies achieved by the student in previously completed coursework and whether the competencies reasonably align with the coursework and the program into which the credit is to be transferred. Students wishing to receive transfer credit must provide supporting documentation (syllabus, course description, etc.) for review and complete a Transfer Credit Evaluation Request Form.

General Education Evaluation: These are reviewed by the Director of General Education Programs. The acceptance of credit for transfer is primarily based on 1) the competencies achieved by the student in previously completed coursework and 2) whether the competencies reasonably align with the coursework and the programmatic outcomes into which the credit is to be transferred. Students wishing to receive transfer credit must provide supporting documentation (syllabus, course description, etc.) for review and complete a Transfer Credit Evaluation Request Form.

The Los Angeles Film School requires students to take the first designated course of their program.

The student requesting transfer credit completes the Transfer Credit Evaluation Request Form. The official transcript is uploaded to the school's student information system, Anthology Document Tracking.

For transfer of credit from prior Los Angeles Film School courses:

The Re-Entry Specialist determines transfer credit from prior Los Angeles Film School courses through the use of preapproved equivalencies that have been established by the appropriate Program Director(s).

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.

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 (3) or higher on the AP exam or four (4) 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.



CAMPUS POLICIES

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 schools 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.

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.

Although childcare is not available on campus, the city of Los Angeles provides resources to assist in finding verified care at www.laparks.org/childcare for preschool age children. The Childcare Alliance Los Angeles (www.ccala.net) also provides information and resources for those in need of childcare services.

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.

Emergency Preparedness

The Los Angeles Film School's Emergency Preparedness and Response Plan outlines policies and procedures for managing major emergencies that may threaten the health and safety of the campus community or significantly disrupt its programs and activities. The plan provides a structure for coordinating preparedness, response, and recovery efforts of LAFS personnel and resources.

The Los Angeles Film School's Emergency Preparedness and Response Plan is located at www.lafilm.edu/campus-safety

Hours of Operation

General business hours are Monday through Friday 9:00am – 6:00pm PT.

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

Housing

The Los Angeles Film School is located in the heart of Hollywood and operates as an urban campus. On-campus housing and/or dormitory facilities are not offered. The school provides support and resources to help students identify local apartment accommodations, however, the institution bears no responsibility in finding or assisting students in finding housing. Students seeking guidance on housing can contact the campus admissions department by emailing housing@lafilm.edu or calling 1-323-769-2230.

For independent apartment searches in the Hollywood area, apartments.com offers a wide range of listings. One-bedroom apartments in Los Angeles typically rent for between $1,500 and $2,500 per month.

Additional details on the cost of living in Los Angeles may also be found through various online resources. The Los Angeles Film School does not endorse or verify the accuracy of these websites and provides them solely for informational purposes.

Although The Los Angeles Film School does not offer student transportation services, convenient public transit options are available through LA Metro. The campus is located near the Hollywood/Vine Metro Station, making it accessible via the city's bus and rail systems. For maps, schedules, and fare information, visit www.metro.net.

Vaccination Policy

The Los Angeles Film School does not require vaccinations as a prerequisite for enrollment. Should vaccinations be required, the school will comply with local, state, and federal requirements and guidelines.

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.



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 limits 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, records of instructional,

supervisory, or administrative actions, or records generated by 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 them 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 from a student's records may be disclosed to the following individuals or institutions or under the following circumstances without the student's prior written consent :

1. *To school officials who have legitimate educational interests in the records. A school official is:*
   A. *A PERSON EMPLOYED BY THE LOS ANGELES FILM SCHOOL OR ITS CORPORATE PARENT IN AN ADMINISTRATIVE, SUPERVISORY, ACADEMIC OR RESEARCH, OR SUPPORT STAFF POSITION. THIS INCLUDES, BUT IS NOT LIMITED TO HUMAN RESOURCES AND ACCOUNTING STAFF; OR*

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

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

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

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

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

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

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

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

9. *To an alleged victim of a crime of violence or a non-forcible sexual offense, the final results of the disciplinary proceedings conducted by the school against the alleged perpetrator of that crime or offense with respect to that crime or offense.*

10. *To persons in addition to the victim of a crime of violence or non-forcible sexual offense, the final results*

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

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

12. *Directory information (*see below*).*

Record of Requests for Disclosure

Except with respect to those requests made by the student themself, those disclosures made with the written consent of the student, 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.)*

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



FINANCIAL SERVICES

The Los Angeles Film School has Financial Aid counselors to help students and their families develop a financial plan to enable program completion. These counselors 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 counselor 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 (*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 studentaid.gov. After the FASFA is submitted, the U.S. Department of Education notifies applicants of their results, and our Financial Aid counselors 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 .

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 2025–26 award year range up to $7,395. 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

Direct Loans

A Direct 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 Direct PLUS Loans

A Parent Direct 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.

Veterans Education Benefits

The school is authorized to train students receiving Veterans Education Benefits as approved by the Department of Veterans Affairs. Awards are determined by application with the Department of Veterans Affairs, and funding is disbursed directly to the institution for the Post9/11 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

The percentage of federal aid earned is calculated by dividing the number of calendar days completed through the student's withdrawal date by the total number of calendar days in the semester. The total number of days in the semester are measured from the first day of the semester through the last day of the final module (course) attended. Both of these counts shall exclude scheduled breaks of five (5) or more consecutive days and days during an approved leave of absence. The resulting percentage is applied to the total eligible federal aid disbursed or that could have been disbursed for the semester. This amount represents the student's earned federal aid.

Example: A student who completes 28 of 56 scheduled days in their semester has earned 50% of their eligible federal aid; the remaining 50% is unearned and must be returned to the appropriate federal aid programs.

If a student withdraws on or before completing sixty percent (60%) of the scheduled 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, no later than 30 days after the date LAFS determined the student withdrew, 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. If LAFS receives confirmation from the student/parent, that they wish to receive the post-withdrawal disbursement of loan funds, LAFS must make the post-withdrawal disbursement as soon as possible but no later than 180 days after the date LAFS determined the student withdrew. LAFS will apply all post-withdrawal disbursements to outstanding charges on the student account first before any resulting credit balance is handled.

LAFS is permitted to credit a student's account with the post-withdrawal disbursement of Title IV grant funds to cover current outstanding allowable charges without the student's permission for tuition and fees. These disbursements must be credited to the student's account within 180 days of the date LAFS determined the student withdrew. Likewise, any post-withdrawal disbursement of Title IV grant funds not credited towards the student's account to cover allowable charges must be disbursed to the student within 45 days of the date LAFS determined the student withdrew.

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,*
- *successfully completes 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 towards the 49% requirement, a student must successfully complete a combination of modules that cumulatively contain 49% or more of the number of days in the semester, excluding scheduled breaks of five or more consecutive days and all days between modules.

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*
- *TEACH Grants*

Official Withdrawal

Students who wish to withdraw from the school must notify the school orally or in writing. Students who choose to notify the school in writing 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. Students who choose to notify the school orally can do so by clearly communicating their intent to withdraw to their Student Advisor by telephone, virtually, or in-person. 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.

Unofficial and Administrative Withdrawal

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

- *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 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.

Institutional Refund Calculation

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

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

Any payments remaining on the account after any federal aid refunds due to the R2T4 calculation will be subtracted from this adjusted balance and if a credit balance is created, it will be paid to the student or the designated Direct Loan within 45 days following the student's withdrawal. If the student has a Title IV credit balance after the adjustment of tuition charges for this policy, this credit balance will be paid to the student within 14 days after it is created on the student's account. The student may direct LAFS to return any refund due to the student to his/her outstanding Direct Loan. The student must fill out an authorization form advising the school where they would like their refund to be sent. If no authorization form is received, any remaining balance will be refunded to the student. In no case will the amount refunded to the assistance program exceed the amount disbursed.

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

Credit Balances

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

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

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

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

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

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

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

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

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

All students must meet Satisfactory Academic Progress in order to receive timely disbursements of federal financial aid and subsequent stipend checks. Please see the Satisfactory Academic Progress Policy in the Academic Policies and Procedures section for further details. All fees for tuition, and laptop/software package are deducted from the first stipend check. There is no option to defer these deductions from any future disbursements. Laptop costs are non-refundable.

General Disclosure

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

Financial Aid Penalties for Drug Law Violations

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



MILITARY & VETERAN STUDENTS

The Los Angeles Film School's Military Benefits 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*
- *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.

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 VA 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 a balance due to the school and a debt with the VA for ineligible MHA (***Monthly Housing Allowance***).

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 such as days outside of scheduled term start and end dates.

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 Benefits 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 Benefits 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*



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.

Inappropriate Use of Artificial Intelligence (A.I.)

For information regarding academic dishonesty and the use of A.I., please refer to pages the Academic Policies & Procedures.

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, discriminatory, or aggressive 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 policy-compliant instructions and 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.

Student Dress Code

Students are prohibited from wearing attire that is inappropriate and not normally in good taste while on campus, in a school setting, during class, or at school events. Minimum dress should cover the torso and upper legs and shoes must be worn at all times. No offensive or abusive language, images, or logos is permitted.

Disciplinary Proceedings

The **Office of Student Conduct** is responsible for addressing violations of the Student Code of Conduct that occur within the scope of the school's authority. The Office of Student Conduct can be reached by emailing conductofficer@lafilm.edu. Faculty and staff, should they need to refer a student for support services or flag behavioral concerns, should visit studentadvocacy.lafilm.edu and complete the online form. To report student conduct violations, faculty and staff should fill out this form.

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 Office of Student Conduct who will be responsible for investigating the incident/conduct. The Office of Student Conduct will conduct an investigation and may refer the matter to the **Conduct Review Board** (CRB). *The student may be asked to attend a CRB hearing and provide testimony regarding the alleged incident/behavior.* The Conduct Review Board *may conduct its own investigation into the alleged incident/behavior before or after the conduct hearing by requesting to meet with* any other individuals who were involved or who witnessed the alleged incident/conduct.

Before or during the CRB hearing, the student may:

- *Present supporting documentation and the testimony of other witnesses, if any.*

After completing the conduct hearing, the CRB will m*ake a determination as to whether the student is responsible for the alleged incident/behavior and recommend what sanctions, if any, should be imposed.*

Possible findings include:

- *The student is not responsible for the alleged incident/conduct.*
- *The student is responsible for the alleged incident/conduct with informal counseling and/or a verbal warning as an appropriate sanction.*
- *The student is responsible for the alleged incident/conduct and formal disciplinary sanctions will be*

imposed.

Sanctions

During the disciplinary process, every attempt will be made to foster student learning through a system of appropriate and escalating consequences. The 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.

Interim Suspension
Immediate suspension when there is cause to believe that keeping the student active could put at risk the safety of other LAFS Community members and/or disrupt the maintenance or order. The student will be promptly notified and given the opportunity for an administrative conference or a conduct hearing within seven days of the interim suspension. Violations of the of the terms of the interim suspension will 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.

Additional educational or developmental sanction(s) as determined by the CRB.

Mandatory Sanctions

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

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

- *Serious physical assault*
- *Sexual assault*

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

- Acts of vandalism causing damage to school property
- Threatening physical assault against any member of the faculty, staff, or student body
- Foul and/or inappropriate language directed at the faculty, staff, or student body
- Being under the influence of alcohol or illegal drugs
- Action constitutes a hate crime
- Action constitutes hazing

Applicants for Enrollment and Students on Enrollment Trial Period (ETP) Status: The Office of Student Conduct reserves the right to:

- Request clearance from the Background Check Committee if there is evidence of a criminal record
- Conduct a penalty hearing for non-compliance with the school's policies, rules, or standards without the respondent's participation.

Access to campus and/or LMS privileges may be temporarily suspended pending a conduct hearing.

Scope of Jurisdiction

The Office will review and respond to student conduct matters that:

- Take place on school property
- Occur during school-sponsored activities or events (whether on or off campus)
- Involve the use of school systems, platforms, or resources
- Have a direct impact on the safety, integrity, or functioning of the school community.

The Office of Student Conduct does not have jurisdiction over personal disputes between students and third parties not affiliated with the school, unless those disputes substantially affect the school environment or violate school policies.

Legal and Court-Imposed Sanctions

In instances where a student is subject to legal action or court-imposed sanctions outside of school, the Office of Student Conduct may consider those sanctions when evaluating whether additional action by the school is warranted.

Legal outcomes do not prevent the school from enforcing its own policies and standards of conduct.

Disciplinary sanctions made by the school are independent of external legal proceedings and may be applied even if a matter is being handled in a court of law.

Disciplinary Appeal Procedures

Any disciplinary decision made by the Office of Student Conduct or the Conduct Review Board may be appealed to the Appeals Committee on one or more of the following grounds:

- The sanction imposed is grossly disproportionate to the offense.
- The procedures outlined in this policy were not followed, resulting in significant prejudice to the student.
- New, relevant evidence is available that, despite the exercise of reasonable diligence, could not have been presented at the time of the Conduct Review.
- The decision is not supported by substantial and sufficient evidence to establish that a violation of the Code of Conduct occurred.

All appeal requests must be submitted to the Appeals Committee at:
appealscommittee@lafilm.edu

- Appeals must be submitted within three business days of the date of the imposition of the original decision. Failure to appeal within the allotted time will render the original decision final and conclusive. An appeal decision will be provided in writing within 7 business days of the date the appeal was received.
- While an appeal is pending, the student respondent must comply with all sanctions imposed by the Office of Student Conduct.

The Appeals Committee shall only review records of the hearing/conduct process and supporting documentation. The Appeals Committee, by means of a neutral fact-finding process, will do one of the following:

- Confirm the sanction(s) imposed by the Office of Student Conduct
- Recommend modification of the sanction(s)
- Recommend reversal of the sanction(s)

All decisions by the Appeals Committee are final and binding.

Title IX Policy, Nondiscrimination and Sex-based Harassment Policy

Statement of Nondiscrimination

Los Angeles Film School (LAFS) is committed to providing equal access to educational and employment opportunities regardless of race, color, religion, national origin, physical or mental disability, pregnancy, age, sex, sexual orientation, gender identity or expression, ancestry, familial status, spousal affiliation, medical condition, military veteran status, or any other characteristic protected by local, state, or federal law.

Sex-based Harassment Policy Statement

LAFS does not discriminate on the basis of sex in its educational programs and activities, including admissions and employment, as required by Title IX and its implementing regulations at 34 C.F.R. Part 106.

LAFS will promptly respond to and equitably investigate complaints regarding prohibited conduct that may violate this policy in order to eliminate, prevent, and remedy the adverse effects of such conduct within LAFS- related programs or activities.

The following protections and grievance procedures shall apply to all complaints, of any form of sex-based harassment including quid pro quo harassment, hostile environment harassment, and the specific offenses of sexual assault, domestic and dating violence, and stalking. Discrimination based on pregnancy or pregnancy-related health conditions is also prohibited.

Retaliation against complainants is considered sex-based harassment; LAFS strictly prohibits retaliation against any individual who brings a good faith complaint under this policy or participates in any portion of an investigation. Retaliatory conduct violates not only LAFS policy and Title IX but may also violate state and federal law. While LAFS will not tolerate making an intentionally false complaint, simply because the complaint is found to not be a violation of this policy does not necessarily mean the complaint was made in bad faith.

Individuals that believe they have been the victim of retaliation should promptly report the misconduct to the Title IX Coordinator.

LAFS' Title IX Coordinator

LAFS' Director of Education Administration serves as the institution's Title IX Coordinator and coordinates LAFS compliance with Title IX. All reports of potential violations of this policy, including oral or written complaints made to an employee, agent or other person authorized by LAFS to provide an aid, benefit, or service under the LAFS education programs or activities and who are not designated as Confidential Resources, should be made to the LAFS' Title IX Coordinator. Confidential Resources who receive oral or written complaints are not required to report potential violations of this policy.

The Title IX Coordinator's contact information is as follows:

Dana Franklin
Director of Education Administration6353 Sunset Boulevard5th Floor
Hollywood, CA 90028
323-769-6827
dfranklin@lafilm.edu

In addition to the Title IX Coordinator, LAFS personnel have been designated to assist in the implementation of this policy and grievance procedure. Title IX Investigators and panel members all serve as members of the Title IX Team. All employees and staff shall receive Title IX training, including information on the school's obligation to address sex discrimination, the scope of conduct constituting sex discrimination, the definition of sex-based harassment, and all applicable notification and information requirements. In addition, all members of the Title IX Team shall also receive training on the investigation and grievance process, including how to serve as an impartial member, the meaning and application of the term "relevant" in relation to questions and evidence, the information resolution process, and the specific responsibilities of their positions.

Inquiries regarding the application of LAFS' Title IX Policy may be referred to the Title IX Coordinator, the U.S. Department of Education, Office for Civil Rights, or both.

Contact information for the U.S. Department of Education, Office for Civil Rights is:

U.S. Department of Education Office for Civil Rights
Lyndon Baines Johnson Department of Education Building
400 Maryland Avenue, SW
Washington, DC 20202-1100
OCR Email: OCR@ed.gov
OCR Hotline: (800) 421-3481

More information regarding Title IX can be accessed at the following link:

https://www.lafilm.edu/admissions/accreditation/title-ix



STUDENT SERVICES

Academic Advisors

Academic 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 academic advisor at the start of their program, and all campus students are assigned an academic advisor in the last week of their first month of enrollment.

Campus Students

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

Online Students

Online Academic Advisors are available to assist students via email (onlineadvising@lafilm.edu) or phone ((323.769.2798)

Student Support Services

The Student Support Services Manager offers personalized support to both online and campus students. Through community resources, workshops, and webinars, the Student Support Services Manager fosters an academically nurturing and safe environment for all students. For more information, the Student Support Services Manager can be reached via phone at 323-769-7722 or by email at studentwellness@lafilm.edu.

Career Development Services

Career Development's mission is to provide 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. Access to Career Development services for students and graduates 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. Alumni benefits, including membership in the Alumni Association and lifetime access to an @lafilm.edu email address, are reserved for graduates in good standing.

Career Development services include the following:

- *24/7 online portal, CareerConnect (careers.lafilm.edu)*
- *Career advisement*
- *Resume and interview prep*
- *Internship and job search*
- *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 PT). For more information, Career Development is reachable via phone at 323.769.2716.

Library Resources & Services

The Los Angeles Film School Library plays a vital role in supporting the academic, creative, and professional development of students, faculty, staff, and alumni by providing access to current and relevant books, media, and digital resources. The Library assists patrons in locating, evaluating, and accessing information from a wide range of sources while supporting the institution's learning resource system and commitment to lifelong learning.

The Library is located on the first floor of Building 2 (6353 Sunset Blvd). Library materials may be checked out by currently enrolled students and active faculty and staff with a valid school ID. The collection includes books, films, screenplays, music and audio resources, and other media that can be searched through the Library Catalog.

In addition to its physical collection, the Library provides access to a variety of online resources and databases, including EBSCO, ProQuest, Kanopy, LinkedIn Learning, Luminate Data Film & TV, Luminate Data Intelligence, Naxos Music Library, and more. These resources support research, learning, and creative projects by providing access to scholarly journals, eBooks, streaming media, industry reports, market research, instructional content, and other academic resources. These online resources may be searched through LibSearch, the Library's all inone research tool.

The Library offers a variety of services and spaces to support student success, including circulation services, study areas, computers, printing and scanning, research assistance, and equipment lending. The Library also hosts workshops, webinars, exhibits, and special events designed to strengthen research skills, encourage creativity, and foster engagement within the campus community. Personalized support is available through research guides, tutorials, and one-on-one appointments.

Hours of Operation

- Monday – Thursday: 8:00 a.m. – 8:00 p.m.
- Friday: 8:00 a.m. – 6:00 p.m.

Library hours may be adjusted during holidays, school breaks, campus closures, and special events. Current hours and announcements are available through the Library website and communication channels.

For additional information, please visit the Library's website at library.lafilm.edu. or contact the Library team for assistance.

Online Tech Support

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

Student Accessibility Services (SAS)

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 ADA 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, accommodation, or documentation will not be released without written consent.

Provide ample time when requesting reasonable accommodation. Requests must be evaluated, and arrangements made prior to the anticipated need for service/support. The school cannot guarantee that appropriate accommodation or services can be put in place without sufficient lead time to make arrangements. Whenever possible, please provide at least 60 days' advance notice. The ADA Coordinator makes determinations of reasonable accommodation for students with disabilities. For more information, email accessibilityservices@lafilm.edu.

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 them up, alerting a person with anxiety to the onset of panic attacks, orienting people with schizophrenia to reality, and helping people with intellectual or cognitive disabilities to locate misplaced items, find places, or follow daily routines; and*
- *Providing physical support and assisting people with physical disabilities with stability and balance.*

Requirements with Regard to Service Animals:

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

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

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

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

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

Please handle any inquiries or complaints about this policy in accordance with our usual procedures by contacting the Compliance Office. Phone: 323.769.2280. Email: compliance@lafilm.edu

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 in 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 accessibilityservices@lafilm.edu or in person in the Student Support Services Department, 6353 Sunset Blvd., 1st Floor, Hollywood, CA 90028.

1. Informal Resolution

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

2. Formal Resolution

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

A complaint must be in writing and include the following:

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

The formal complaint can be filed by email at compliance@lafilm.edu or by faxing to 323.769.8776.

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 Operations Manager for the Office of Student Advocacy, Sheryl Warren-Edge. The Operations Manager for the Office of Student Advocacy will serve as an impartial representative of the institution who is not directly involved in the area of complaint. If the Operations Manager for the Office of Student Advocacy 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 Operations Manager for the Office of Student Advocacy 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 complaint 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.

Bureau for Private Postsecondary Education Disclosures for California residents:

(***A***) 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

(***B***) As a prospective student, you are encouraged to review this catalog before signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you before signing an enrollment agreement.

(***C***) 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).

(***D***) The Office of Student Assistance and Relief is available to support prospective students, current students, or past students of private postsecondary institutions in making informed decisions, understanding their rights, and navigating available services and relief option. The office may be reached by calling (888)-370-7589 or by visiting www.bppe.ca.gov.

Connecticut Residents

Connecticut residents who are unable to resolve complaints with the institution may contact the Connecticut Office of Higher Education.

Complaints should be directed to:

Emily Bjornberg, Senior Consultant, Academic Affairs
Connecticut Office of Higher Education
450 Columbus Blvd, Suite 707, Hartford, CT 06103
Emily.Bjornberg@ct.gov
www.ohe.ct.gov
860-947-1824 (office)

Florida Residents

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

Students who feel a grievance is unresolved may refer their grievance to:

Executive Director, Commission for Independent Education,
325 West Gaines Street, Suite #1414, Tallahassee, FL 32399-0400
Phone: 850.245.3200 or toll free at 888.224.6684

Georgia Residents

Residents of Georgia enrolled in a Los Angeles Film School Online Program may appeal to the Georgia Non-Public Postsecondary Education Commission (***GNPEC***) in relation to any compliance or grievance such a student may have that is not resolved to such a student's satisfaction.

The GNPEC may be reached at:

2082 East Exchange Place, Suite 220, Tucker, GA 30084-5305
Phone: 770.414.3300
https://gnpec.georgia.gov/student-resources/complaints-against-institution

Kansas Residents

The Los Angeles Film School is authorized to operate in Kansas with a Certificate of Approval from the Kansas Board of Regents.

Kansas Board of Regents:

1000 SW Jackson, Suite 520, Topeka, KS 66612
Phone: 785.430.4240

Student Complaints/Questions

Kansas students who are filing a complaint against The Los Angeles Film School should follow the standard Los Angeles Film School grievance procedure information.

If a satisfactory resolution cannot be reached after exhausting The Los Angeles Film School's complaint procedure, Kansas residents may file a complaint with the Kansas Board of Regents at:
www.kansasregents.org/academic_affairs/private_out_of_state/complaint_process

Maryland Residents

This institution is subject to investigation of complaints by the Office of the Attorney General or the Maryland Higher Education Commission.

Complaints should be directed to:

Maryland Higher Education Commission, 217 East Redwood Street, Suite 2100 Baltimore, MD 21202
Phone: 410-767-3300
collegiatecomplaint.mhec@maryland.gov
https://mhec.maryland.gov/institutions_training/Pages/career/pcs/complaint.aspx

Minnesota Residents

GOVERNING BODY – STATEMENT OF LEGAL CONTROL

Los Angeles Film School is a fictitious name registered by Los Angeles Film Schools, LLC dba Los Angeles Film School and is organized and charted under the laws of the State of California and is registered with the California Secretary of State as a Limited Liability Company. The address of the governing body is 6363 Sunset Boulevard, Hollywood, CA 90028.

Los Angeles Film School is registered with the Minnesota Office of Higher Education pursuant to sections 136A.61 to 136A.71. Registration is not an endorsement of the institution. Credits earned at the institution may not transfer to all other institutions. In addition, all registered schools shall publish in the school catalog or student handbook the name, street address, telephone number, and website address of the office.

Minnesota Office of Higher Education:

1450 Energy Park Drive, Suite 350, St. Paul, MN 55108-5227
Phone: 651.642.0567 or toll free at 800.657.3866 or fax 651.642.0675
www.ohe.state.mn.us

Board of Co-Chairmen-Governing Body: *1) Edward E. Haddock, Jr.; 2) James W. Heavener; 3) Jonathan D. Phelps*
Administration: *Mike Myles, Senior Vice President of Operations*
Online Administration Officers: *Monica Landrum, VP Online Admissions • Blake Cronin, Director of Online Enrollment • Laura Armstrong, Online Director of Financial Aid*

North Carolina Residents

The school is owned by Los Angeles Film Schools, LLC, a California Limited Liability Company.

The address of the governing body is 6363 Sunset Boulevard, Hollywood, CA 90028.

North Carolina resident students who feel they need to file a complaint with The Los Angeles Film School may do so via the school's complaints portal at www.lafilm.edu/accreditation/student-complaints if their concern has not been adequately addressed with the appropriate program or staff administrator. Complaints may also be addressed to Lisa Schoening, Director of Accreditation and Compliance, at compliance@lafilm.edu.

Board of Co-Chairmen-Governing Body: ***1)*** Edward E. Haddock, Jr.; ***2***) James W. Heavener; ***3***) Jonathan D. Phelps.

North Carolina resident students wishing to file a complaint with the Board of Co-Chairmen may address their complaint in writing to:

Los Angeles Film School Board of Co-Chairmen
6363 Sunset Blvd.
Hollywood, CA 90028

Los Angeles Film School maintains a guarantee bond for the benefit of North Carolina residents in case of school closure. It is filed with Travelers Casualty and Surety Company of America, under the laws of the State of Connecticut and duly authorized to transact business as a surety under the laws of the State of North Carolina.

Oklahoma Residents

A link to the OSRHE webpage: https://okhighered.org/current-college-students/complaints/

Oregon Residents

Students should attempt to resolve any grievances they may have with their school first. Should attempts to resolve these problems with appropriate school officials fail, or should the student be dissatisfied with the final outcome of the college complaint process, then the Higher Education Coordinating Commission (*HECC*) can respond to a formal complaint.

Students may contact:

Higher Education Coordinating Commission, 3225 25th St. SE, Salem, OR 97302

Students may send an email to: complaints@hecc.oregon.gov

Students may also access the Oregon Higher Education Coordinating Commission complaints web page at: www.oregon.gov/highered/about/Pages/complaints.aspx

Wisconsin Residents

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

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

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

For more information, visit the EAB web page on this topic:
dsps.wi.gov/Pages/Programs/EducationalApproval/EAPFileAComplaint.aspx

You may contact the EAB at the below address if you have any questions about the complaint process:

Wisconsin Educational Approval Board, 431 Charmany Drive, Suite 102, Madison, WI 53719
Phone: 608.266.1996

Wisconsin Policies for Residents Enrolled in Online Programs

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

Institutional Ownership:

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

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

- *LAFS, LLC*
- *Cal Lending*

Chief School Administrator: The Chief School Administrator is Mike Myles

Acceptance

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

Effect of Advanced Standing

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

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

$30,000 / 60	=	$500 Tuition Per Credit Hour

$500 X 6	=	$3,000 Tuition Reduction Amount

$30,000 – $3,000	=	$27,000 Adjusted Tuition

Student tuition billing from the school is adjusted accordingly.



TUITION & FEES

Tuition & Fees - Effective September 1, 2026

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

Campus Degree Programs – Domestic/U.S. Students

Program	Credit Hours	Tuition per Credit Hour[1]	Total Tuition	Textbooks[2]	Technology Fee[3]	TechKit[2]	STRF[4]	Total Tuition & Fees[5]
Audio Production, Associate of Science	60.00	$666.67	$40,000.00	$200.00	$660.00	$5,400.00	$0.00	$46,260.00
Film, Associate of Science	60.00	$666.67	$40,000.00	$200.00	$1,050.00	$5,400.00	$0.00	$46,650.00
Music Production, Associate of Science	60.00	$666.67	$40,000.00	$200.00	$660.00	$5,900.00	$0.00	$46,760.00
Entertainment Business, Bachelor of Science Completion	60.00	$500.00	$30,000.00	$200.00	$1,000.00	$0.00	$0.00	$31,200.00
Animation, Bachelor of Science	120.00	$666.67	$80,000.00	$200.00	$2,150.00	$7,000.00	$0.00	$89,350.00
Audio Production, Bachelor of Science	120.00	$666.67	$80,000.00	$200.00	$1,500.00	$6,300.00	$0.00	$88,000.00
Entertainment Business, Bachelor of Science	120.00	$500.00	$60,000.00	$200.00	$1,500.00	$2,600.00	$0.00	$64,300.00
Film Production, Bachelor of Science	120.00	$666.67	$80,000.00	$200.00	$1,575.00	$5,500.00	$0.00	$87,275.00

Campus Degree Programs – International Students

PROGRAM	CREDIT HOURS	TUITION PER CREDIT HOUR[1]	TOTAL TUITION	TEXTBOOKS[2]	TECHNOLOGY FEE[3]	TECHKIT[2]	STRF[4]	TOTAL TUITION & FEES[5]
Audio Production, Associate of Science	60.00	$733.33	$44,000.00	$200.00	$660.00	$5,400.00	$0.00	$50,260.00
Film, Associate of Science	60.00	$733.33	$44,000.00	$200.00	$1,050.00	$5,400.00	$0.00	$50,650.00
Music Production, Associate of Science	60.00	$733.33	$44,000.00	$200.00	$660.00	$5,900.00	$0.00	$50,760.00
Entertainment Business, Bachelor of Science Completion	60.00	$550.00	$33,000.00	$200.00	$1,000.00	$0.00	$0.00	$34,200.00
Animation, Bachelor of Science	120.00	$733.33	$88,000.00	$200.00	$2,150.00	$7,000.00	$0.00	$97,350.00
Audio Production, Bachelor of Science	120.00	$733.33	$88,000.00	$200.00	$1,500.00	$6,300.00	$0.00	$96,000.00
Entertainment Business, Bachelor of Science	120.00	$550.00	$66,000.00	$200.00	$1,500.00	$2,600.00	$0.00	$70,300.00
Film Production, Bachelor of Science	120.00	$733.33	$88,000.00	$200.00	$1,575.00	$5,500.00	$0.00	$95,275.00

1Tuition per credit hour is an estimated rate based on the total tuition and program credits. Actual tuition is charged on a per 16-week semester basis. Refunds, if applicable, are prorated if student withdraws prior to program completion (see Cancellation, Withdrawal & Refund Policies section beginning on page 250).

[2] Students may opt-out and purchase available textbooks through any book seller. The cost of the TechKit and access to e-books issued through the school is non-refundable and not subject to opt-out. 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. The technology fee is refundable during the Cancellation Period.

[4]The current Student Tuition Recovery Fund (STRF) assessment rate is $0.00 per $1,000 and applies to California residents only. Please see the STRF Policy September 2025 Academic Catalog.

[5]Additional fees may include replacement badge ($20); and returned check fee ($25).

Online Degree Programs – Non-California Resident Students

Program	Credit Hours	Tuition per Credit Hour[1]	Total Tuition	Textbooks[2]	Technology Fee[3]	TechKit[2]	STRF[4]	Total Tuition & Fees[5]
Music Production, Associate of Science	60.00	$475.00	$28,500.00	$0.00	$660.00	$6,600.00	$0.00	$35,760.00
Audio Production, Associate of Science	60.00	$475.00	$28,500.00	$0.00	$1,000.00	$7,300.00	$0.00	$36,800.00
Animation, Bachelor of Science	120.00	$475.00	$57,000.00	$200.00	$2,200.00	$7,400.00	$0.00	$66,800.00
Audio Production, Bachelor of Science	120.00	$475.00	$57,000.00	$0.00	$1,500.00	$8,400.00	$0.00	$66,900.00
Digital Filmmaking, Bachelor of Science	120.00	$475.00	$57,000.00	$0.00	$1,500.00	$15,000.00	$0.00	$73,500.00
Entertainment Business, Bachelor of Science	120.00	$475.00	$57,000.00	$0.00	$1,500.00	$2,700.00	$0.00	$61,200.00
Graphic Design, Bachelor of Science	120.00	$475.00	$57,000.00	$0.00	$1,500.00	$6,100.00	$0.00	$64,600.00
Music Production, Bachelor of Science	120.00	$475.00	$57,000.00	$0.00	$1,000.00	$8,700.00	$0.00	$66,700.00
Writing for Film & TV, Bachelor of Science	120.00	$475.00	$57,000.00	$0.00	$1,500.00	$2,800.00	$0.00	$61,300.00
Media Communication, Bachelor of Science	120.00	$475.00	$57,000.00	$0.00	$1,500.00	$6,600.00	$0.00	$65,100.00
Entertainment Business, Bachelor of Science Completion	60.00	$500.00	$30,000.00	$0.00	$1,000.00	$0.00	$0.00	$31,000.00

Online Degree Programs – California Resident Students

Program	Credit Hours	Tuition per Credit Hour[1]	Total Tuition	Textbooks[2]	Technology Fee[3]	TechKit[2]	STRF[4]	Total Tuition & Fees[5]
Music Production, Associate of Science	60.00	$475.00	$28,500.00	$0.00	$660.00	$6,600.00	$0.00	$35,760.00
Audio Production, Associate of Science	60.00	$475.00	$28,500.00	$0.00	$1,000.00	$7,300.00	$0.00	$36,800.00
Animation, Bachelor of Science	120.00	$475.00	$57,000.00	$200.00	$2,200.00	$7,400.00	$0.00	$66,800.00
Audio Production, Bachelor of Science	120.00	$475.00	$57,000.00	$0.00	$1,500.00	$8,400.00	$0.00	$66,900.00
Digital Filmmaking, Bachelor of Science	120.00	$475.00	$57,000.00	$0.00	$1,500.00	$15,000.00	$0.00	$73,500.00
Entertainment Business, Bachelor of Science	120.00	$475.00	$57,000.00	$0.00	$1,500.00	$2,700.00	$0.00	$61,200.00
Graphic Design, Bachelor of Science	120.00	$475.00	$57,000.00	$0.00	$1,500.00	$6,100.00	$0.00	$64,600.00
Music Production, Bachelor of Science	120.00	$475.00	$57,000.00	$0.00	$1,000.00	$8,700.00	$0.00	$66,700.00
Writing for Film & TV, Bachelor of Science	120.00	$475.00	$57,000.00	$0.00	$1,500.00	$2,800.00	$0.00	$61,300.00
Media Communication, Bachelor of Science	120.00	$475.00	$57,000.00	$0.00	$1,500.00	$6,600.00	$0.00	$65,100.00
Entertainment Business, Bachelor of Science Completion	60.00	$500.00	$30,000.00	$0.00	$1,000.00	$0.00	$0.00	$31,000.00

[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 in March 2025 Academic Catalog).

[2] *Students may opt-out and purchase available textbooks through any book seller. The cost of the TechKit and access to e-books issued through the school is non-refundable and not subject to opt-out. 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. The technology fee is refundable during the Cancellation Period.*

[4] *The current Student Tuition Recovery Fund (STRF) assessment rate is $0.00 per $1,000 and applies to California residents only. Please see the STRF Policy September 2025 Academic Catalog.*

[5] *Additional fees may include replacement badge ($20); and returned check fee ($25).*

Estimated Tuition & Fees by Period of Enrollment/Semester

Applicable Beginning September 1, 2026

Campus Programs – Domestic/U.S. Students

Animation, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$7,750.00	$7,750.00	$10,750.00	$10,750.00	$10,750.00	$10,750.00	$21,500.00	$0.00	$80,000.00
TechKit[2]	$7,000.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$7,000.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$0.00	$0.00	$0.00	$0.00	$200.00
Technology Fee[3]	$541.00	$0.00	$491.00	$0.00	$317.00	$0.00	$801.00	$0.00	$2,150.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$15,391.00**	**$7,750.00**	**$11,341.00**	**$10,750.00**	**$11,067.00**	**$10,750.00**	**$22,301.00**	**$0.00**	**$89,350.00**

Audio Production, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$7,750.00	$7,750.00	$10,750.00	$10,750.00	$10,750.00	$10,750.00	$21,500.00	$0.00	$80,000.00
TechKit[2]	$6,300.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$6,300.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$0.00	$0.00	$0.00	$0.00	$200.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$14,650.00**	**$7,750.00**	**$11,350.00**	**$10,750.00**	**$10,750.00**	**$10,750.00**	**$22,000.00**	**$0.00**	**$88,000.00**

Audio Production, Associate of Science	Semester 1	Semester 2	Semester 3	Semester 4	Total
Tuition[1]	$7,750.00	$7,750.00	$10,750.00	$13,750.00	$40,000.00
TechKit[2]	$5,400.00	$0.00	$0.00	$0.00	$5,400.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$200.00
Technology Fee[3]	$330.00	$0.00	$330.00	$0.00	$660.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$13,580.00**	**$7,750.00**	**$11,180.00**	**$13,750.00**	**$46,260.00**

Entertainment Business, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$6,800.00	$6,800.00	$8,625.00	$8,625.00	$9,900.00	$9,900.00	$9,350.00	$0.00	$60,000.00
TechKit[2]	$2,600.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$2,600.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$0.00	$0.00	$0.00	$0.00	$200.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$10,000.00**	**$6,800.00**	**$9,225.00**	**$8,625.00**	**$9,900.00**	**$9,900.00**	**$9,850.00**	**$0.00**	**$64,300.00**

Entertainment Business, Bachelor of Science (Completer)	Semester 1	Semester 2	Semester 3	Semester 4	Total
Tuition[1]	$7,500.00	$7,500.00	$7,500.00	$7,500.00	$30,000.00
TechKit[2]	$0.00	$0.00	$0.00	$0.00	$0.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$200.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$1,000.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$8,100.00**	**$7,500.00**	**$8,100.00**	**$7,500.00**	**$31,200.00**

Film Production, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$7,750.00	$7,750.00	$10,750.00	$10,750.00	$10,750.00	$10,750.00	$21,500.00	$0.00	$80,000.00
TechKit[2]	$5,500.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$5,500.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$0.00	$0.00	$0.00	$0.00	$200.00
Technology Fee[3]	$525.00	$0.00	$525.00	$0.00	$0.00	$0.00	$525.00	$0.00	$1,575.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$13,875.00**	**$7,750.00**	**$11,375.00**	**$10,750.00**	**$10,750.00**	**$10,750.00**	**$22,025.00**	**$0.00**	**$87,275.00**

Film Production, Associate of Science	Semester 1	Semester 2	Semester 3	Semester 4	Total
Tuition[1]	$7,750.00	$7,750.00	$10,750.00	$13,750.00	$40,000.00
TechKit[2]	$5,400.00	$0.00	$0.00	$0.00	$5,400.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$200.00
Technology Fee[3]	$525.00	$0.00	$525.00	$0.00	$1,050.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$13,775.00**	**$7,750.00**	**$11,375.00**	**$13,750.00**	**$46,650.00**

Music Production, Associate of Science	Semester 1	Semester 2	Semester 3	Semester 4	Total
Tuition[1]	$7,500.00	$7,500.00	$12,500.00	$12,500.00	$40,000.00
TechKit[2]	$5,900.00	$0.00	$0.00	$0.00	$5,900.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$200.00
Technology Fee[3]	$330.00	$0.00	$330.00	$0.00	$660.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$13,830.00**	**$7,500.00**	**$12,930.00**	**$12,500.00**	**$46,760.00**

[1]Tuition per credit hour is an estimated rate based on the total tuition and program credits. Actual tuition is charged on a per 16-week semester basis. Refunds, if applicable, are prorated if student withdraws prior to program completion (see Cancellation, Withdrawal & Refund Policies section beginning on page 250).

[2] Students may opt-out and purchase available textbooks through any book seller. The cost of the TechKit and access to e-books issued through the school is non-refundable and not subject to opt-out. 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. The technology fee is refundable during the Cancellation Period.*

[4]*The current Student Tuition Recovery Fund (STRF) assessment rate is ($0.00) per $1,000 and applies to California residents only. Please see the STRF Policy, pages 246 - 248.*

[5]*Additional fees may include replacement badge ($20); and returned check fee ($25).*

Campus Programs – International Students

Animation, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$8,525.00	$8,525.00	$11,825.00	$11,825.00	$11,825.00	$11,825.00	$23,650.00	$0.00	$88,000.00
TechKit[2]	$7,000.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$7,000.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$0.00	$0.00	$0.00	$0.00	$200.00
Technology Fee[3]	$541.00	$0.00	$491.00	$0.00	$317.00	$0.00	$801.00	$0.00	$2,150.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester	**$16,166.00**	**$8,525.00**	**$12,416.00**	**$11,825.00**	**$12,142.00**	**$11,825.00**	**$24,451.00**	**$0.00**	**$97,350.00**

Audio Production, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$8,525.00	$8,525.00	$11,825.00	$11,825.00	$11,825.00	$11,825.00	$23,650.00	$0.00	$88,000.00
TechKit[2]	$6,300.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$6,300.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$0.00	$0.00	$0.00	$0.00	$200.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester	**$15,425.00**	**$8,525.00**	**$12,425.00**	**$11,825.00**	**$11,825.00**	**$11,825.00**	**$24,150.00**	**$0.00**	**$96,000.00**

Audio Production, Associate of Science	Semester 1	Semester 2	Semester 3	Semester 4	Total
Tuition[1]	$8,525.00	$8,525.00	$11,825.00	$15,125.00	$44,000.00
TechKit[2]	$5,400.00	$0.00	$0.00	$0.00	$5,400.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$200.00
Technology Fee[3]	$330.00	$0.00	$330.00	$0.00	$660.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester	**$14,355.00**	**$8,525.00**	**$12,255.00**	**$15,125.00**	**$50,260.00**

Entertainment Business, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$7,480.00	$7,480.00	$9,487.50	$9,487.50	$10,890.00	$10,890.00	$10,285.00	$0.00	$66,000.00
TechKit[2]	$2,600.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$2,600.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$0.00	$0.00	$0.00	$0.00	$200.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$10,680.00**	**$7,480.00**	**$10,087.50**	**$9,487.50**	**$10,890.00**	**$10,890.00**	**$10,785.00**	**$0.00**	**$70,300.00**

Entertainment Business, Bachelor of Science (Completer)	Semester 1	Semester 2	Semester 3	Semester 4	Total
Tuition[1]	$8,250.00	$8,250.00	$8,250.00	$8,250.00	$33,000.00
TechKit[2]	$0.00	$0.00	$0.00	$0.00	$0.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$200.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$1,000.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$8,850.00**	**$8,250.00**	**$8,850.00**	**$8,250.00**	**$34,200.00**

Film Production, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$8,525.00	$8,525.00	$11,825.00	$11,825.00	$11,825.00	$11,825.00	$23,650.00	$0.00	$88,000.00
TechKit[2]	$5,500.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$5,500.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$0.00	$0.00	$0.00	$0.00	$200.00
Technology Fee[3]	$525.00	$0.00	$525.00	$0.00	$0.00	$0.00	$525.00	$0.00	$1,575.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$14,650.00**	**$8,525.00**	**$12,450.00**	**$11,825.00**	**$11,825.00**	**$11,825.00**	**$24,175.00**	**$0.00**	**$95,275.00**

Film, Associate of Science	Semester 1	Semester 2	Semester 3	Semester 4	Total
Tuition[1]	$8,525.00	$8,525.00	$11,825.00	$15,125.00	$44,000.00
TechKit[2]	$5,400.00	$0.00	$0.00	$0.00	$5,400.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$200.00
Technology Fee[3]	$525.00	$0.00	$525.00	$0.00	$1,050.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$14,550.00**	**$8,525.00**	**$12,450.00**	**$15,125.00**	**$50,650.00**

Music Production, Associate of Science	Semester 1	Semester 2	Semester 3	Semester 4	Total
Tuition[1]	$8,250.00	$8,250.00	$13,750.00	$13,750.00	$44,000.00
TechKit[2]	$5,900.00	$0.00	$0.00	$0.00	$5,900.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$200.00
Technology Fee[3]	$330.00	$0.00	$330.00	$0.00	$660.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$14,580.00**	**$8,250.00**	**$14,180.00**	**$13,750.00**	**$50,760.00**

[1]Tuition per credit hour is an estimated rate based on the total tuition and program credits. Actual tuition is charged on a per 16-week semester basis. Refunds, if applicable, are prorated if student withdraws prior to program completion (see Cancellation, Withdrawal & Refund Policies section beginning on page 250).

[2]Students may opt-out and purchase available textbooks through any book seller. The cost of the TechKit and access to e-books issued through the school is non-refundable and not subject to opt-out. 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. The technology fee is refundable during the Cancellation Period.

[4]The current Student Tuition Recovery Fund (STRF) assessment rate is ($0.00) per $1,000 and applies to California residents only. Please see the STRF Policy, pages 246 - 248.

[5]Additional fees may include replacement badge ($20); and returned check fee ($25).

Online Programs – California Residents

Animation, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
TechKit[2]	$7,400.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$7,400.00
Textbooks[2]	$100.00	$0.00	$100.00	$0.00	$0.00	$0.00	$0.00	$0.00	$200.00
Technology Fee[3]	$591.00	$0.00	$491.00	$0.00	$317.00	$0.00	$801.00	$0.00	$2,200.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$13,341.00**	**$5,250.00**	**$8,341.00**	**$7,750.00**	**$8,067.00**	**$7,750.00**	**$16,301.00**	**$0.00**	**$66,800.00**

Audio Production, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
Techkit[2]	$7,300.00	$0.00	$0.00	$0.00	$0.00	$1,100.00	$0.00	$0.00	$8,400.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Semester Total[5]	**$13,050.00**	**$5,250.00**	**$8,250.00**	**$7,750.00**	**$7,750.00**	**$8,850.00**	**$16,000.00**	**$0.00**	**$66,900.00**

Audio Production, Associate of Science	Semester 1	Semester 2	Semester 3	Semester 4	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$10,250.00	$28,500.00
TechKit[2]	$7,300.00	$0.00	$0.00	$0.00	$7,300.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$1,000.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$13,050.00**	**$5,250.00**	**$8,250.00**	**$10,250.00**	**$36,800.00**

Digital Filmmaking, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
TechKit[2]	$6,500.00	$0.00	$8,500.00	$0.00	$0.00	$0.00	$0.00	$0.00	$15,000.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$12,250.00**	**$5,250.00**	**$16,750.00**	**$7,750.00**	**$7,750.00**	**$7,750.00**	**$16,000.00**	**$0.00**	**$73,500.00**

Entertainment Business, Bachelor of Science	Semester1	Semester2	Semester3	Semester4	Semester5	Semester6	Semester7	Semester8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
TechKit[2]	$2,700.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$2,700.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$8,450.00**	**$5,250.00**	**$8,250.00**	**$7,750.00**	**$7,750.00**	**$7,750.00**	**$16,000.00**	**$0.00**	**$61,200.00**

Entertainment Business, Bachelor of Science (Completer)	Semester 1	Semester 2	Semester 3	Semester 4	Total
Tuition[1]	$7,500.00	$7,500.00	$7,500.00	$7,500.00	$30,000.00
TechKit[2]	$0.00	$0.00	$0.00	$0.00	$0.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$1,000.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00
Semester Total[5]	**$8,000.00**	**$7,500.00**	**$8,000.00**	**$7,500.00**	**$31,000.00**

Graphic Design, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
TechKit[2]	$6,100.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$6,100.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$11,850.00**	**$5,250.00**	**$8,250.00**	**$7,750.00**	**$7,750.00**	**$7,750.00**	**$16,000.00**	**$0.00**	**$64,600.00**

Media Communications, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
TechKit[2]	$6,600.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$6,600.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Semester Total[5]	**$12,350.00**	**$5,250.00**	**$8,250.00**	**$7,750.00**	**$7,750.00**	**$7,750.00**	**$16,000.00**	**$0.00**	**$65,100.00**

Music Production, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
TechKit[2]	$6,600.00	$0.00	$0.00	$0.00	$0.00	$2,100.00	$0.00	$0.00	$8,700.00
Technology Fee[3]	$330.00	$0.00	$330.00	$0.00	$0.00	$0.00	$340.00	$0.00	$1,000.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Semester Total[5]	**$12,180.00**	**$5,250.00**	**$8,080.00**	**$7,750.00**	**$7,750.00**	**$9,850.00**	**$15,840.00**	**$0.00**	**$66,700.00**

Music Production, Associate of Science	Semester 1	Semester 2	Semester 3	Semester 4	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$10,250.00	$28,500.00
TechKit[2]	$6,600.00	$0.00	$0.00	$0.00	$6,600.00
Technology Fee[3]	$330.00	$0.00	$330.00	$0.00	$660.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00
Total per Semester[5]	**$12,180.00**	**$5,250.00**	**$8,080.00**	**$10,250.00**	**$35,760.00**

Writing for Film & TV, B.S	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
TechKit[2]	$2,800.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$2,800.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
STRF[4]	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
Semester Total[5]	**$8,550.00**	**$5,250.00**	**$8,250.00**	**$7,750.00**	**$7,750.00**	**$7,750.00**	**$16,000.00**	**$0.00**	**$61,300.00**

[1]Tuition per credit hour is an estimated rate based on the total tuition and program credits. Actual tuition is charged on a per 16-week semester basis. Refunds, if applicable, are prorated if student withdraws prior to program completion (see Cancellation, Withdrawal & Refund Policies section beginning on page 250).

[2]Students may opt-out and purchase available textbooks through any book seller. The cost of the TechKit and

access to e-books issued through the school is non-refundable and not subject to opt-out. 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. The technology fee is refundable during the Cancellation Period.
4The current Student Tuition Recovery Fund (STRF) assessment rate is ($0.00) per $1,000 and applies to California residents only. Please see the STRF Policy, pages 246 - 248.

[5]Additional fees may include replacement badge ($20); and returned check fee ($25).

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	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
TechKit[2]	$7,400.00	$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	$200.00
Technology Fee[3]	$591.00	$0.00	$491.00	$0.00	$317.00	$0.00	$491.00	$310.00	$2,200.00
Total per Semester	**$13,341.00**	**$5,250.00**	**$8,341.00**	**$7,750.00**	**$8,067.00**	**$7,750.00**	**$15,991.00**	**$310.00**	**$66,800.00**

Audio Production, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
Techkit[2]	$7,300.00	$0.00	$0.00	$0.00	$0.00	$1,100.00	$0.00	$0.00	$8,400.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
Semester Total	**$13,050.00**	**$5,250.00**	**$8,250.00**	**$7,750.00**	**$7,750.00**	**$8,850.00**	**$16,000.00**	**$0.00**	**$66,900.00**

Audio Production, Associate of Science	Semester 1	Semester 2	Semester 3	Semester 4	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$10,250.00	$28,500.00
TechKit[2]	$7,300.00	$0.00	$0.00	$0.00	$7,300.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$1,000.00
Total per Semester	**$13,050.00**	**$5,250.00**	**$8,250.00**	**$10,250.00**	**$36,800.00**

Digital Filmmaking, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
Techkit[2]	$6,500.00	$0.00	$8,500.00	$0.00	$0.00	$0.00	$0.00	$0.00	$15,000.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
Total per Semester	**$12,250.00**	**$5,250.00**	**$16,750.00**	**$7,750.00**	**$7,750.00**	**$7,750.00**	**$16,000.00**	**$0.00**	**$73,500.00**

Entertainment Business, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
Techkit[2]	$2,700.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$2,700.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
Total per Semester	**$8,450.00**	**$5,250.00**	**$8,250.00**	**$7,750.00**	**$7,750.00**	**$7,750.00**	**$16,000.00**	**$0.00**	**$61,200.00**

Entertainment Business, Bachelor of Science (Completer)	Semester 1	Semester 2	Semester 3	Semester 4	Total
Tuition[1]	$7,500.00	$7,500.00	$7,500.00	$7,500.00	$30,000.00
Techkit[2]	$0.00	$0.00	$0.00	$0.00	$0.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$1,000.00
Semester Total	**$8,000.00**	**$7,500.00**	**$8,000.00**	**$7,500.00**	**$31,000.00**

Graphic Design, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
TechKit[2]	$6,100.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$6,100.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
Total per Semester	**$11,850.00**	**$5,250.00**	**$8,250.00**	**$7,750.00**	**$7,750.00**	**$7,750.00**	**$16,000.00**	**$0.00**	**$64,600.00**

Media Communications, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
Techkit[2]	$6,600.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$6,600.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
Semester Total	**$12,350.00**	**$5,250.00**	**$8,250.00**	**$7,750.00**	**$7,750.00**	**$7,750.00**	**$16,000.00**	**$0.00**	**$65,100.00**

Music Production, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
Techkit[2]	$6,600.00	$0.00	$0.00	$0.00	$0.00	$2,100.00	$0.00	$0.00	$8,700.00
Technology Fee[3]	$330.00	$0.00	$0.00	$0.00	$330.00	$0.00	$340.00	$0.00	$1,000.00
Semester Total	**$12,180.00**	**$5,250.00**	**$8,080.00**	**$7,750.00**	**$7,750.00**	**$9,850.00**	**$15,840.00**	**$0.00**	**$66,700.00**

Music Production, Associate of Science	Semester 1	Semester 2	Semester 3	Semester 4	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$10,250.00	$28,500.00
TechKit[2]	$6,600.00	$0.00	$0.00	$0.00	$6,600.00
Technology Fee[3]	$330.00	$0.00	$330.00	$0.00	$660.00
Total per Semester	**$12,180.00**	**$5,250.00**	**$8,080.00**	**$10,250.00**	**$35,760.00**

Writing for Film & TV, Bachelor of Science	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Total
Tuition[1]	$5,250.00	$5,250.00	$7,750.00	$7,750.00	$7,750.00	$7,750.00	$15,500.00	$0.00	$57,000.00
Techkit[2]	$2,800.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$2,800.00
Technology Fee[3]	$500.00	$0.00	$500.00	$0.00	$0.00	$0.00	$500.00	$0.00	$1,500.00
Semester Total	**$8,550.00**	**$5,250.00**	**$8,250.00**	**$7,750.00**	**$7,750.00**	**$7,750.00**	**$16,000.00**	**$0.00**	**$61,300.00**

[1]Tuition per credit hour is an estimated rate based on the total tuition and program credits. Actual tuition is charged on a per 16-week semester basis. Refunds, if applicable, are prorated if student withdraws prior to program completion (see Cancellation, Withdrawal & Refund Policies section beginning on page 250).

[2] Students may opt-out and purchase available textbooks through any book seller. The cost of the TechKit and access to e-books issued through the school is non-refundable and not subject to opt-out. 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. The technology fee is refundable during the Cancellation Period.

[4]The current Student Tuition Recovery Fund (STRF) assessment rate is ($0.00) per $1,000 and applies to California residents only. Please see the STRF Policy, pages 246 - 248.

All Programs (Domestic/International/Online/Online California)
Projected Indirect Costs Per Term *(Month)*

Indirect Costs per Term (Month) are the same for all programs. Each term is approximately one month long, with four terms per semester. Below are estimated costs for basic monthly expenses, which LAFS does not charge. Your actual expenses will vary. The total cost of attendance can be calculated by multiplying the monthly amount by four and adding that amount to the total tuition and fee costs for the semester from the applicable program chart above.

ALL PROGRAMS (DOMESTIC/INTERNATIONAL/ONLINE/ONLINE CALIFORNIA) PROJECTED INDIRECT COSTS PER TERM (MONTH):	OFF CAMPUS	WITH PARENT
Living Expenses (Housing/Utilities/Telephone)	$2,500.00	$1,250.00
Transportation/Travel	$550.00	$550.00
Parking	$450.00	$450.00
Food	$700.00	$350.00
Miscellaneous Expenses	$825.00	$825.00
Total per Term (Month)	$4,325.00	$3,075.00

[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 in September 2026 Academic Catalog).

2 Students may opt-out and purchase available textbooks through any book seller. The cost of the TechKit and access to e-books issued through the school is non-refundable and not subject to opt-out. 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. The technology fee is refundable during the Cancellation Period.

[4]The current Student Tuition Recovery Fund (STRF) assessment rate is $0.00 per $1,000 and applies to California residents only. Please see the STRF Policy inMarch 2025 Academic Catalog.

[5]Additional fees may include replacement badge ($20); and returned check fee ($25).

The Student Tuition Recovery Fund (STRF)

Effective April 1, 2024, the California Bureau for Private Postsecondary Education changed the Student Tuition Recovery Fund (***STRF***) fee from two dollars and fifty cents (***$2.50***) to zero dollars and zero cents (***$0.00***) per one thousand dollars (***$1,000***) of institutional charges, rounded to the nearest thousand dollars, from each student in an educational program who is a California resident or is enrolled in a residency program. Thus, any student who meets this definition and is enrolling after 3/31/2024 must pay the additional fee listed below for their program. The STRF fee is charged at the time of enrollment. The tuition and fee charges for students enrolling in the September 2024 term or later are listed in the following section.

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

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

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

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

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

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

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

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

1. *The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.*

2. *You were enrolled at an institution or a location of the institution within the 120-day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120-day period before the program was discontinued.*

3. *You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.*

4. *The institution has been ordered to pay a refund by the Bureau but has failed to do so.*

5. *The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.*

6. *You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.*

7. *You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.*

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

A student whose loan is revived by a loan holder or debt collector after a period of non-collection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (*4*) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (*4*) year period, unless the period has been extended by another act of law.

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

The Office of Student Assistance and Relief is available to support prospective students, current students, or past students of private postsecondary educational institutions in making informed decisions understanding their rights and navigating available services and relief options. The office may be reached by calling 888.370.7589 or by visiting www.bppe.ca.gov.

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, she/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. In the event that a TechKit is lost, stolen, or damaged, the cost of a subsequent TechKit is the responsibility of the student.

Should the TechKit you purchase specific to your program include the Adobe Creative Cloud, its license will remain valid as long as you are actively enrolled at The Los Angeles Film School. Graduates may receive up to **3 months of continued access** as a courtesy extended by the school. However, this 3-month post-graduation access is a **courtesy and is not covered by or guaranteed through tuition**. It is provided as a goodwill gesture and **may be modified or discontinued at any time without prior notice**. The school reserves the right to change this benefit at its sole discretion. After your school-provided access ends, graduates are eligible for discounted Adobe Creative Cloud plans directly from Adobe.

You can learn more and redeem the offer at:
https://www.adobe.com/creativecloud/renew/resubscribe-ste-graduation-promo.html

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 send a written notice by email to their admissions advisor.

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

Trial Period of Enrollment

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

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

Refund Policy

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

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

Withdrawal From the School

Students who wish to withdraw from the school must notify the school orally or in writing. Students who choose to notify the school in writing 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. Students who choose to notify the school orally can do so by clearly communicating their intent to withdraw to their Student Advisor by telephone, virtually, or in-person. 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.

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

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

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

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

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

Withdrawal & Refund Policies for Iowa Residents

The Los Angeles Film School uses a pro-rata refund policy for Iowa residents who are enrolled in online programs. Students who are rejected by the college or cancel enrollment within five (5) business days of the school's receipt of a signed enrollment agreement are entitled to a 100% refund of tuition and fees (0% tuition and fees charged).

Refunds will be paid within thirty (30) days of a student's official termination or withdrawal. If the school cancels or discontinues a course or educational program stated in the Enrollment Agreement, the school will refund all monies paid for that course or program. Iowa residents who are enrolled in online programs will receive a refund of all tuition charges should they decide to withdraw within the first two calendar weeks of instruction. Iowa residents who are enrolled in online programs and withdraw after the first two calendar weeks will receive a refund of tuition charges in an amount that is not less than ninety-five percent (95%) of the amount of tuition charged to the student multiplied by the ratio of the remaining number of calendar days in the school period to the total number of calendar days in the school period. If the student withdraws after completing sixty percent or more of the semester, zero refund will be made available to the student.

In accordance with Iowa refund policies, refunds will be calculated for the semester using the following Formula should the student withdraw after the first two calendar weeks and before the completion of six weeks:

Number of Remaining Calendar Days in the Semester ÷ Number of Calendar Days in the Semester	=	Percentage of Incomplete Semester

Percentage of Incomplete Semester X Total Semester Tuition Charges	=	Incomplete Tuition Balance

Incomplete Tuition Balance X 95%	=	Iowa Tuition Reduction

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

Iowa Tuition Reduction	=	Total Semester Tuition Charges	x	Number of Remaining Calendar Days of the Semester ÷ Number of Calendar Days in the Semester

Cancellation due to physical incapacitation will require medical documentation.

Withdrawal & Refund Policies for Maryland Residents

The Los Angeles Film School shall provide for refunds of tuition to Maryland students as provided below.

PROPORTION OF THE TOTAL COURSE, PROGRAM, OR TERM COMPLETED AS OF DATE OF WITHDRAWAL OR TERMINATION	TUITION REFUND
Less than 10%	90% Refund
10% up to but not including 20%	80% Refund
20% up to but not including 30%	60% Refund
30% up to but not including 40%	40% Refund
40% up to but not including 60%	20% Refund
More than 60%	No Refund

Withdrawal & Refund Policies for Wisconsin Residents

Students who wish to withdraw from their program are encouraged to notify the Student Advising Department. However, a written notice of withdrawal is not required. For students receiving funds under Title IV, the school shall comply with applicable federal guidelines for providing constructive notice of an intention to withdraw. Refunds, if any, will be paid in accordance with the Refund Policy in this Catalog.

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

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

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

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

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

Semester By Week	% of Tuition Refunded	% of Semester Completed
Week 1	100%	6.25%
Week 2	80%	12.50%
Week 3	80%	18.75%
Week 4	70%	25.00%
Week 5	60%	31.25%
Week 6	60%	37.50%
Week 7	50%	43.75%
Week 8	50%	50.00%
Week 9	40%	56.25%
Week 10	0%	62.25%

Semester By Week	% of Tuition Refunded	% of Semester Completed
Week 11	0%	68.75%
Week 12	0%	75.00%
Week 13	0%	81.25%
Week 14	0%	87.50%
Week 15	0%	93.75%
Week 16	0%	100.00%

Refund calculations in accordance with the above chart will be based upon the last full week prior to withdrawal. Monthly notices are sent to students with delinquent accounts. On the 4th and final notice, if the balance is still unresolved, the school will make the determination to withdraw the student from the program.



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*

AUDIO PRODUCTION, ASSOCIATE OF SCIENCE & BACHELOR OF SCIENCE					
13-1121		*Meeting, Convention, & Event Planners*	27-4012		*Broadcast Technicians*
24-2041		*Music Directors & Composers*	27-4014		*Sound Engineering Technicians*
25-1121		*Art, Drama, & Music Teachers, Postsecondary*	27-4090		*Misc. Media & Communication Equipment Workers*
25-1194		*Vocational Education Teachers, Postsecondary*	27-4099		*Media & Communication Equipment Workers, All Other*
25-1199		*Postsecondary Teachers, All Other*	39-3090		*Misc. Entertainment Attendants & Related Workers*
25-2032		*Career/Technical Education Teachers, Secondary School*	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*
27-1010		*Artists & Related Workers*	43-4199		*Information & Record Clerks, All Other*
27-2012		*Producers & Directors*	43-9190		*Misc. Office and Administrative Support Workers*
27-2041		*Music Directors & Composers*	43-9199		*Office & Administrative Support Workers, All Other*
27-2090		*Misc. Entertainers & Performers; Sports & Related Workers*	49-2020		*Radio & Telecommunications Equipment Installers & Repairers*
27-2091		*Disc Jockeys, Except Radio*	49-2090		*Misc. Electrical & Electronic Equipment Mechanics, Installers, & Repairers*
27-3041		*Editors*	49-9098		*Helpers – Installation, Maintenance, & Repair Workers*
27-3090		*Misc. Media & Communication Workers*	49-9099		*Installation, Maintenance, & Repair Workers, All Other*
27-3099		*Media & Communication Workers, All Other*	51-9190		*Misc. Production Workers*
27-4010		*Broadcast & Sound Engineering Technicians & Radio Operators*	51-9198		*Helpers – Production Workers*

AUDIO PRODUCTION, ASSOCIATE OF SCIENCE & BACHELOR OF SCIENCE					
27-4011		*Audio & Video Equipment Technicians*	51-9199		*Production Workers, All Other*

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*

DIGITAL FILMMAKING, BACHELOR OF SCIENCE					
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*
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*

ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE					
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*

FILM, ASSOCIATE OF SCIENCE & BACHELOR OF SCIENCE					
13-1010		*Agents & Business Managers of Artists, Performers, & Athletes*	39-3091		*Amusement & Recreation Attendants*
13-1020		*Buyers & Purchasing Agents*	39-3092		*Costume Attendants*
13-1041		*Compliance Officers*	39-3099		*Entertainment Attendants & Related Workers, All Other*
13-2031		*Budget Analysts*	39-5091		*Makeup Artists, Theatrical & Performance*
17-3023		*Electrical & Electronics Engineering Technicians*	39-9032		*Recreation Workers*
25-1120		*Arts, Communications, & Humanities Teachers, Postsecondary*	41-2021		*Counter & Rental Clerks*
25-1121		*Art, Drama, & Music Teachers, Postsecondary*	43-2090		*Misc. Communications Equipment Operators*
25-1122		*Communications Teachers, Postsecondary*	43-2099		*Communications Equipment Operators, All Other*
25-1194		*Vocational Education Teachers, Postsecondary*	43-3061		*Procurement Clerks*

FILM, ASSOCIATE OF SCIENCE & BACHELOR OF SCIENCE					
25-1199		*Postsecondary Teachers, All Other*	43-4171		*Receptionists & Information Clerks*
25-2023		*Career/Technical Education Teachers, Middle School*	43-4190		*Misc. Information & Record Clerks*
25-2032		*Career/Technical Education Teachers, Secondary School*	43-4199		*Information & Record Clerks, All Other*
25-3099		*Teachers & Instructors, All Other*	43-5061		*Production, Planning, & Expediting Clerks*
25-4022		*Librarians & Media Collections Specialists*	43-9022		*Word Processors & Typists*
25-9040		*Teaching Assistants*	43-9031		*Desktop Publishers*
25-9044		*Teaching Assistants, Postsecondary*	43-9061		*Office Clerks, General*
25-9049		*Teaching Assistants, All Other*	43-9190		*Misc. Office & Administrative Support Workers*
27-1010		*Artists & Related Workers*	43-9199		*Office & Administrative Support Workers, All Other*
27-1011		*Art Directors*	47-2031		*Carpenters*
27-1014		*Special Effects Artists & Animators*	47-2060		*Construction Laborers*
27-1020		*Designers*	47-2111		*Electricians*
27-1027		*Set & Exhibit Designers*	47-2141		*Painters, Construction & Maintenance*
27-1029		*Designers, All Other*	47-3012		*Helpers – Carpenters*
27-2012		*Producers & Directors*	47-3013		*Helpers – Electricians*
27-2090		*Misc. Entertainers & Performers; Sports & Related Workers*	47-3019		*Helpers, Construction Trades, All Other*
27-3031		*Public Relations Specialists*	49-9061		*Camera & Photographic Equipment Repairers*
27-3040		*Writers & Editors*	49-9096		*Riggers*
27-3041		*Editors*	49-9098		*Helpers – Installation, Maintenance, & Repair Workers*
27-3043		*Writers & Authors*	49-9099		*Installation, Maintenance, & Repair Workers, All Other*
27-3090		*Misc. Media & Communication Workers*	51-9120		*Painting Workers*

FILM, ASSOCIATE OF SCIENCE & BACHELOR OF SCIENCE					
27-3099		*Media & Communication Workers, All Other*	51-9151		*Photographic Process Workers & Processing Machine Operators*
27-4021		*Photographers*	51-9190		*Misc. Production Workers*
27-4030		*Television, Video, & Motion Picture Camera Operators & Editors*	51-9198		*Helpers – Production Workers*
27-4031		*Camera Operators, Television, Video, & Motion Picture*	51-9199		*Production Workers, All Other*
27-4032		*Film & Video Editors*	53-7060		*Laborers & Material Movers, Hand*
27-4090		*Misc. Media & Communication Equipment Workers*	53-7190		*Misc. Material Moving Workers*
27-4099		*Media & Communication Equipment Workers, All Other*	53-7199		*Material Moving Workers, All Other*
39-3090		*Misc. Entertainment Attendants & Related Workers*			

MEDIA COMMUNICATIONS, BACHELOR OF SCIENCE					
11-2011		*Advertising & Promotions Managers*	27-1024		*Graphic Designers*
11-2021		*Marketing Managers*	27-1029		*Designers, All Other*
11-2032		*Public Relations Managers*	27-2012		*Producers & Directors*
11-2033		*Fundraising Managers*	27-3011		*Broadcast Announcers & Radio Disc Jockeys*
13-1121		*Meeting, Convention, & Event Planners*	27-3023		*News Analysts, Reporters, & Journalists*
13-1161		*Market Research Analysts & Marketing Specialists*	27-3031		*Public Relations Specialists*
25-1120		*Arts, Communications, & Humanities Teachers, Postsecondary*	27-3040		*Writers & Editors*
25-1121		*Art, Drama, & Music Teachers, Postsecondary*	27-3041		*Editors*
25-1122		*Communications Teachers, Postsecondary*	27-3043		*Writers & Authors*
25-1194		*Vocational Education Teachers, Postsecondary*	27-3090		*Misc. Media & Communication Workers*
25-1199		*Postsecondary Teachers, All Other*	27-3099		*Media & Communication Workers, All Other*

MEDIA COMMUNICATIONS, BACHELOR OF SCIENCE					
25-2032		*Career/Technical Education Teachers, Secondary School*	27-4011		*Audio & Video Equipment Technicians*
25-3099		*Teachers & Instructors, All Other*	27-4012		*Broadcast Technicians*
25-4022		*Librarians & Media Collections Specialist*	27-4014		*Sound Engineering Technicians*
25-9040		*Teaching Assistants*	27-4021		*Photographers*
25-9044		*Teaching Assistants, Postsecondary*	27-4032		*Film & Video Editors*
25-9049		*Teaching Assistants, All Other*	41-3011		*Advertising Sales Agents*
27-1011		*Art Directors*	43-9031		*Desktop Publishers*
27-1014		*Special Effects Artists & Animators*	43-9081		*Proofreaders & Copy Markers*

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*

GRAPHIC DESIGN, BACHELOR OF SCIENCE					
27-1014		*Special Effects Artists & Animators*	51-6099		*Textile, Apparel, & Furnishings Workers, All Other*

MUSIC PRODUCTION, ASSOCIATE OF SCIENCE & BACHELOR OF SCIENCE					
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*

MUSIC PRODUCTION, ASSOCIATE OF SCIENCE & BACHELOR OF SCIENCE					
27-4010		*Broadcast & Sound Engineering Technicians & Radio Operators*	51-9199		*Production Workers, All Other*

WRITING FOR FILM & TELEVISION, BACHELOR OF SCIENCE					
25-1120		*Arts, Communications, & Humanities Teachers, Postsecondary*	27-3043		*Writers & Authors*
25-1121		*Art, Drama, & Music Teachers, Postsecondary*	27-3090		*Misc. Media & Communication Workers*
25-2032		*Career/Technical Education Teachers, Secondary School*	27-3099		*Media & Communication Workers, All Other*
25-3021		*Self-Enrichment Education Teachers*	43-6011		*Executive Secretaries & Executive Administrative Assistants*
25-3090		*Misc. Teachers & Instructors*	43-6014		*Secretaries & Administrative Assistants, Except Legal, Medical, Executive*
25-9040		*Teaching Assistants*	43-9022		*Word Processors & Typists*
25-9044		*Teaching Assistants, Postsecondary*	43-9031		*Desktop Publishers*
25-9049		*Teaching Assistants, All Other*	43-9081		*Proofreaders & Copy Markers*
27-1019		*Artists & Related Workers, All Other*	43-9190		*Misc. Office & Administrative Support Workers*
27-3023		*News Analysts, Reporters, & Journalists*	43-9199		*Office & Administrative Support Workers, All Other*
27-3041		*Editors*			



2026 FACULTY

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 the same level or higher 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.

2026 Campus Faculty

ANIMATION

Program Director

Kenneth Norman
Full Sail University, Master of Science in Instructional Design and Technology
Full Sail University, Bachelor of Science in Computer Animation

Program Manager

Nelson Ocampo
Full Sail University, Master of Science in Instructional Design Technology
Western Governors University, Bachelor of Science in Business

Faculty

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

Darlene Carrasquillo
Art Institute, Bachelor of Science in Media Arts and Animation

Daniel Cox
Oral Roberts University, Bachelor of Science in Management Information Systems
Oral Roberts University, Bachelor of Arts in Music

Jay Fukuto
University of Southern California School of Cinema and Television, Master of Fine Arts in Cinema
University of California, San Diego, Bachelor of Arts in Communications

Bryan Holt
Full Sail University, Master of Science in Digital Marketing
The Los Angeles Film School, Bachelor of Science in Animation, Concentration in Visual Effects
The Los Angeles Film School, Associate of Science in Computer Animation

Joshua Pina
California State University, Northridge, Bachelor of Arts in Art and Design

Robert Rowles
Full Sail University, Master of Science in Creative Writing
Middle Tennessee State University, Bachelor of Science in Audio Engineering
University of Arkansas, Bachelor of Arts in Film and Television

AUDIO PRODUCTION

Program Director

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

Program Manager of Audio Production

Albert Mata
Conservatory of Recording Arts and Sciences, Master Recording Program
San Diego State University, Bachelor of Arts in Music

Faculty

Luiz Fernando Costa e Silva
Berklee College of Music, Bachelor of Music in Music Production and Engineering

Lance Csarmasz-Kuyper
University of Laverne, M.Ed. in Music Technology
University of Laverne, Bachelor of Arts in Music

Daniel Eaton
California Institute of the Arts, Master of Fine Arts in Experimental Sound Practices
University of Wisconsin, Bachelor of Music in Jazz Studies

Emmanuel El-Helou
Miami University, Master of Music in Music Performance
West Virginia University, Bachelor of Music in Music

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

Christopher Heckman
Berklee College of Music, Master of Music in Scoring Film, Television, and Video Games
University of Colorado, Bachelor of Science in Music

Chuck MacLeod
Full Sail University, Bachelor of Science in Entertainment Business
Full Sail University, Associate of Science in Recording Arts

Russ Mitkowski
Suny Purchase College–State University of New York, Bachelor of Music in Studio Production

Quintin Pooler
Norfolk State University, Bachelor of Music in Music/Emphasis in Media

Arthur Schlenger
University of California, Santa Cruz, Bachelor of Arts in Theater Arts

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

Tracy Swearingen
California State University, Northridge, Master of Arts in Music Industry Administration
Oral Roberts University, Bachelor of Arts in Music Arts

Nicholas Tashjian
SAE Expression College, Bachelor of Applied Science in Sound Arts

Luis Villa
The Los Angeles Film School, Bachelor of Science in Audio Production

ENTERTAINMENT BUSINESS

Program Director

Mac Torluccio
Ithaca College, Bachelor of Science in Television-Radio

Program Manager

Jessica Young
Full Sail University, Master of Science in Instructional Design and Technology
The Los Angeles Film School, Bachelor of Science in Entertainment Business
The Los Angeles Recording School, Associate of Science in Music Production
The Los Angeles Recording School, Associate of Science in Recording Arts

Lead Instructor

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

Faculty

Surjeet Baidwan
University of Nevada Las Vegas, Doctor of Philosophy in Hospitality Administration
University of Colorado, Juris Doctorate
Pepperdine University, Master of Business Administration

Margot Curry-Leitman
Ithaca College, Bachelor of Arts in Drama

Drew Ferrante
University of Massachusetts, Bachelor of Music in Music Performance and Sound Recording Technology

Robin Lake
Michigan State University, Bachelor of Arts in English

Guy Langvardt
Capella University, Doctor of Philosophy in Organization and Management
Thunderbird School of Global Management, Master of Business Management
Valparaiso University, Bachelor of Arts in Psychology

Joshua Lastine
Pepperdine University, Juris Doctorate
University of Northern Iowa, Bachelor of Science in Economics

Cynthia Lieberman
Fielding Graduate Institute, Master of Arts in Media Psychology and Social Change
California State University, Northridge, Bachelor of Arts in Cinema and Television Arts

Mark Netter
New York University, Master of Fine Arts in Film and Television Production
Brown University, Bachelor of Arts in Semiotics

Stuart Pollok
Georgetown University, L.L.M. in International Law
University of Southern California, Master of Fine Arts in Cinema

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

Nan Sumski
Pepperdine University, Bachelor of Arts in Communication

FILM PRODUCTION

Program Director

Charles Kanganis
California State University, Northridge, Master of Fine Arts in Screenwriting
University of Akron, Master of Arts in Theater
Iona University, Bachelor of Arts in Speech and Theater

Program Manager

Marlee Rodrigues
University of Southern California, Master of Science in Entrepreneurship and Innovation
New York University, Bachelor of Fine Arts in Film and Television Production

Faculty

Pauline Adamek
University of New South Wales, Bachelor of Arts in Film and Theatre Studies

Andrew Arnold
University of California, Los Angeles, Master of Fine Arts in Film and Television
University of Georgia, Bachelor of Arts in International Affairs and Japanese

Yash Bhatt
Chapman University, Master of Fine Arts in Cinematography
University of Santa Barbara, Bachelor of Arts in Philosophy

Freddy Bourbon
Chapman University, Master of Fine Arts in Film Production
Barkatullah University, Bachelor of Arts in Business Management

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

Michael Frost
State University of New York at Binghamton, Bachelor of Arts in Cinema

Adam Ganser
University of Southern California, Master of Fine Arts in Cinema and Television
Biola University, Bachelor of Arts in English

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

Sylvan Grimm
Henry Cogswell College, Bachelor of Arts in Digital Arts

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

Joseph Mauceri
American Film Institute, Master of Fine Arts in Directing
University of Central Florida, Bachelor of Fine Arts in Film

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

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

Erik Sequeira
California Institute of the Arts, Bachelor of Fine Arts in Photo and Live Action

Alexander Tocho
The Los Angeles Film School, Bachelor of Science in Film Production

Christian Vogeler
American Film Institute, Master of Fine Arts in Directing
State College of New York, Purchase, Bachelor of Arts in Communications and Media

Thabo Wolfaardt
University of California, Los Angeles, Master of Fine Arts in Film Production
New York University, Bachelor of Arts in English and American Literature

Peter Jay Zabriskie
New York University School of the Arts, Bachelor of Fine Arts in Film and Television

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

GENERAL EDUCATION

Program Director

Michael Peter Bolus
City University of New York Graduate Center, Doctor of Philosophy in Theatre Studies
Boston University, Master of Arts in English – Creative Writing
University of Southern California, Bachelor of Fine Arts in Acting

Program Manager

Sarah Gano
Harvard University, Master of Education in Arts in Education
Brooklyn College, Bachelor of Arts in Psychology/Studio Art

Faculty

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

Tara Giannini
Hunter College, Master of Fine Arts in Art
Cleveland Institute of Art, Bachelor of Fine Arts in Art

Marquette Hawkins
University of Phoenix, Master of Arts in Education
California State University, Fullerton, Bachelor of Arts in Ethnic Studies

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

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

Mohamad Ali Salim
California State University, Los Angeles, Master of Science in Mathematics
California State University, Los Angeles, Bachelor of Arts in Mathematics

MUSIC PRODUCTION

Program Director

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

Lead Faculty

David Semien
California State University, Los Angeles, Bachelor of Music in Music

Johannes Burger
Berklee College of Music, Bachelor of Music in Music Production and Engineering, Electronic Production and Design

Brahm Genzlinger
Temple University, Bachelor of Music in Jazz Studies Composition

Brett White
Berklee College of Music, Bachelor of Music in Contemporary Writing and Production

2026 Online Faculty

ANIMATION

Program Director

Kenneth Norman
Full Sail University, Master of Science in Instructional Design and Technology
Full Sail University, Bachelor of Science in Computer Animation

Program Manager

Breanna Roberts
Full Sail University, Master of Science in Instructional Design and Technology
Full Sail University, Bachelor of Science in Computer Animation

Faculty

Kevin Bolivar
Full Sail University, Bachelor of Science in Computer Animation

Jared Edwards
Full Sail University, Bachelor 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

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

Jordan Lukrich
The Art Institute of California, San Diego, Bachelor of Science in Media Arts and Animation

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

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

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

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

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

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

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

AUDIO PRODUCTION

Program Director

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

Program Manager

Albert Mata
Conservatory of Recording Arts and Sciences, Master Recording Program
San Diego State University, Bachelor of Arts in Music

Lead Faculty

Cody Morrison
University of Hartford – The Hartt School, Bachelor of Music in Percussion Performance

Faculty

Erik Jourgensen
California Polytechnic State University, San Luis Obispo, Bachelor of Arts in English Literature

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

Gregg Kowalsky
Mills College, Master of Fine Arts in Electronic Music and Recording Media
Franklin and Marshall College, Bachelor of Arts in Spanish

Elise Schutte
Full Sail University, Bachelor of Science in Audio Production
The Los Angeles Film School, Associates of Science in Recording Arts

Jay Tibbitts
Indiana University, Master of Music in Jazz Studies
Brigham Young University, Bachelor of Music in Jazz Studies

DIGITAL FILMMAKING

Program Director

Charles Kanganis
California State University, Northridge, Master of Fine Arts in Screenwriting
University of Akron, Master of Arts in Theater
Iona University, Bachelor of Arts in Speech and Theater

Program Manager

Christa Luzynski
Full Sail University, Master of Science in Instructional Design and Technology
Ithaca College, Bachelor of Science in Television-Radio

Lead Faculty

Jenna Barrett
University of Florida, Bachelor of Science in Telecommunications

Faculty

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

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

Ashton Bracciodieta
Full Sail University, Bachelor of Science in Film

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

Charles Burket
Full Sail University, Bachelor of Science in Film

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

Angelica Figueroa Guzman
Full Sail University, Master of Science in Instructional Design and Technology
Universidad Nacional de Colombia, Bachelor of Arts in Cinema and Television

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

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

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

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

Bradley Lincoln
Full Sail University, Bachelor of Science in Film

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

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

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

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

ENTERTAINMENT BUSINESS

Program Director

Mac Torluccio
Ithaca College, Bachelor of Science in Television-Radio

Program Manager

Jessica Young
Full Sail University, Master of Science in Instructional Design and Technology
The Los Angeles Film School, Bachelor of Science in Entertainment Business
The Los Angeles Recording School, Associate of Science in Music Production
The Los Angeles Recording School, Associate of Science in Recording Arts

Faculty

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

Margot Curry-Leitman
Ithaca College, Bachelor of Arts in Drama

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

Drew Ferrante
University of Massachusetts, Bachelor of Music in Music Performance and Sound Recording Technology

Stephanie Fleming
Nova Southeastern University, Doctor of Philosophy in Criminal Justice
Nova Southeastern University, Juris Doctorate
Full Sail University, Master of Fine Arts in Creative Writing
Nova Southeastern University, Master of Arts in Writing
University of Kentucky, Bachelor of Arts in Political Science

Jeffrey Friedman
Boston University, Bachelor of Science in Broadcast Journalism

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

Robin Lake
Michigan State University, Bachelor of Arts in English

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

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

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

Mark Netter
New York University, Master of Fine Arts in Film and Television Production
Brown University, Bachelor of Arts in Semiotics

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

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

Nan Sumski
Pepperdine University, Bachelor of Arts in Communication

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

GRAPHIC DESIGN

Program Director

Kenneth Norman
Full Sail University, Master of Science in Instructional Design and Technology
Full Sail University, Bachelor of Science in Computer Animation

Program Manager

Lollie Wahl
Rollins College, Bachelor of Arts in Computer Science

Faculty

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

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

Robin Lindblom
Full Sail University, Master of Science in Instructional Design and Technology
California State University, San Bernadino, Bachelor of Arts in Graphic Design

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

Steven Parker
Full Sail University, Bachelor of Science in Digital Art and Design

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

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

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

Christopher Swafford
Savannah College of Art and Design, Master of Fine Arts in Film and Television
University of Arkansas, Little Rock, Bachelor of Arts in Radio, Television and Film

GENERAL EDUCATION

Program Director

Michael Peter Bolus
City University of New York Graduate Center, Doctor of Philosophy in Theatre Studies
Boston University, Master of Arts in English – Creative Writing
University of Southern California, Bachelor of Fine Arts in Acting

Program Manager

Suzanne Wilson
Full Sail University, Master of Science in Education Media and Design Technology
University of Alabama, Bachelor of Arts in Advertising

Faculty

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

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

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

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

Christopher Costabile
University of South Florida, Master of Arts in Liberal Arts
University of South Florida, Bachelor of Arts in English

Derek Denckla
Fordham University, Juris Doctorate
The New School, Master of Fine Arts in Creative Writing

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

Leslie Filpo LaPorte
Bellevue University, Master of Science in Industrial and Organizational Psychology
University of Central Florida, Bachelor of Science in Psychology

Tara Giannini
Hunter College, Master of Fine Arts in Art
Cleveland Institute of Art, Bachelor of Fine Arts in Art

Amanda Gibson Walden
University, Doctor of Philosophy in Forensic Psychology
Argosy University, Master of Science in Human Services
Central Michigan University, Bachelor of Science in Sociology

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

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

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

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

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

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

Tafarah Meyers
Grand Canyon University, Master of Science in Psychology
Rollins University, Bachelor of Arts in Psychology
Seminole State College of Florida, Associate of Arts in Psychology

Mary Mobarak
University of Washington, Master of Arts in Cultural Studies
University of Central Florida, Bachelor of Arts in Humanities

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

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

Marelize Roets
University of Central Florida, Master of Fine Arts in Creative Writing
Full Sail University, Bachelor of Fine Arts in Creative Writing for Entertainment

Mohamad Ali Salim
California State University, Los Angeles, Master of Science in Mathematics
California State University, Los Angeles, Bachelor of Arts in Mathematics

Aaron Scott
University of Central Florida, Master of Arts in Communication
University of Central Florida, Bachelor of Arts in Advertising and Public Relations

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

Dulce Vera
Saint Leo University, Master of Education in Reading
University of Central Florida, Bachelor of Science in Elementary Education

Andrew Weeks
University of Central Florida, Master of Arts in History
University of Central Florida, Bachelor of Arts in History

MEDIA COMMUNICATIONS

Program Director

Mac Torluccio
Ithaca College, Bachelor of Science in Television-Radio

Program Manager

Derek Toombs
University of Central Florida, Bachelor of Fine Arts in Film

Faculty

Béla Cunningham
University of Florida, Bachelor of Fine Arts in Graphic Design

Timothy Downey Jr.
Full Sail University, Bachelor of Science in Graphic Design

Anton Duong
Full Sail University, Bachelor of Science in Graphic Design

James Holmes
University of Florida, Bachelor of Science in Telecommunication

Tiarah Maxwell
Southern New Hampshire University, Master of Arts in New Media and Technology
Florida A&M University, Bachelor of Science in Public Relations

Brandi Parigian
Full Sail University, Master of Arts in Public Relations
Full Sail University, Bachelor of Science in Internet Marketing

Jessica Torluccio
University of Southern California, Master of Arts in Visual Anthropology
University of California Berkeley, Bachelor of Arts in Anthropology

Marianthy Troupos-Mendez
Full Sail University, Master of Science in Entertainment Business
University of Pennsylvania, Bachelor of Science in Communications Media

Chantal Watts
University of Florida, Bachelor of Science in Telecommunication

Music Production

Program Director

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

Program Manager

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

Lead Faculty

Jameson Boyce
Berklee College of Music, Bachelor of Music in Music Synthesis

Colby Abbott
Berklee College of Music, Bachelor of Music in Music Production & Audio Engineering

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

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

Chandler Bridges
Florida State University, Doctor of Philosophy in Music Education
Florida State University, Master of Arts in Music – Liberal Arts
Florida State University, Bachelor of Arts in Music

Thomas Kahre
Florida State University, Bachelor of Arts in Music, General

Perette Lawrence
Syracuse University, Juris Doctorate
Binghamton University, State University of New York, Bachelor of Arts in English

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

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

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

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

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

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

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

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

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

WRITING FOR FILM & TELEVISION

Program Director

Charles Kanganis
California State University, Northridge, Master of Fine Arts in Screenwriting
University of Akron, Master of Arts in Theater
Iona University, Bachelor of Arts in Speech and Theater

Program Manager

Heather Blackmore
University of Southern California, Master of Arts in Cinema-Television
University of Southern California, Bachelor of Arts in Cinema-Television

Lead Faculty

Michael McCafferty
California State University, Northridge, Master of Fine Arts in Screenwriting
California State University, Northridge, Master of Arts in Theater Arts
Eastern Michigan University, Bachelor of Science in Communication and Theater Arts

Lisa Alden
University of Southern California, Bachelor of Arts in Filmic Writing

Lori Balaban
City College of New York, Master of Fine Arts in Creative Writing
Virginia Commonwealth University, Bachelor of Fine Arts in Communication Arts and Design

Ethan Banville
Emerson College, Bachelor of Science in Television/Video

Michael Fisher
University of Southern California, Master of Fine Arts in Writing for Screen and Television
San Francisco State University, Bachelor of Arts in Theatre Arts

Jarrett Golding
University of Southern California, Master of Fine Arts in Writing for Screen and Television
Washington University, Bachelor of Arts in English Literature

John Mattson

University of California, Riverside, Master of Fine Arts in Creative Writing/Writing for Performing Arts
University of California, Los Angeles, Bachelor of Arts in Motion Picture/Television

Christopher Moore

California State University, Northridge, Master of Fine Arts in Screenwriting
California State University, Northridge, Master of Arts in Screenwriting
California State University, Northridge, Bachelor of Arts in Film

Jerome Sable

University of Southern California, Master of Fine Arts in Cinema-Television
Brown University, Bachelor of Arts in Philosophy

Kathryn Schumaecker

New York University – Tisch School of the Arts, Bachelor of Fine Arts in Acting

Alan Trezza

Fordham University, Bachelor of Arts in Media Studies

Christian Vogeler

American Film Institute, Master of Fine Arts in Directing
State College of New York, Purchase, Bachelor of Arts in Communications and Media

Amy Weingartner

Union Institute & University – Vermont College of Fine Arts, Master of Fine Arts in Fiction Writing
Boston University, Master of Arts in English
Ithaca College, Bachelor of Arts in English

Eve Weston

University of Southern California, Master of Fine Arts in Writing for Screen and Television
Princeton University, Bachelor of Arts in Classics