



GENERAL CATALOG

2017-18







**A PLACE FOR
CREATIVE
COLLABORATION**

A LETTER FROM THE DIRECTOR



Welcome to Studio School, the first school of its kind created with a motion picture studio; developed with Hollywood executives, directors, screenwriters, agents, casting directors, producers, actors, dancers, and other professionals focused on the art and business of storytelling in the 21st century.

It's a thrilling time to pursue a career in media and entertainment because the future of content distribution is a wide open playing field. Even the biggest industry players of past decades are carefully navigating their future in the digital era, relying on young talent to lead the way. Digital savvy is king. The playbook for success has changed in entertainment and we want our students trained to win. Virtual reality, augmented reality, live streaming, mobile devices, and social media platforms are revolutionizing content consumption. Studio School students are trained to embrace this and be brave entrepreneurs, develop relevant skills, tell cogent stories, and create stunning original content in the face of this opportunity.

Our campus is situated on a working studio lot at LA Center Studios, where TV, digital, and feature film production is a standard part of the daily experience. In this environment, our students are inspired to excellence under the mentorship of working professionals. One of the many advantages of being in Los Angeles, the global entertainment center, is access to world-class talent for mentorship and instruction. Our faculty works in the field and is passionate about "sending the elevator back down" to the next generation of the industry.

Our students are tasked with creating a steady flow of original content while applying best-production practices throughout our project-based curriculum. Cross-disciplinary collaboration is a unique feature of our education, and the source of stunning inspiration and high production-values in our work.

Choosing the right school is not easy. You are invited to visit us in Los Angeles to experience our campus to meet our dedicated staff and faculty. We are here to help you and to answer your questions.

Sincerely,

A handwritten signature in black ink, appearing to read "Glenn Kalison". The signature is fluid and stylized, with a large, sweeping flourish at the end.

Glenn Kalison
Site Director, Studio School

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OUR STORY

Studio School, formerly Relativity School, is an accredited branch campus of Hussian College and is the first and only school of its kind created with a Hollywood studio. It offers undergraduate bachelors degrees and postgraduate programs with unique “real-world” elements that encourage cross-disciplinary collaboration and active industry engagement. The programs were developed in conjunction with studio executives and industry leaders, are taught by working professionals, and operated from an active production studio in downtown Los Angeles.

OUR STORY

Founded in 1946, HUSSIAN COLLEGE has developed a reputation for its exceptional Commercial Arts programs while continuing to grow and achieve professional recognition. In 2012, a Hussian team set forth to further its mission of inspiring creativity in art, education, professional endeavors, and in life through collegiate-level education. As we sit in the midst of rapid technological shifts around visual and media art, artists have new opportunities to collaborate, innovate and become successful entrepreneurs. Studio School was developed with active collaboration from working professionals of the entertainment industry. It is a branch campus of Hussian College and offers BFA degree programs.

CAMPUS MISSION

We seek to shape the entertainment professionals of tomorrow by fostering an educational experience rooted in collaboration and innovation. We want our programs to inspire excellence in a project-oriented learning environment designed to unleash the imagination and bring creative ideas to fruition under the mentorship of industry professionals. At the crossroads of art and commerce, we wish to train our students to think like entrepreneurs. We challenge them to embrace the ever changing technological landscape that shapes the future of entertainment. We ask them to think critically, solve problems, and deliver their ideas to the world with integrity using available social and digital platforms. We rejoice in freedom of thought while nurturing the confidence required in expressing it. Studio School is dedicated to nurturing this new school of thought and the next generation of transformative storytellers.

CAMPUS

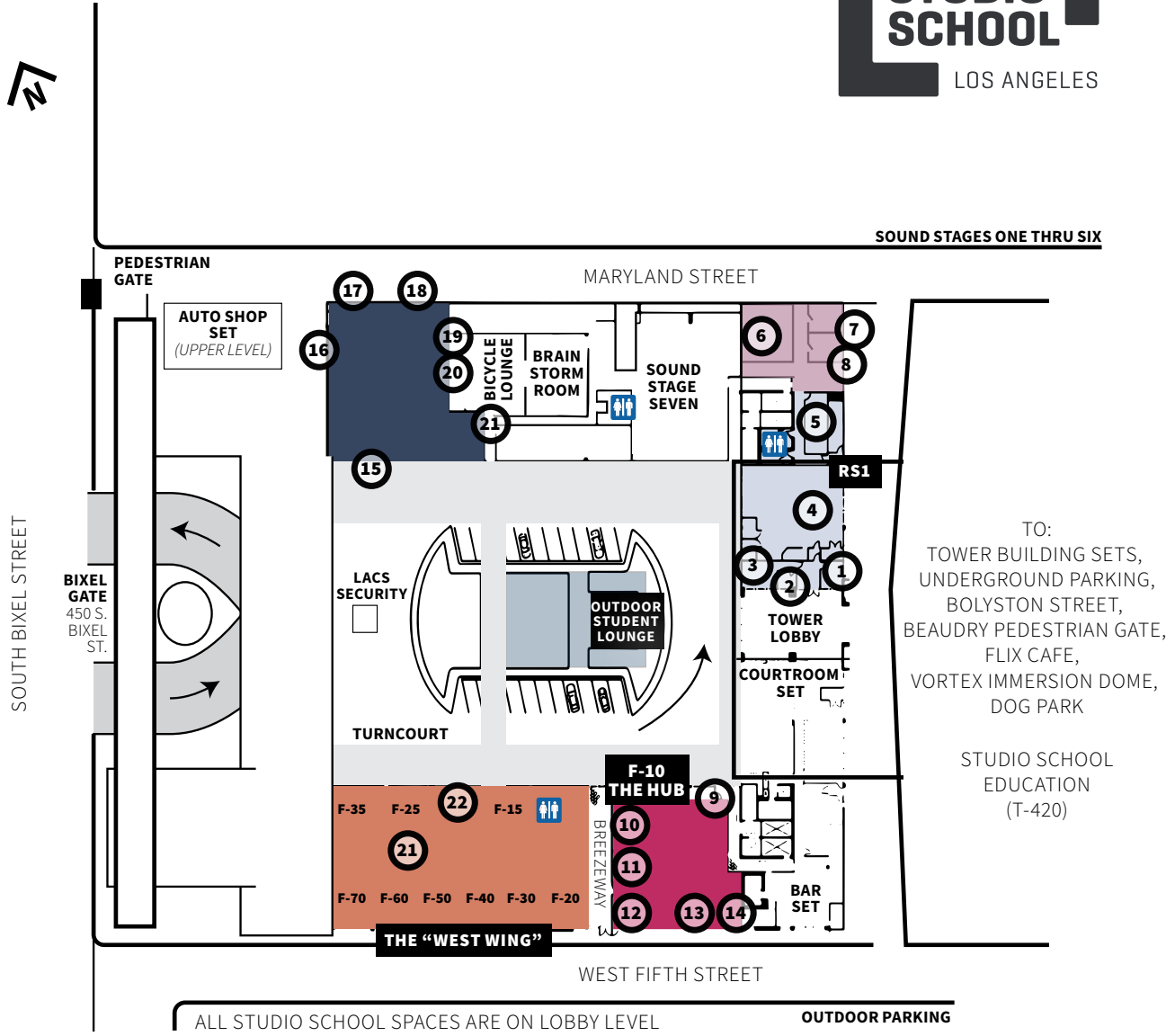
Learn at the center of where it all happens: our flagship campus is headquartered at Los Angeles Center Studios. This downtown 20-acre full-service studio for TV, film and commercial production is used by a variety of Hollywood productions such as *Jungle Book*, *Straight Outta Compton*, *Lethal Weapon 4*, *True Detective*, *24*, *Scandal*, *Mad Men*, *The Voice*, *Girl with the Dragon Tattoo*, *Scorpion* and *American Ninja Warrior*.

In the midst of this active production studio is Studio School's new, fully-secured campus, designed to foster collaboration, content creation and academic interaction. 5 minutes or less gets you to any location within the lot including:

- ❑ *RS1 Digital Studio*—our in-house television and digital production studio and editing lab
- ❑ *The West Wing*—classrooms, faculty lounge, dance studio and library
- ❑ *The Hub*—reception, administrative offices, student services, conference room, academic office and computer lab
- ❑ Outdoor Student Lounge
- ❑ *Dance Studio 1*—Camera-ready commercial dance studio with theatrical lighting trusses and surround sound
- ❑ *M10 Performing Arts Studio Center*—A state-of-the-art dance studio and movement space that also provides a hub to performing arts administration
- ❑ Staging areas with Green Screen backdrops
- ❑ Practice/Rehearsal/Changing Rooms
- ❑ Equipment room with checkout available to both students and staff including standard production equipment for all levels of production
- ❑ *Screening Room*—intimately set 24-seat screening perfect for screening critiques and special guest presentations
- ❑ Access to practical sets at Los Angeles Center Studios
- ❑ *Tap Studio*—High profile tap dance center provides a point of inspiration for all of LA Center Studios with proximity to Bixel Gate
- ❑ Sound stages, outdoor park, the 400-seat *Beaudry Theatre* and *Flix Café*



✓ **CAMPUS MAP**



- RS1**
- 1. SITE DIRECTOR
 - 2. FUTURE ADR LAB
 - 3. FUTURE FINISHING LAB
 - 4. RS1 STUDIO + GREEN SCREEN
 - 5. EDITING LAB
- 6. M-10 DANCE STUDIO**
- 7. OFFICES
 - 8. STUDENT LOUNGE

- THE HUB**
- 9. MALT SHOP
 - 10. CONFERENCE ROOM
 - 11. WORKSHOPS
 - 12. COMPUTER LAB
 - 13. DEAN OF STUDENT SERVICES
 - 14. DEAN OF ACADEMIC AFFAIRS

- 15. SCREENING ROOM
- 16. DANCE STUDIO 1
- 17. DRESSING ROOMS
- 18. PRACTICE ROOM 3
- 19. PRACTICE ROOM 2
- 20. PRACTICE ROOM 1
- 21. EQUIPMENT ROOM

- THE "WEST WING"**
- 21. FACULTY LOUNGE
 - 22. LIBRARY
 - F-20 - ADMISSIONS
 - F-25 - CLASSROOM
 - F-30 - CLASSROOM
 - F-35 - FLEX/TAP CLASSROOM
 - F-40 - CLASSROOM
 - F-50 - CLASSROOM
 - F-60 - CLASSROOM
 - F-70 - CLASSROOM

CORE VALUES

Our core values are the fundamental beliefs of our organization. At the core of our mission is an educational experience rooted in collaboration, innovation and designed to unleash the imagination under thoughtfully guided mentorship. Through our Team-and-Mentor approach, our educational experience does not stop at mastery of the craft—but begins there.

1. WE PROVIDE THE HIGHEST QUALITY EDUCATION AVAILABLE IN FILM, MEDIA AND VISUAL/ PERFORMING ARTS

We believe that a successful life in the arts is a combination of training, talent and new ideas. We crave passion and creativity. We celebrate entrepreneurial spirit, brave storytelling and the unrelenting desire to succeed. We define success as integrity, commitment, joy, teamwork and personal development. We have the highest standards for our faculty, staff, and students to fulfill this paradigm.

2. WE FOSTER EXTRAORDINARY STUDENT/FACULTY EXPERIENCES

We strive to exceed expectations of the educational arena. We know that by championing everyone in our organization that we can change the world and create a legacy that improves the lives of those who invest in our vision of outstanding, next-generation artists. We celebrate the symbiotic relationship between quality content and a dedicated audience. We encourage interactive dialogues and interactions between the current leaders in the entertainment industry and the students for which we provide training.

3. WE BELIEVE IN LIFE BALANCE

In our world, art is life and life is art. We honor the journey and do what it takes to balance the practical world with our educational vision. We want our training programs to be the place where life long relationships are kindled and built to last.

4. WE SUPPORT UNLEASHED CREATIVITY & HUMAN DEVELOPMENT

In our world, art is life and life is art. We honor the journey and do what it takes to balance the practical world with our educational vision. We want our training programs to be the place where life long relationships are kindled and built to last.

5. WE EMPOWER LEGACY & OUTREACH

In our world, art is life and life is art. We honor the journey and do what it takes to balance the practical world with our educational vision. We want our training programs to be the place where life long relationships are kindled and built to last.

6. WE NEVER SETTLE

In our world, art is life and life is art. We honor the journey and do what it takes to balance the practical world with our educational vision. We want our training programs to be the place where life long relationships are kindled and built to last.

INDUSTRY COUNCIL

Our industry advisors have been carefully selected to provide professional expertise, academic best practices, and guidance from a diverse pool of extraordinary thought-leaders. They are the “Think Tank” that makes us better with a constant stream of powerful ideas. All our advisors volunteer their time in supporting Studio School’s mission to empower students as content creators, entrepreneurs and creative professionals who embrace rapidly changing technology as it shapes the future of entertainment.

NICOLE ARBUSTO	Casting Director
CARRIE BAKER	Associate Professor of Theatre at University of Alaska Fairbanks
RAPHAEL BERKO	President, Founder, Media Artists Group
ROBBIE BRENNER	President of Film Division, The Firm
ROCCO DAL VERA	Professor of Drama at Cincinnati Conservatory of Music
STEVE GAYDOS	Vice President & Executive Editor, Variety
JENNI GOLD	Film director and producer
KEN HALSBAND	Feature Film Producer
KEVIN IWASHINA	Managing Partner, Preferred Content
SHELLI MARGHERITIS	Director of Education, McDonald Selznick Associates
JEFF MAYNARD	Studio executive, producer, physical production consultant
JULIE MCDONALD	Founder/Senior Agent at McDonald Selznick Associates
MICHAEL NOVAK	International Advisor, Asia, CEO Tertia, Inc.
STEPHEN OZOIGBO	International Advisor, Africa, CEO African Technology Foundation
TONY SELZNICK	Founder, Senior Agent, McDonald/Selznick Associates
JASON SPERO	Head of Global Mobile Sales & Strategy at Google

LA CENTER STUDIOS

The Studio School campus is operated on an active production lot, Los Angeles Center Studios. This downtown 20-acre full-service studio for TV, film and commercial production is used by a variety of Hollywood productions like Scandal, Mad Men, The Voice, It's Always Sunny in Philadelphia, Jungle Book, Inception and Anchorman. Students will have access to professional, camera-ready sets including a café, authentic-looking jail cells, an icy morgue, sunny outdoor cityscapes, a classic courtroom, a professional camera-ready dance studio and other ordinarily hard-to-find locations. While students in the Film + Digital Content, Acting, Art, Commercial Dance, Contemporary Musical Theatre + Film and Entrepreneurship programs will surely enjoy the level of access and production resources the studio has to offer, the space will also serve as the creative center to programs like production design, digital media and graphic design.



LEADERSHIP + FACULTY

The team at Studio School is made up of innovators, influencers and entrepreneurs that include Oscar-winning studio leaders, industry experts and distinguished educators from across the country. They embrace the digital revolution and technologies of the Information Age. They prepare our students to approach work as art, and art as life. The leadership and faculty at Studio School prepare our students to be entrepreneurs and thought-leaders for life.



GLENN KALISON · SITE DIRECTOR, STUDIO SCHOOL

Glenn is the chief administrative officer of the campus and oversees strategy, development, and execution of all educational offerings. He launched the education initiative within Relativity Media and pioneered the first school of its kind created with a motion picture studio. An accomplished actor with film, TV and theatrical credits, as well as a recognized coach and industry authority in the fields of performing and media arts education, cited as an expert by CNN, the Wall Street Journal and industry trades.



LISA MANDEL · DIRECTOR OF OPERATIONS, STUDIO SCHOOL

A graduate of the University of Arizona's, Eller College of Management, Lisa pairs her business education with her experience in the biz. A veteran of the Broadway stage with television and film credits, she is the liaison between Studio School and Los Angeles Center Studios and manages the day-to-day operations of Studio School. Lisa is a past National Board member of the UAAA and plays league tennis in Los Angeles.



STEVE MARTINEZ, ED.D · DEAN OF STUDENT SERVICES, STUDIO SCHOOL

Dr. Steve Martinez provides leadership, training and supervision for Academic Records, Registrar Bursar, Financial Aid, International Students, Veteran's Service and Compliance. He has been a recognizable face and name in higher education administration for more than 20 years. Additionally, Steve serves as the Principal Clarinetist with the Los Angeles Doctors Symphony Orchestra and is an active performer in the Los Angeles area.



MARK MILLHONE · DEAN OF ACADEMIC AFFAIRS, STUDIO SCHOOL

Mark provides leadership and training for all faculty and supervises all curriculum development. Prior to becoming Dean of Academic Affairs Mark chaired the Film + Digital Content Program. Mark won the Academy Award for Best Student Film for Christmas in New York, and has directed feature films and is a published book author.

LEADERSHIP + FACULTY



ELRIC KANE · PROGRAM DIRECTOR, FILM + DIGITAL CONTENT

Elric Kane is an award-winning filmmaker who over the last decade has directed films in both New Zealand and USA. His independent feature films *Kissy Kissy* and *Murmurs* have screened at several international film festivals and his most recent short film *Tender* is currently on the US film festival circuit. Elric is also a passionate film curator who screens independent cinema at the Jumpcut Cafe in Los Angeles and is the producer and host of the popular web television show *Inside Horror* and the Geek Nation podcast *Killer POV*. He has taught film production and aesthetics at Columbia College in Chicago and Victoria University in Wellington, New Zealand. He received his Bachelor of Art from Victoria University, and his Master of Fine Arts from Savannah College of Art and Design



CRISTA FLANAGAN · PROGRAM DIRECTOR, ACTING

Crista created and performed a live sketch show called *But Wait... I Have Impressions* (she did not have impressions), which soon led to a five-season series regular role on FOX's late night comedy sketch show, *MADtv*, where she also participated heavily in the writing for the show. Crista is recognized as secretary Lois Sadler on AMC's *Mad Men*. She received her Bachelor of Science in Theatre from the University of Evansville, and her Master of Fine Arts from the University of California, Irvine.



WILLIAM LINN, PH.D · DIRECTOR OF GENERAL EDUCATION

William oversees the development of general education courses and curricula. His focus is on the infusion of entrepreneurialism and story studies into a liberal arts course sequence that encourages depth, demands rigor, and facilitates transdisciplinary engagement. Will hosts interviews with story scholars for Santa Barbara News-Press Radio Series Mythosophia and holds a PhD in mythological studies from Pacifica Graduate Institute; a BA in philosophy from the University of the South, and a CORe credential from Harvard Business School.



MICHELLE LOUCADOUX · PROGRAM DIRECTOR, COMMERCIAL DANCE & CONTEMPORARY MUSICAL THEATRE + FILM

Michelle has performed in numerous Broadway musicals including the role of Ariel in *The Little Mermaid* and Hope Harcourt in the Tony award-winning *Anything Goes*. On screen, Michelle starred in the film *Across the Universe* and has appeared on television in *Criminal Minds*, *Late Night with Jimmy Fallon*, danced in numerous commercials, and more. She danced with Richmond Ballet and New Jersey Ballet and holds a bachelor of arts degree in english from Virginia Commonwealth University.



THE STUDIO PLATFORM

With the growth of both mainstream and digital distribution channels, there is an interest in developing the next generation of content creators and entrepreneurs who are innovating with emerging technologies and digital platforms. A new school of thought was needed and Studio School is dedicated to nurturing the next generation of transformative storytellers.

OUR CURRICULUM

We asked industry leaders, cultural thought leaders and award-winning artists what classes they wish had been offered in school and that became the core of our program. There are no textbook answers in an era driven by the power of transformative ideas. Studio School tosses out rigid top-down academic structures and reinvents school from the bottom-up with cross-disciplinary collaboration, innovation and entrepreneurship as its core DNA. We take education out of academia and embed it in dynamic, future-focused industries, passing the torch directly to the next generation of thinkers, artists, engineers, entrepreneurs and storytellers.

Oscar-winning studio leadership, industry experts and distinguished educators from across the country have been instrumental in developing the master curriculum. Providing real-world knowledge and industry insights, the Curriculum Collective is the motivating force for Studio School's course offerings designed to transform the students into creative thought-leaders, business professionals and entrepreneurs.

Curriculum development for Studio School is based on college-level learning objectives, core proficiency skills, project-based learning and professional industry standards within each discipline. The curriculum is career focused, so that students gain practical experience from the outset under the guidance of industry professionals

and master teachers. The depth of course offerings combined with the breadth of practical experience is structured to prepare students for life after graduation.

Mastering a professional vocabulary, understanding traditional and emerging concepts, and demonstrating mastery in your concentrated area of study is expected. On a technical level, students will be prepared to execute ideas using a variety of skills and modalities, as well as emerging technology so that graduates are recognized by employers as knowledgeable, skilled and thoroughly prepared to succeed in today's demanding workplace.

CONTENT CREATION

Studio School provides equipment and resources so that students can develop and create a steady flow of original digital content within their concentration of study. Industry mentorship is provided during Collaboration Labs where students from every department intersect for an entire semester each year to create original digital assets.






The process of producing each creative work at Studio School is intended to be an educational experience leading to specific project-based learning outcomes, the development of creative and project management skills, an entrepreneurial mindset, and the tools needed to effectively utilize technology according to professional industry standards in each discipline.

TEACHING ASSETS

Learn from relevant, real-world production assets: screenplays, budgets, set designs, pre-visualization renderings, marketing plans, intellectual property contracts, marketing decks and creative presentations are among the active real-world assets from which our students will learn. These differ from the “case studies” you may find at other schools because they speak to the industry and its current innovations. Exposure to these assets will give Studio School students an edge in interviews and early career opportunities.

PROFESSIONAL OPPORTUNITIES

Everything at Studio School is designed to create powerful opportunities for students during their four years of immersive learning with us and for successful employment upon graduation.

-  Imaginative campus design and facilities on an active production lot.
-  Inspired project-based curriculum created with industry insiders and devoted educators.
-  Early exposure opportunities including internships, professional networking opportunities and guest speaker events.
-  Program Advisory Committees with carefully selected experts from higher-education and the entertainment industry.
-  An eight semester Entrepreneurship + Collaboration sequence that trains our students to be entrepreneurs, content creators and market-savvy business.

INDUSTRY PORTFOLIO

Studio School is reinventing the industry showcase model to expose graduating students to the marketplace in innovative ways using digital platforms prior to any single performance.

The Studio School Industry Portfolio Senior Showcase is designed to be an industry presentation that can be experienced anywhere and reach key players from coast-to-coast, across the country and around the world—not just a single performance in Los Angeles or New York City.

Casting directors, agents, studio executives and more will have access to curated work by Studio School students prior to senior showcase so that the experience isn't to sell our students to their potential future employers with a few minutes of material but rather as an opportunity to foster initial introductions and recommendations. These relationships facilitate employment opportunities based on interest from curated works that are presented professionally in real time with graduation and showcase performances.

THE STUDIO PLATFORM

INDUSTRY ENGAGEMENTS

Studio School is able to provide students with a rich itinerary of industry engagements designed to inspire a thoughtful connection between the classroom and entertainment industry. Events will include meet-and-greets with industry executives, behind-the-scene influencers, emerging artists and content creators.

GUEST PRESENTATIONS

Studio School will continually curate guest lectures and appearances by industry insiders who are reshaping Hollywood. From directors and screenwriters of upcoming productions, to animators, choreographers, marketers, YouTube creators and more, these lectures are open to all Studio School students, filmed live at RS1 Digital Studio and archived for future reference in the Studio School Library.

DIGITAL CHANNELS

Studio School students can leverage online platforms to expand their audience base, build awareness for their work and develop their personal brands at any time during their academic career.

Global subscription-based platforms include YouTube channels, as well as Facebook pages, Twitter feeds and targeted marketing efforts. Digital content created by students may be selected through formal or informal recommendation including: faculty advisement, industry referral, student awards, viral success/awareness, personal invitation, school-wide initiatives, departmental contests and built-in pathways specific to curriculum objectives.

As these evolve and grow over time, Studio School will be positioned to lead nation-wide degree programs in film, media and visual or performing arts towards new curriculum models that develop content creators through higher education.



TEACHING ASSETS

RS1 Digital is Studio School's professional, in-house digital production studio that students will use to create original content. Located in the LACS Central Tower with entry from the main lobby, RS1 Digital provides our students the opportunity to learn in a fully-equipped studio environment for digital production including: multi-camera setups, editing, permanent green screen stage and more.

EARLY EXPOSURE

We promote continued learning and inspired creation in an inviting, entrepreneurial, and collaborative environment. We also encourage our students and help them develop an audience by creating opportunities to gain exposure through online channels. To this end, we teach students to utilize their understanding of emerging technologies and foster further exploration of them. We will champion stellar content and seek to propel exceptional talents towards future potential employers.







OSCAR-WINNING INDUSTRY LEADERS, INDUSTRY EXPERTS AND DISTINGUISHED EDUCATORS FROM ACROSS THE COUNTRY HAVE BEEN INSTRUMENTAL IN DEVELOPING THE MASTER CURRICULUM. PROVIDING REAL-WORLD KNOWLEDGE AND INDUSTRY INSIGHTS, THIS CURRICULUM COLLECTIVE IS THE MOTIVATING FORCE FOR STUDIO SCHOOL'S EXCLUSIVE COURSE OFFERINGS DESIGNED TO TRANSFORM THE STUDENTS INTO CREATIVE THOUGHT-LEADERS, BUSINESS PROFESSIONALS AND ENTREPRENEURS.

ACADEMICS

BACHELOR OF FINE ARTS

Acting [Film + Television]	29
Art [Production Design].....	35
Art [Digital Media]	41
Art [Graphic Design].....	47
Art [Visual Communication].....	53
Contemporary Musical Theatre + Film.....	63
Commercial Dance	69
Film + Digital Content [Directing]	75
Film + Digital Content [Screenwriting]	81
Film + Digital Content [Producing]	87
Film + Digital Content [Documentary].....	93
Film + Digital Content [Cinematography]	99
Film + Digital Content [Sound Design]	105
Film + Digital Content [Visual Effects].....	111
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BACHELOR OF ARTS

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Entrepreneurship [Entertainment Media].....	129
Entrepreneurship [Sports Media + Marketing]	135

POST-BACC CERTIFICATE PROGRAM

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**OPPORTUNITY IS MISSED BY MOST PEOPLE
BECAUSE IT IS DRESSED IN OVERALLS AND
LOOKS LIKE WORK.**

— THOMAS EDISON

ACADEMIC CALENDAR 2017-2018

FALL 2017 [Aug 31-Dec 18]

Orientation & Registration [Mandatory]	Aug 24, 25 & 26
Faculty Orientation [Mandatory]	Aug 15
Classes Begin [All Students]	Aug 29
Labor Day [No classes]	Sep 5
Last Day To Add or Drop a Class From Record	Sep 9
Last Day To Submit a Class for Audit	Sep 9
School and Public Library Tour [Mandatory]	Sep 16
Mid-term Exams/Projects	Oct 17 - Oct 21
Last Day To Withdraw from A Class with a "W"	Nov 18
Veteran's Day [Observed - no classes]	Nov 23
Thanksgiving Break	Nov 24 & 25
Last Day of Instruction	Dec 9
Final Exams/Projects	Dec 12-16
Last Day of Fall Semester Celebration	Dec 16
Winter Break	Dec 17 - Jan 8
Faculty Grades Due	Dec 23

SPRING 2018 [Jan 11-May 6]

Orientation & Registration [Mandatory]	Jan 4, 5 & 6
Faculty Orientation [Mandatory]	TBD
Classes Begin [All Students]	Jan 9
School and Public Library Tour [Mandatory]	TBD
Martin Luther King Jr. Holiday [No Classes]	Jan 16
Last Day To Add or Drop a Class From Record	Jan 22
Last Day To Submit a Class for Audit	Jan 22
Mid-term Exams/Projects	Feb 27 - Mar 3
Spring Break	Mar 4 - Mar 12
Family Weekend	Mar 31 - Apr 2
Last Day To Withdraw from A Class with a "W"	Apr 8
Last Day of Instruction	Apr 28
Final Exams/Projects	May 1 - 5
Last Day of Spring Semester Celebration	May 5
Summer Break Start	May 6
Faculty Grades Due	May 13

COLLABORATION LABS

In a time of transformational change, the core competencies have shifted. The ability to work collaboratively with diverse groups of people to create innovative solutions to problems that we can't even imagine yet will be the key to success for professionals in every field. This skill cannot be learned in a textbook or a lecture hall but only by doing. Our students are mentored through project-based learning experiences working with students from other programs and professionals in wide variety of fields to create original content. The content can be added to students' creative portfolios and students take away a formative multidisciplinary collaborative experience.

All students participate in the following Collaboration Labs:

COLLAB LAB 1:

Integrated Industry Workshop

COLLAB LAB 2:

Social Media Lab

COLLAB LAB 3:

Program Driven Collaborations

COLLAB LAB 4:

Web Series Development

COLLAB LAB 5:

Industry Portfolio

ENTREPRENEURSHIP

In an economy driven by the power of creativity with new forms of expression developing synergistically alongside new distribution platforms and business models, art and commerce can no longer be separated. Today's artists must be well-versed in the language of business for their expressions to reach wide audiences and today's entrepreneurs must learn to think like artists in order to harness the creativity that is the engine of our new economy.

For this reason, all Studio School Students take a progression of business courses to give them a working knowledge of Entrepreneurship, Innovation and Marketing - core skills they will need to launch their career and fulfill their goals as artists and entrepreneurs.

**INNOVATION +
THE ENTREPRENEUR**

**DIGITAL MARKETING
AND SOCIAL MEDIA**

**MARKETING
(PROGRAM SPECIFIC)**

GENERAL EDUCATION

The general education courses for Studio School have been designed to encourage life-long learning and to develop essential academic skills, critical thinking, and problem solving. They provide diverse perspectives on how human beings think and feel, solve problems, express ideas, and create and discover new knowledge. The courses place emphasis on principles and theory that are not associated with a particular career path. However, the General Education course sequence at Studio School has been created for storytellers, content creators, entrepreneurs and performing artists to make vital connections between their chosen career path and various academic disciplines.

GENERAL EDUCATION REQUIRED COURSES (ALL PROGRAMS)

American Cinema
Computer Proficiency
English Composition
Introduction to Statistical Analysis
Story: Mediums & Genres
Oral Communication
Philosophy
Physics
Psychology
The Studio School First Year Experience
Sustainability & The Environment
Anthropology

ADDITIONAL PROGRAM-SPECIFIC COURSES

Art History: Art of the Western World I
Art History: Art of the Western World II
Dance History
History of Dance on Film
History of Graphic Design
Business + Entertainment Law
Theatre History + Literature



BFA ACTING [FILM + TELEVISION]

Our acting program is an intensive program combined with exclusive business, entrepreneurship and general education core curriculum developed to meet the needs of working actors today. Students earn a Bachelor of Fine Arts in Acting over the course of eight semesters while powerfully preparing for success in the professional entertainment industry. Additionally, Studio School empowers all students to develop original digital content such as online channels, web series and interactive performances while fostering an entrepreneurial and team driven mindset in exclusive Collaboration Labs with industry mentors.

Acting students take comprehensive sequences in acting, voice and speech, movement, camera technique, combat training, and business. Our faculty is comprised of industry professionals and leaders who are passionate about craft, discipline, professionalism and artistic excellence.

In addition to programmed course projects, all students have the opportunity to audition for productions including an annual play and musical, along with student films, scene presentations and more. Additionally, our Collaboration Labs are programmed for all students and are built to foster interdisciplinary creativity.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Acting program will produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

📺 ORIGINAL SHORT FILMS

📺 MUSIC VIDEOS

📺 SPEC COMMERCIALS

📺 ORIGINAL WEB SERIES

📺 ELECTRONIC PRESS KITS

📺 APPLIED WEBSITE CONTENT

📺 SCENE PRESENTATIONS

📺 LIVE PERFORMANCE

📺 MOVIE TRAILER

ACTING [FILM + TV] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Acting I: Fundamentals	4
Story: Mediums and Genre Lab.....	1
Alexander Technique.....	2
Collaboration Lab I: Integrated Production Workshop...	2
Story: Mediums + Genre.....	2
Creative Practice and Writing Process.....	3
Total	15

SEMESTER TWO

Introduction to Scene Study.....	4
Introduction to Improvisation	2
Stage Combat I: Unarmed + Single Sword	2
American Cinema.....	3
Theatre History + Literature	3
Entrepreneurship	3
Total	17

✓ YEAR TWO

SEMESTER THREE

Acting for Theatre	4
Improvising in Story	2
Discovering Speech.....	2
Viewpoints.....	2
Anthropology	3
Sustainability + The Environment	3
Total	16

SEMESTER FOUR

Becoming the Character.....	4
Comedy	2
Stage Combat II: Broadsword, Rapier + Dagger.....	2
Discovering Breath	2
Filmcraft: Directing, Editing + Cinematography.....	2
Collaboration Lab II: Web Series Development	1
Psychology.....	3
Total	17

PLEASE NOTE THIS SCHEDULE IS SUBJECT TO CHANGE. DESCRIPTIONS FOR ALL COURSES ARE AVAILABLE IN THE BACK SECTION OF THIS CATALOG.

STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Camera Technique4
 Commercials and Voiceovers2
 Mastering Speech + Phonetics2
 Exploring Dramatic Texts.....3
 Collaboration Lab III: Program-Driven Collaborations ...1
 Movement + Contact Improv 2
 Business and Entertainment Law 3

Total 17

SEMESTER SIX

Classical Texts + Shakespeare..... 4
 Audition Technique I..... 2
 Creating Accents for Performance 2
 Producing Your Own Work 3
 Statistics 3
 Digital Marketing 3

Total 17

✓ **YEAR FOUR**

SEMESTER SEVEN

Advanced Camera Technique4
 Audition Technique II2
 The Actor’s Reel.....4
 Firearms Safety + Weapons Training2
 Professional Practice.....2
 Philosophy3

Total 17

SEMESTER EIGHT

On-Camera Special Project: Page to Screen 2
 Audition Technique III 2
 Industry Showcase..... 1
 Actors on Acting 1
 Professional Practice..... 2
 Oral Communication 3
 Physics..... 3

Total 14

130 TOTAL PROGRAM HOURS



CAREERS

A degree in Acting lets you explore a lot of different career options. With this degree, you could become a Professional Actor for Film, Television and Stage. You could learn to teach others as an Acting or Vocal Coach. You could also help identify new talent as a Casting Director, or guide other actors' careers as a Talent Agent or Manager. You can use an Acting degree in other fields, too—as an On-camera Correspondent, Stunt Performer, or even a Motivational Speaker. With an Acting degree from Studio School, your future isn't limited to just the stage and screen.

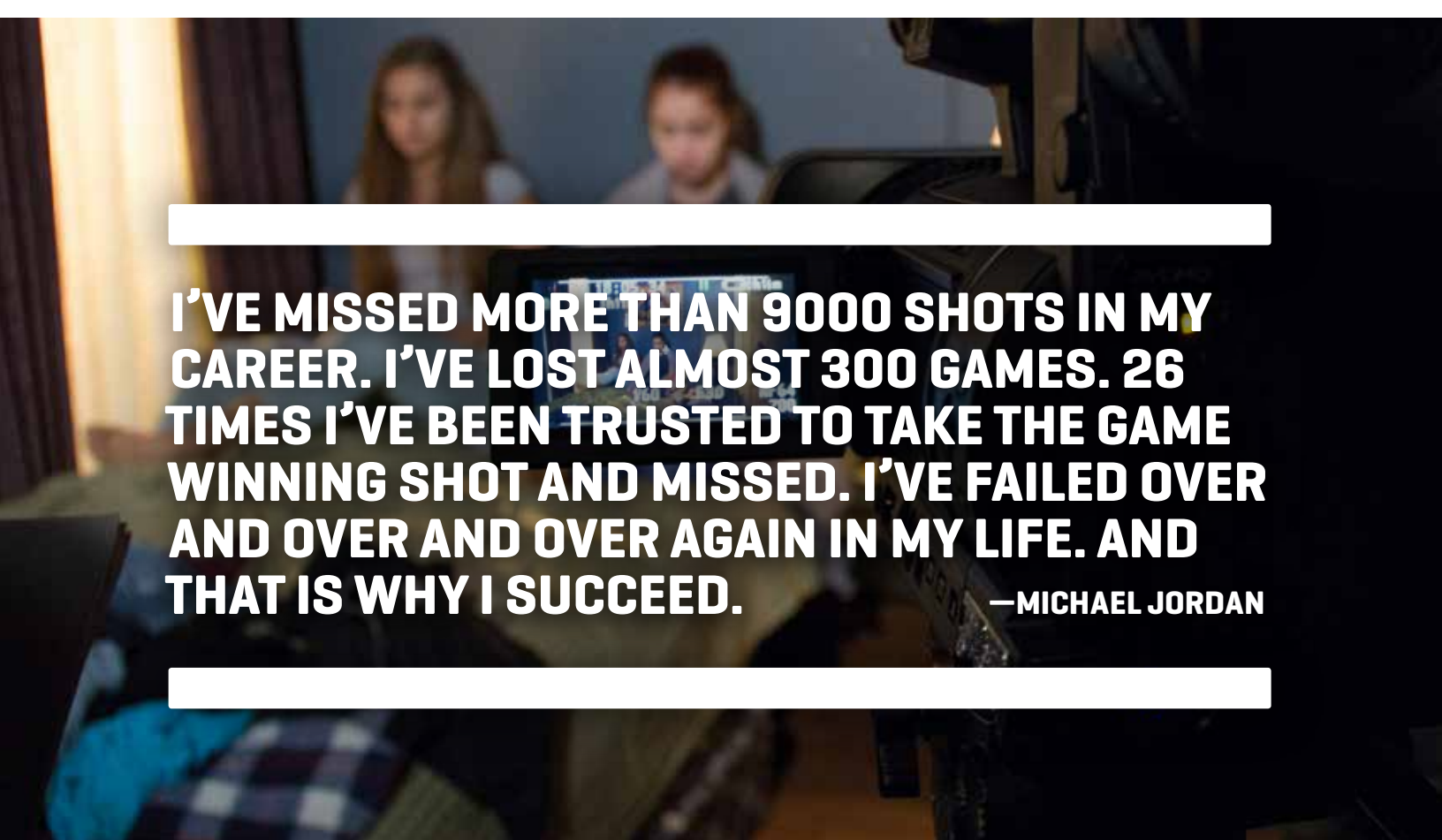
STUDENTS WHO COMPLETE THIS PROGRAM...

Are powerfully prepared to pursue a professional acting career in film, television and theatre as an entrepreneur with artistic sensitivity, creativity, and integrity.

Identify and illustrate the collaborative relationship between the actor, text and audience in a range of social contexts, historical periods, performance styles and cultures.

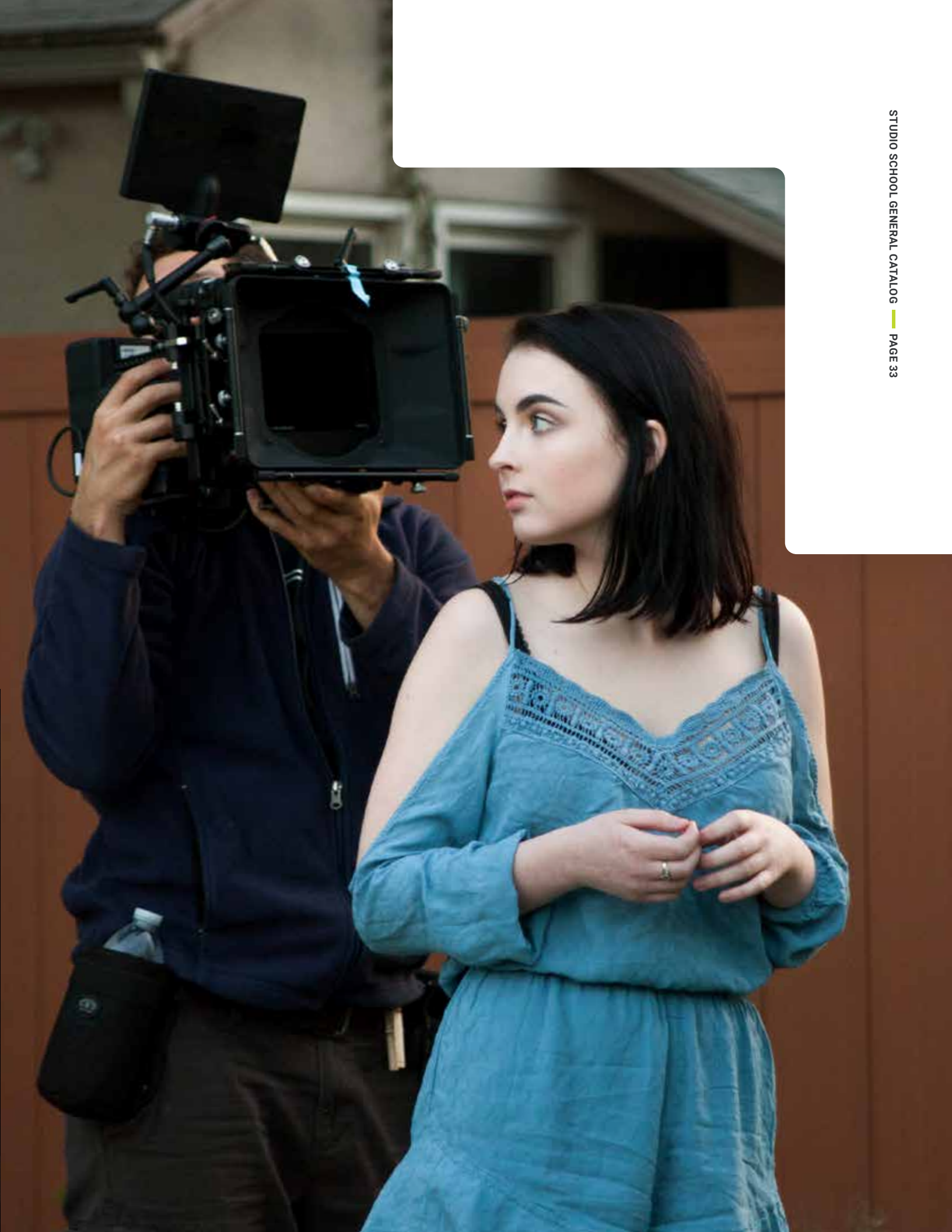
Demonstrate professionalism, strong work ethic and readiness for the business demands of a career in the entertainment industry with practical entrepreneurship skills for producing their own work.

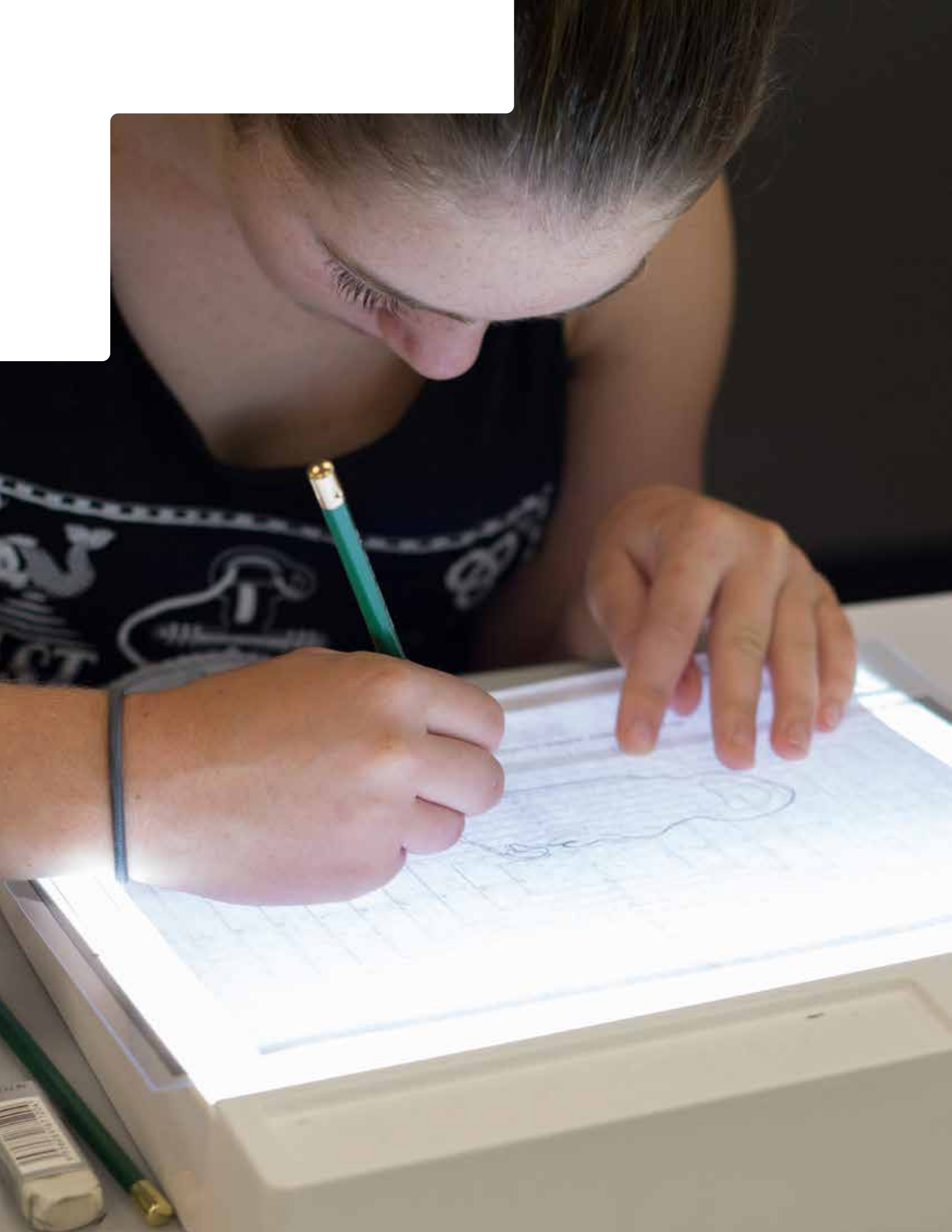
Evaluate work in their field, including their own work, using professional terminology, artistic sensitivity, creativity, and integrity.



I'VE MISSED MORE THAN 9000 SHOTS IN MY CAREER. I'VE LOST ALMOST 300 GAMES. 26 TIMES I'VE BEEN TRUSTED TO TAKE THE GAME WINNING SHOT AND MISSED. I'VE FAILED OVER AND OVER AND OVER AGAIN IN MY LIFE. AND THAT IS WHY I SUCCEED.

—MICHAEL JORDAN





BFA ART [PRODUCTION DESIGN]

This concentration provides students with a solid foundation in the visual arts, with a targeted focus on production design for film and digital content, and a unique campus located on an active production lot. Production Design concentrators also draw upon the resources of our Film and Digital Content program and a collaborative academic culture that creates abundant opportunities to form creative partnerships and produce an impressive creative portfolio of completed film projects that will serve as a powerful introduction to the industry upon graduation.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Art with a concentration in Production Design will have the opportunity to produce an extensive portfolio of original work with direct commercial applications to film, television, social media and advertising industries. Additionally, they participate in a graduate showcase.

📺 SILENT NARRATIVE SHORT FILM

📺 FIVE MINUTE SYNC SOUND FILM

**📺 INTERACTIVE MEDIA FOR
LIVE PERFORMANCE**

📺 BRANDED DIGITAL CONTENT

📺 ORIGINAL WEB SERIES

📺 EXPERIMENTAL SHORT FILMS

📺 PRODUCTION DESIGN PROJECT

📺 CINEMATOGRAPHY REEL

**📺 VIDEO EFFECTS AND MOTION
GRAPHICS REEL**

BFA ART [PRODUCTION DESIGN] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Fundamentals of Drawing 1.....	3
Film Aesthetics	3
Computer Proficiency Lab.....	0
Collaboration Lab 1: Integrated Production Workshop...2	
The Studio School First Year Experience	1
English Composition	3
Stories, Mediums and Genre.....	2
Stories, Mediums and Genre [Lab].....	1
Total 15	

SEMESTER TWO

Innovation and the Entrepreneur	3
Fundamentals of Drawing 2	3
American Cinema.....	3
Production Design 1.....	3
Cinematography 1.....	2
Total 14	

✓ YEAR TWO

SEMESTER THREE

Fundamentals of 2-D Design: Design Elements.....	3
Directing: Foundation	3
Digital Marketing & Social Media	3
Collaboration Lab 2: Branding Digital Platforms	1
Art History: Art of the Western World 1	3
Introduction to Statistical Analysis	3
Total 16	

SEMESTER FOUR

Fundamentals of Painting.....	3
Fundamentals of 2-D Design: Color Theory.....	3
Oral Communication	3
Scenic Design	3
CAD Lab.....	1
Art History: Art of the Western World 2	3
Total 16	

PLEASE NOTE THIS SCHEDULE IS SUBJECT TO CHANGE. DESCRIPTIONS FOR ALL COURSES ARE AVAILABLE IN THE BACK SECTION OF THIS CATALOG.

STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Concept Art 1: Storyboarding & Illustrations	3
Collaboration Lab 3: Program Driven Collaborations	1
Fundamentals of 3-D Design: Maya	3
Set Construction & Props.....	3
Evolution of Production Design	3
Psychology.....	3
Total	16

SEMESTER SIX

Concept Art 2: VFX & Virtual Modeling.....	3
Production Design 2.....	3
Anthropology.....	3
Period Styles for Production Design	3
Sustainability and the Environment.....	3
Total	15

✓ **YEAR FOUR**

SEMESTER SEVEN

Senior Portfolio 1	3
Graphic Design & Clearances.....	3
Collab Lab 4: Web Series Development.....	1
Costume Design.....	3
Intro to Producing Film	3
Physics.....	3
Total	16

SEMESTER EIGHT

Senior Portfolio 2	3
Physical Masks & Creatures	3
Collaboration Lab 5: Industry Portfolio.....	1
Philosophy	3
Production Designers on Production Design.....	3
[Elective]	3
Total	16

124 TOTAL PROGRAM HOURS



CAREERS

In cinema, the Production Designer is responsible for the visual design or mise-en-scene of the film. As head of the Art Department, the PD works closely with the producer, director, cinematographer and post-production supervisor to determine not only what is shot, but also how it is reproduced visually on screen. In addition to supervising the art department, a Production Design degree also prepares graduates to work as Art Director, Creative Director, Set Designer, Set Decorator, Property Master, Property Assistant, Set Dresser, Construction, Fabrication, Animator and Graphic Designer.

STUDENTS WHO COMPLETE THIS PROGRAM...

Are powerfully prepared to pursue a professional career in motion pictures as an entrepreneur with artistic sensitivity, creativity and integrity.

Demonstrate a compressive understanding of visual storytelling, structure, technology and professional production skills with a creative portfolio of original digital content.

Master the command of the various team functions and roles in film, television, video games and commercial production with professional best practices.

Explore a deeper study in Production Design that includes visual storytelling, storyboarding, stage design, architecture, furniture design, set construction, decorating, color theory and set etiquette.



**VISIONS ARE WORTH FIGHTING FOR.
WHY SPEND YOUR LIFE MAKING SOMEONE
ELSE'S DREAMS?**

—TIM BURTON





BFA ART [DIGITAL MEDIA]

Digital media and technology are the driving forces behind new developments across business segments today. The need for talented and well-trained designers with extensive programming training is in high demand. Studio School's Digital Media concentration prepares students for the engaging field of multimedia. Offering a foundation for a broad understanding of digital media, the concentration stresses the aesthetics of design and effective technology for an engaging and interactive experience. Students will learn visual and technical skills, such as design principles, digital art creation, sound, animation, and programming, to create interactive projects in the digital environment. Additionally, our Collaboration Labs are programmed for all students and are built to foster interdisciplinary creativity.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Art with concentrations in Digital Media, Graphic Design, or Visual Communications will have the opportunity to produce an extensive portfolio of original work with direct commercial application to the film, television, social media and advertising industries. Additionally, they participate in a graduate showcase that includes a gallery installation, transmedia strategy, industry outreach and online platform exhibits.

BFA ART [DIGITAL MEDIA] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Fundamentals of Drawing 1.....	3
Fundamentals of 2-D Design: Design Elements.....	3
Computer Proficiency Lab.....	0
Collaboration Lab 1: Integrated Production Workshop...	2
The Studio School First Year Experience.....	1
English Composition.....	3
Stories, Mediums and Genre.....	2
Stories, Mediums and Genre [Lab].....	1

Total 15

SEMESTER TWO

Innovation and the Entrepreneur.....	3
Fundamentals of Drawing 2.....	3
Graphic Design 1.....	3
American Cinema.....	3
Introduction to Illustration 1.....	3

Total 15

✓ YEAR TWO

SEMESTER THREE

CSS Technology [Cascading Style Sheets].....	3
Fundamentals of 2-D Design: Color Theory.....	3
Fundamentals of 3-D Design: Maya.....	3
Introduction to Statistical Analysis.....	3
Digital Marketing & Social Media.....	3
Collaboration Lab II: Branding Digital Platforms.....	1

Total 16

SEMESTER FOUR

Device/Technology Specific Design.....	3
Fundamentals of Typography.....	3
Oral Communication.....	3
Art History: Art of the Western World 1.....	3
[Elective].....	3

Total 15

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STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Fundamentals of Life Drawing	3
Web Programming 1	3
Motion Graphics I	3
Art History: Art of the Western World 2	3
Physics	3
Collaboration Lab 3: Program Driven Collaborations	1
Total 16	

SEMESTER SIX

Dynamic Web Development (PHP/MySQL).....	3
History of Graphic Design.....	3
Anthropology.....	3
Sustainability and the Environment.....	3
[Elective].....	3
Total 15	

✓ **YEAR FOUR**

SEMESTER SEVEN

Senior Portfolio 1	3
Motion Graphics 2.....	3
Advanced Web Project 1	3
Psychology.....	3
Advanced Content Management	3
Collab Lab 4: Web Series Development.....	1
Total 16	

SEMESTER EIGHT

Senior Portfolio 2	3
Device/Technology Specific Programming	3
Advanced Web Project 2	3
Collaboration Lab 5: Industry Portfolio.....	1
Philosophy	3
In-Depth Illustrator	3
Total 16	

124 TOTAL PROGRAM HOURS



CAREERS

With a degree in Digital Media, you could bring stories to life on-screen as a Computer Animator, make immersive video games as a Game Developer, or create amazing online experiences as a Website Designer. A Digital Media degree will qualify you as a Digital Media Specialist, Software Designer, Social Media Strategist, Creative Consultant, and many more. Today, businesses is looking for creative people who are tech-minded, and a degree in Digital Media gives you those necessary skills.


STUDENTS WHO COMPLETE THIS PROGRAM...

Develop common design principles for making well-informed and styled decisions in the design of user interfaces.

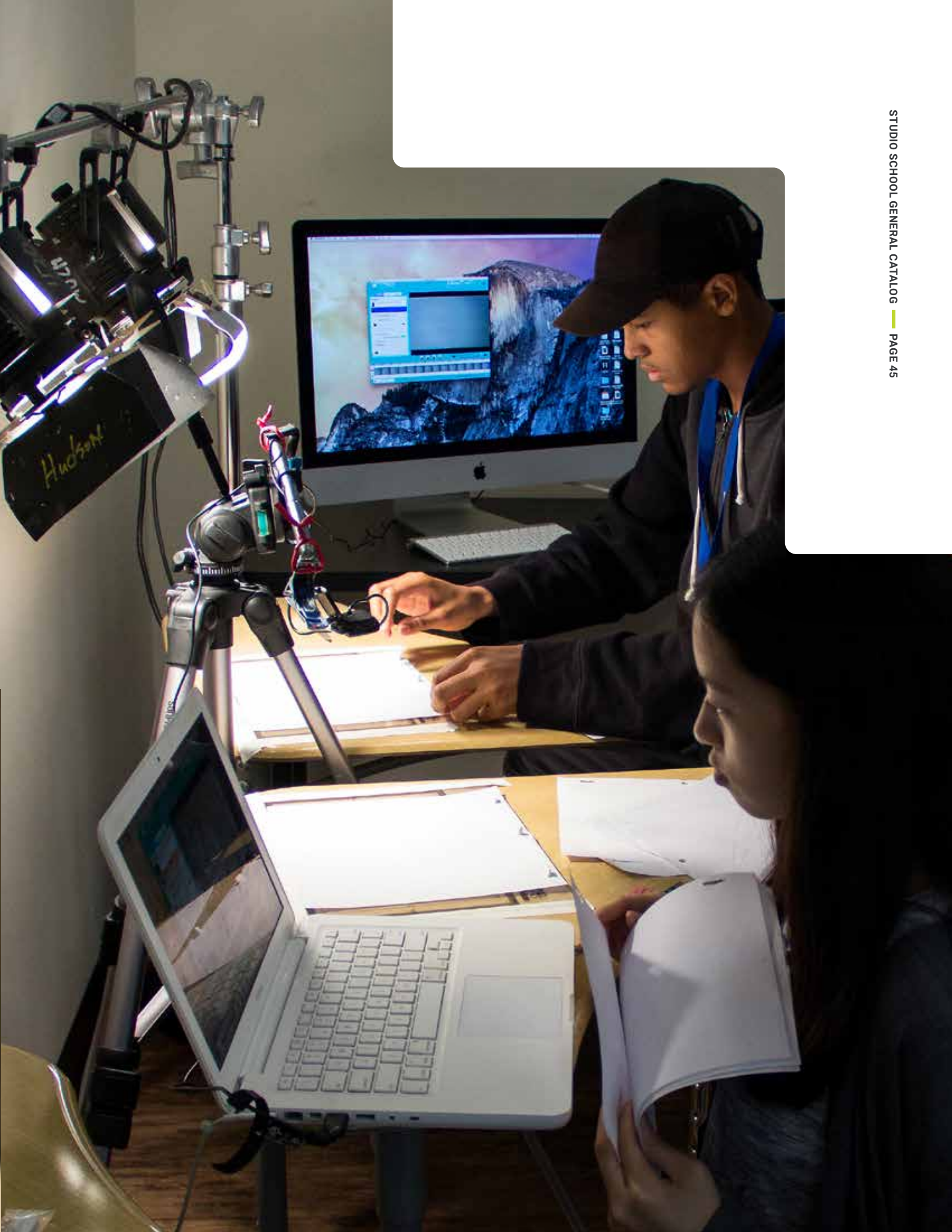
Demonstrate proficient use of procedural or interactive mechanisms to create effective animation.

Develop a digital portfolio that shows a comprehensive understanding and proficiency in combining media and utilizing interactive techniques.

Master a visual and verbal vocabulary that enables students to articulate powerful design and to read, write, evaluate, and implement programming languages.



**THE BIGGEST RISK IS NOT TAKING ANY RISK...
IN A WORLD THAT CHANGING REALLY QUICKLY,
THE ONLY STRATEGY THAT IS GUARANTEED TO
FAIL IS NOT TAKING RISKS.** —MARK ZUCKERBERG





BFA ART [GRAPHIC DESIGN]

Students learn to deliver a message creatively that informs, persuades, inspires, entertains, and motivates the viewer to react. Graphic designers are an essential component in the changing landscape of marketing and emerging technologies; they are the creative link between the product or service and the audience. A graphic designer works in multiple tiers of design products from corporate identity, packaging, and interface design to mobile and web based-interactive design. Studio School's curriculum provides students with an educational environment that replicates the atmosphere of a real-world design studio, design department, or advertising agency. It also stresses the importance of developing an entrepreneurial flare for today's market where opportunities are created not offered. Additionally, our Collaboration Labs are programmed for all students and are built to foster interdisciplinary creativity.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Art with a concentration in Graphic Design will have the opportunity to produce an extensive portfolio of original work with direct commercial applications to film, television, social media and advertising industries. Additionally, they participate in a graduate showcase that includes a gallery installation, transmedia strategy, industry outreach and online platform exhibits.

BFA ART [GRAPHIC DESIGN] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Fundamentals of Drawing 1.....	3
Fundamentals of 2-D Design: Design Elements.....	3
Computer Proficiency Lab.....	0
Collaboration Lab 1: Integrated Production Workshop...	2
The Studio School First Year Experience.....	1
English Composition.....	3
Stories, Mediums and Genre.....	2
Stories, Mediums and Genre [Lab].....	1

Total 15

SEMESTER TWO

Fundamentals of Drawing 2.....	3
Introduction to Illustration 1.....	3
Innovation and the Entrepreneur.....	3
Graphic Design 1.....	3
American Cinema.....	3

Total 15

✓ YEAR TWO

SEMESTER THREE

Fundamentals of 2-D Design: Color Theory.....	3
Fundamentals of 3-D Design: Maya.....	3
Fundamentals of Painting.....	3
Introduction to Statistical Analysis.....	3
Digital Marketing & Social Media.....	3
Collaboration Lab 2: Branding Digital Platforms.....	1

Total 16

SEMESTER FOUR

Fundamentals of Typography.....	3
Oral Communication.....	3
Graphic Design 2.....	3
Art History: Art of the Western World 1.....	3
Visual Imaging Tools.....	3

Total 15

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STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Fundamentals of Life Drawing	3
Web Programming 1	3
Brand Marketing	3
Art History: Art of the Western World 2	3
Physics	3
Collaboration Lab 3: Program Driven Collaborations	1
Total 16	

SEMESTER SIX

Pre-Press Production	3
History of Graphic Design	3
Anthropology	3
Sustainability and the Environment	3
[Elective]	3
Total 15	

✓ **YEAR FOUR**

SEMESTER SEVEN

Senior Portfolio 1	3
Advertising Communications	3
Introduction to Flash	3
Psychology	3
Collab Lab 4: Web Series Development	1
[Elective]	3
Total 16	

SEMESTER EIGHT

Senior Portfolio 2	3
Publication & Packaging	3
Advanced Advertising	3
Collaboration Lab 5: Industry Portfolio	1
Philosophy	3
In-Depth Illustrator	3
Total 16	

124 TOTAL PROGRAM HOURS



CAREERS

Graphic Design is the nexus of Art and Commerce. Graphic Designers are in high demand in a variety of different industries. So in addition to being qualified as a Special Effects or Storyboard Artist for Film, Television, or Video, this degree could open doors at companies in many industries. You could work on-staff or freelance as a Graphic Designer or Illustrator. You could also create television, magazine, and banner ads as an Advertising or Marketing Designer. You are also prepared to design websites as a Front-end Web Developer.

STUDENTS WHO COMPLETE THIS PROGRAM...

Master the tools and technology for the Graphic Designer's role in the creation, reproduction, and distribution of visual communication.

Investigate and synthesize the customer needs of marketing, manufacturing, and servicing and reconcile these needs to the user in terms of satisfaction, aesthetics, value and results.

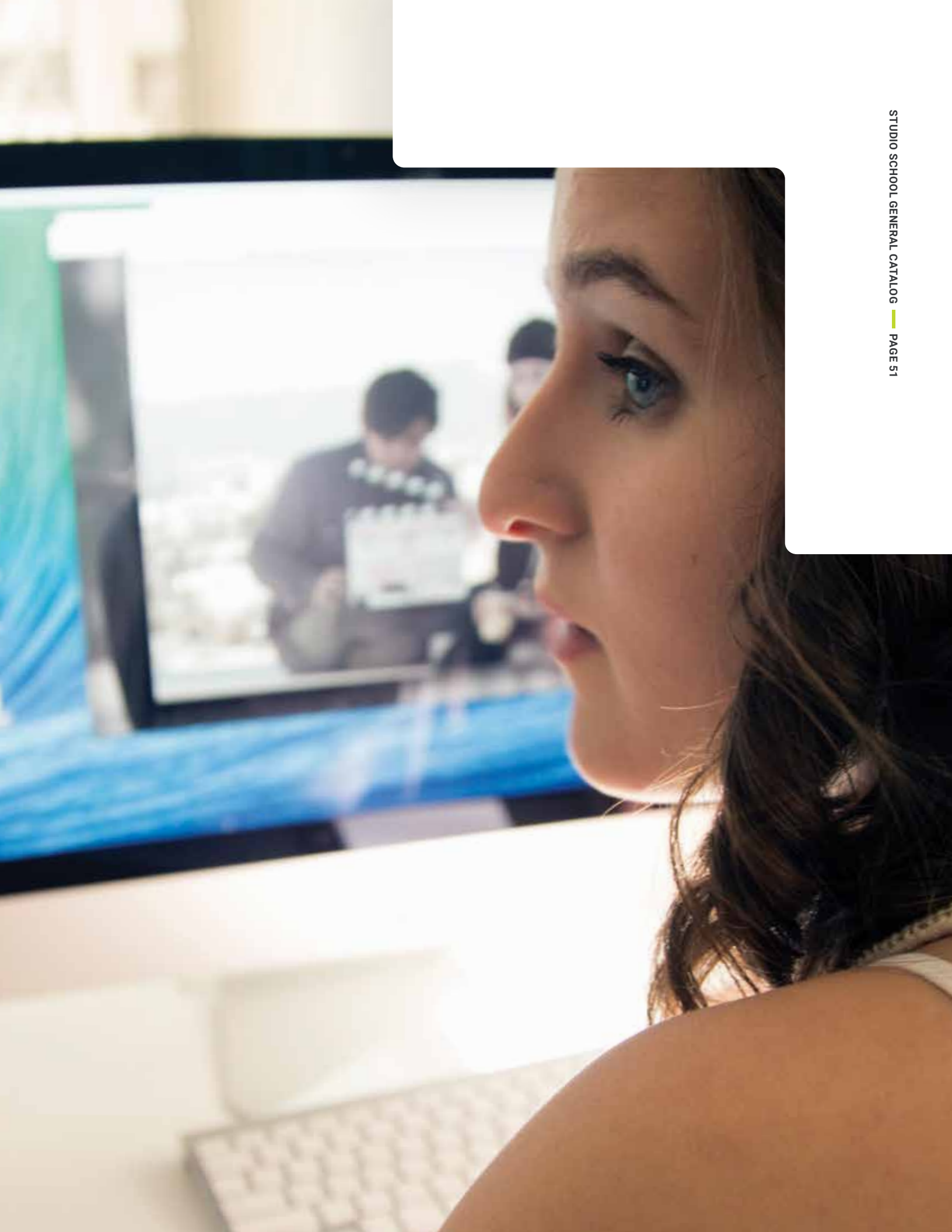
Professionally communicate concepts to key team members such as designers, colleagues, suppliers, manufacturers and clients.

Explore the rich history of design and the relevance of history, theory, and criticism from the perspective of modern design.



**I WANT TO MAKE BEAUTIFUL THINGS, EVEN IF
NOBODY CARES, AS OPPOSED TO UGLY THINGS.
THAT'S MY INTENT.**

—SAUL BASS





BFA ART [VISUAL COMMUNICATIONS]

Studio School's Visual Communications concentration provides students with the opportunity to develop their image-making skills to the highest level. Students are exposed to challenging projects and encouraged to work through problems with real-world expectations and results. Studio School's Visual Communications concentration goes beyond illustration. Graduates are more than visual storytellers; they are designers, animators, character developers, interactive artists, and entrepreneurs. Additionally, our Collaboration Labs are programmed for all students and are built to foster interdisciplinary creativity.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Art with a concentration in Visual Communications will have the opportunity to produce an extensive portfolio of original work with direct commercial applications to film, television, social media and advertising industries. Additionally, they participate in a graduate showcase that includes a gallery installation, transmedia strategy, industry outreach and online platform exhibits.

BFA ART [VISUAL COMMUNICATIONS] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Computer Proficiency Lab.....	0
Fundamentals of Drawing 1.....	3
The Studio School First Year Experience.....	1
English Composition.....	3
Fundamentals of 2-D Design: Design Elements.....	3
Collaboration Lab 1: Integrated Production Workshop...2	
Stories, Mediums and Genre.....	2
Stories, Mediums and Genre [Lab].....	1

Total 15

SEMESTER TWO

Innovation and the Entrepreneur.....	3
Fundamentals of Drawing 2.....	3
Graphic Design 1.....	3
American Cinema.....	3
Introduction to Illustration 1.....	3

Total 15

✓ YEAR TWO

SEMESTER THREE

Fundamentals of 2-D Design: Color Theory.....	3
Fundamentals of 3-D Design: Maya.....	3
Digital Marketing & Social Media.....	3
Collaboration Lab 2: Branding Digital Platforms.....	1
Introduction to Statistical Analysis.....	3
Introduction to Illustration 2.....	3

Total 16

SEMESTER FOUR

Fundamentals of Typography.....	3
Oral Communication.....	3
Fundamentals of Painting.....	3
Art History: Art of the Western World 1.....	3
Intermediate Illustration 1.....	3

Total 15

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STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Web Programming 1	3
Fundamentals of Life Drawing	3
Physics	3
Art History: Art of the Western World 2	3
Anatomy for Illustrators	3
Collaboration Lab 3: Program Driven Collaborations	1
Total	16

SEMESTER SIX

Anthropology	3
Sustainability and the Environment	3
History of Graphic Design	3
Editorial Illustration	3
[Elective]	3
Total	15

✓ **YEAR FOUR**

SEMESTER SEVEN

Senior Portfolio 1	3
Psychology	3
Intermediation Illustration 2	3
Illustration Concentration 1	3
[Elective]	3
Collab Lab 4: Web Series Development	1
Total	16

SEMESTER EIGHT

Senior Portfolio 2	3
Philosophy	3
Collaboration Lab 5: Industry Portfolio	1
Career Development for illustrators 1	3
Illustration Major 2	3
[Elective]	3
Total	16

124 TOTAL PROGRAM HOURS



CAREERS

A degree in Visual Communications enables you to pursue any number of emerging careers. As an Industrial Designer, you could decide the look of new products. Or as a Creative Director or Art Director, you could manage a business' branding and advertising. A Visual Communications degree gives you opportunities in fields like Multimedia, Publication, Retail, Merchandise, and even Fashion and Styling. As businesses become more international and multi-lingual, a Visual Communication degree should only prove more valuable over time.

STUDENTS WHO COMPLETE THIS PROGRAM...

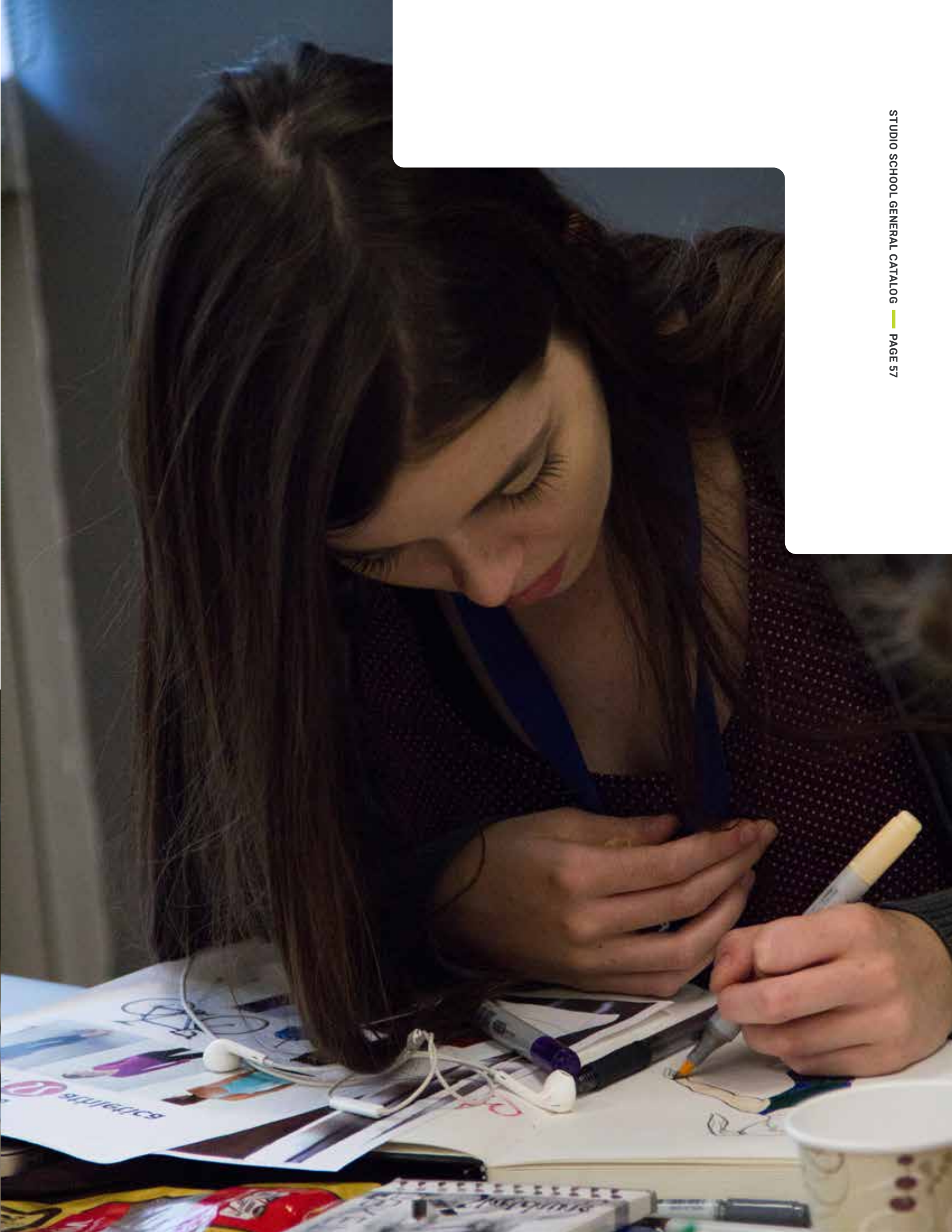
Master the range of various tools available for the creation and reproduction of visual messages. Relevant tools and technologies include, but are not limited to: drawing, painting, digital printing, computer generated imagery, animation, and photography.

Cultivate the ability to place works of art/design into historical, cultural, religious, and stylistic contexts.

Contribute to the cultural atmosphere of the community by displaying a personal aesthetic while respecting the aesthetics of others and integrate larger social context into image creation by developing a responsiveness to relevant aspects of daily life including: cultural, political, and economic influences.

Demonstrate familiarity of historical achievements, current major issues, processes, and trends within the field. Cultivate the ability to place works of art/design into historical, cultural, religious, and stylistic contexts.







BFA COMMERCIAL DANCE

The commercial dance program at Studio School is a comprehensive, integrated approach to the professional dance world for stage, film and television opportunities. Commercial dancers study and take master classes with the industry's top choreographers in hip hop, ballet, jazz funk, break dancing, tap, contemporary, Bollywood, modern, African, ballroom, aerial silks, and more. Studio School's exclusive commercial dance course sequence also incorporates an entrepreneurship component that offers courses in social media best practices, marketing for commercial dancers, audition technique, and producing your own work. The required acting core component trains commercial dance students for success on stage and screen with coursework in on-camera acting, voice and speech, improvisation, camera technique, scene study and character development, making this program truly a one-of-a-kind experience for anyone wishing to create a long, diversified career in commercial dance.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Commercial Dance program will produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

📺 ORIGINAL SHORT FILMS

📺 MUSIC + DANCE VIDEOS

📺 CHOREOGRAPHY SHOWCASES

📺 ORIGINAL WEB SERIES

📺 APPLIED WEBSITE CONTENT

📺 INTERACTIVE PERFORMANCE
WORKSHOPS

📺 ORIGINAL FILM TRAILERS

📺 MASTER CLASSES WITH
INDUSTRY PROFESSIONALS

📺 AGENT/MANAGER SHOWCASE

📺 LIVE MUSICAL THEATRE AND
DANCE PERFORMANCES

COMMERCIAL DANCE BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Creative Practice and Writing Process.....	4
Stories, Mediums + Genres.....	2
Stories, Mediums + Genres [Lab].....	1
Collaboration Lab I: Integrated Production Workshop....	2
Acting I: Fundamentals.....	4
Ballet I.....	1
Choreography I.....	1
Hip Hop I.....	2

Total 18

SEMESTER TWO

American Cinema.....	3
Entrepreneurship.....	3
Dance History: Iconic Choreographers.....	1
Tap I.....	4
Ballet II.....	1
Injury Prevention.....	2
Contemporary I.....	2
Choreography II.....	3

Total 19

✓ YEAR TWO

SEMESTER THREE

Anthropology.....	3
Sustainability and the Environment.....	3
Jazz Funk I.....	1
Ballet III.....	2
Speech Essentials.....	2
Intro to scene study.....	4
Choreography III.....	1
Modern.....	1
World Cultural Dance.....	1

Total 17

SEMESTER FOUR

Psychology.....	3
Ballroom I.....	1
Tap II.....	1
Street Styles I.....	1
Becoming the Character.....	4
Ballet IV.....	2
Choreography IV.....	1
Discovering Breath.....	2
Music for Dancers.....	1
Collaboration Lab II: Web Series Development.....	1

Total 17

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STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Physics.....	3
Business & Entertainment Law.....	3
Collaboration Lab III: Program Driven Collaborations ...	1
Hip Hop II.....	2
Intro to Improv.....	2
Contemporary II.....	2
Ballet V.....	2
Camera Techniques.....	4

Total 19

SEMESTER SIX

Marketing.....	3
Statistics.....	3
Jazz Funk II.....	1
Ballet VI.....	2
Contemporary III.....	2
Producing your own work.....	3
Audition Essentials.....	2
Tap III.....	1

Total 17

✓ **YEAR FOUR**

SEMESTER SEVEN

Philosophy.....	3
Professional Practice.....	2
Dance Cinematography.....	2
Street Styles II.....	1
Jazz Funk III.....	1
Scene Study: Comedy.....	2
Ballet VII.....	2
Hop Hop III.....	2
Master Class w/ Resident Choreographer.....	1
Circus Acts.....	1

Total 17

SEMESTER EIGHT

Oral Communication.....	3
Industry Portfolio.....	1
Professional Practice.....	2
Choreography Showcase.....	2
Dance Audition Technique.....	2
Master Class w/ Resident Choreographer.....	1
Partnering.....	1
Ballet VIII.....	2
Contemporary IV.....	2

Total 16

141 TOTAL PROGRAM HOURS



CAREERS

If dancing is your dream, acquiring a degree in commercial dance could make it a reality. Studio School's BFA in commercial dance not only equips its dancers with the skills and industry connections to pursue a successful performance career, it also prepares them for a host of performance-adjacent careers. Commercial dance graduates pursue careers in choreography, education, dance therapy, physical therapy, dance representation, producing, judging competitions, dance criticism, yoga, dance photography, group fitness instruction, and costume design.

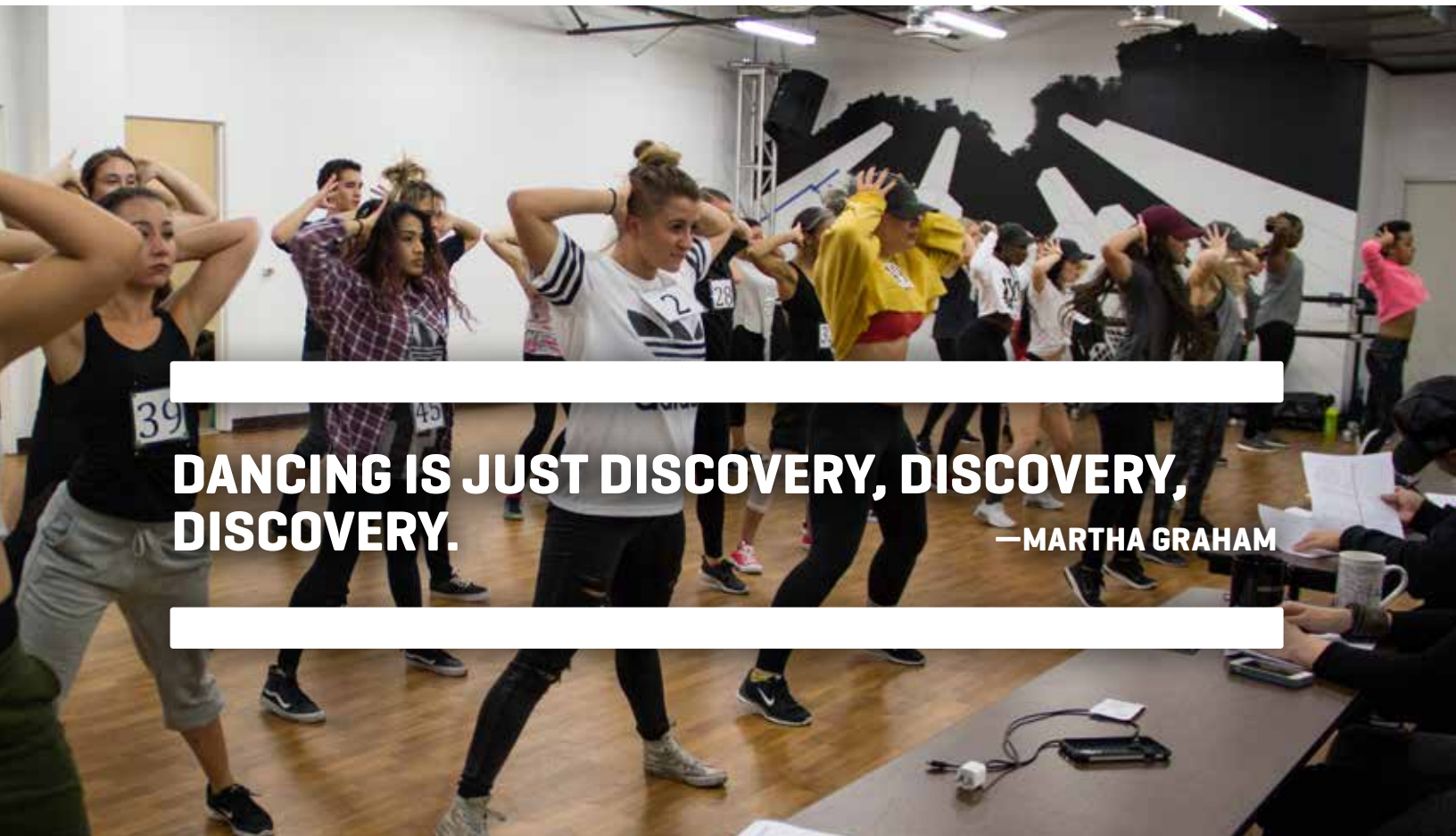
STUDENTS WHO COMPLETE THIS PROGRAM...

Are powerfully prepared to pursue a professional career in commercial dance on stage, film, and television as an entrepreneur with artistic sensitivity, creativity, and integrity.

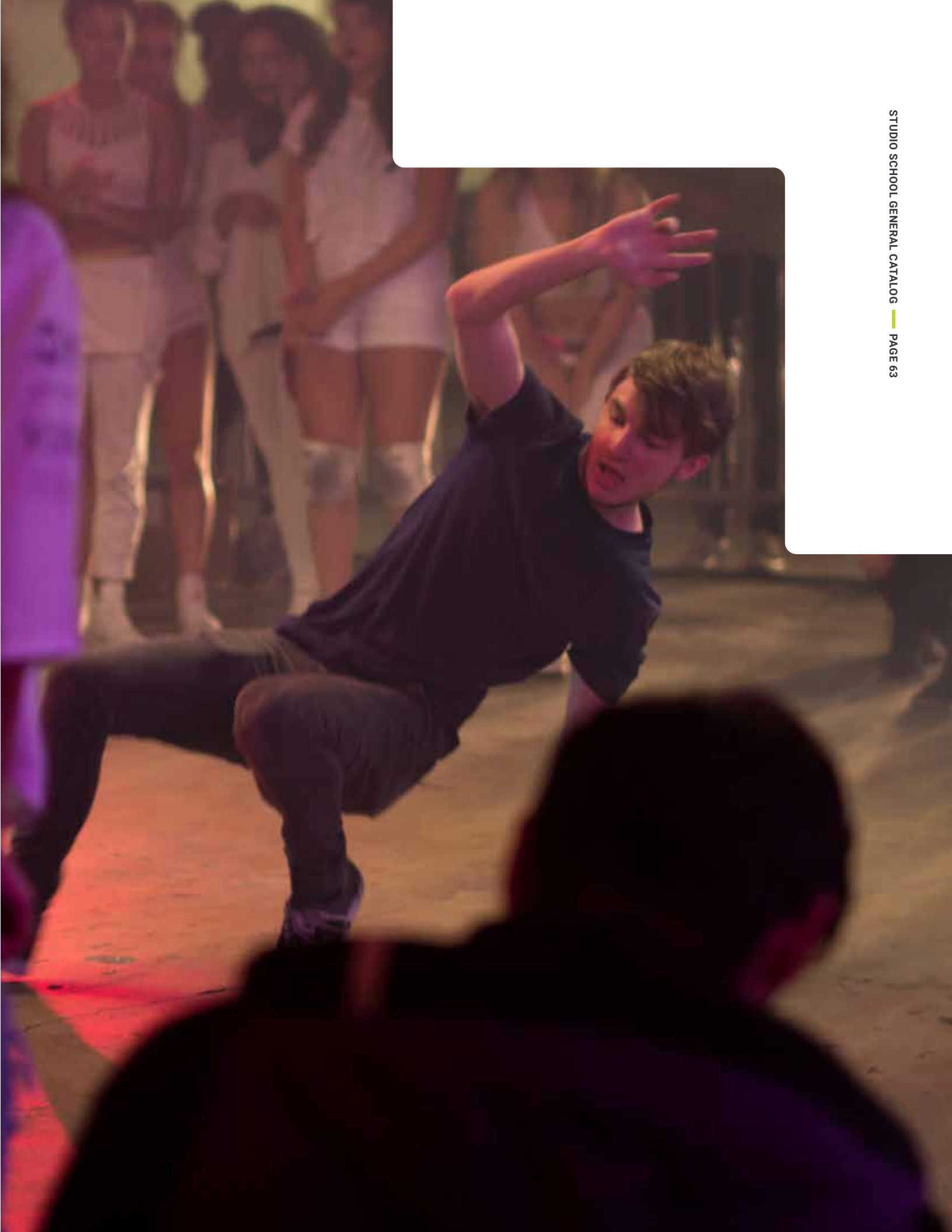
Demonstrate a comprehensive understanding of dance history, dance genres, and dance styles in a variety of mediums.

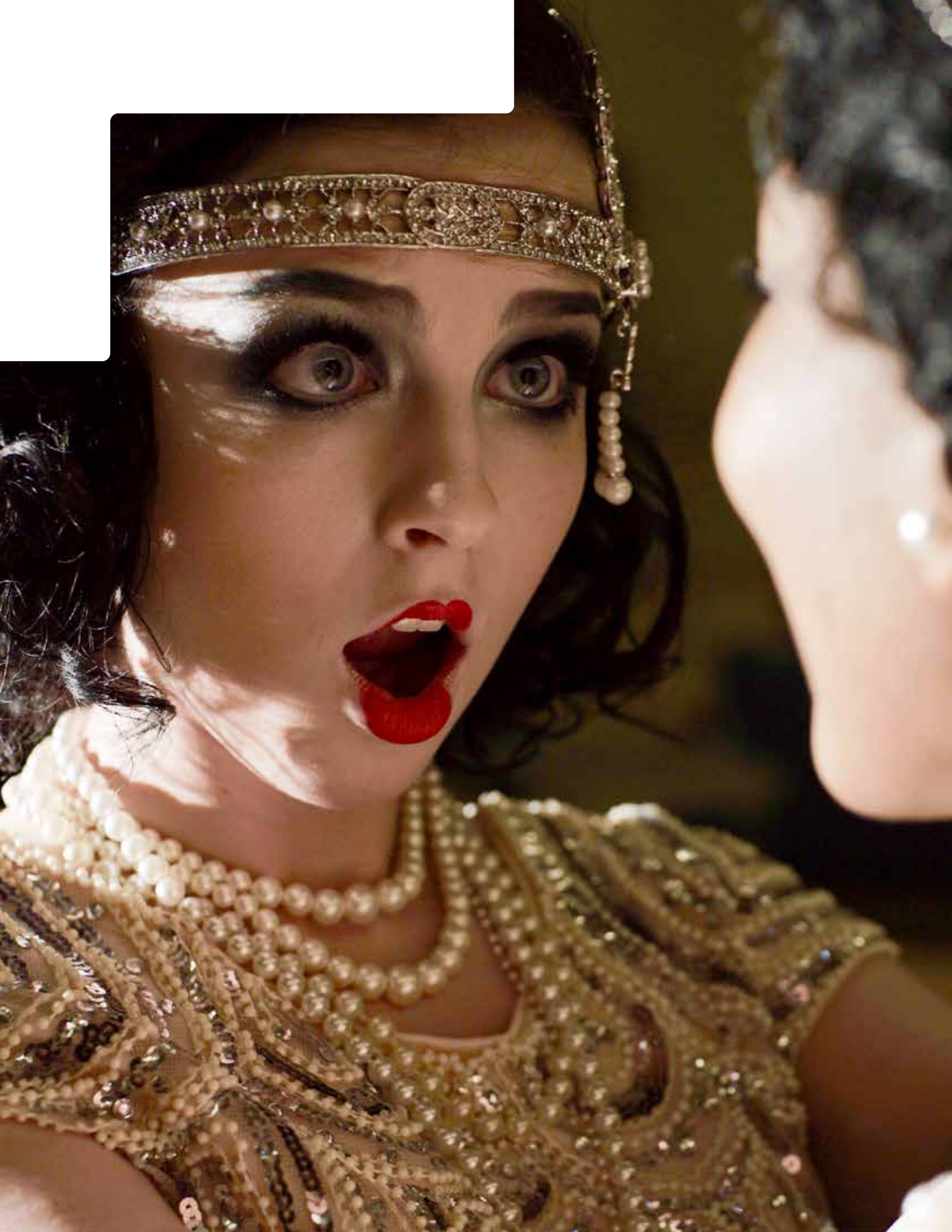
Demonstrate technical proficiency, professional decorum, and genuine artistry in any professional situation.

Possess a well-rounded proficiency in acting for both the camera and stage, as well as a confidence in their abilities to integrate into the professional acting industry.



**DANCING IS JUST DISCOVERY, DISCOVERY,
DISCOVERY.** —MARTHA GRAHAM





BFA CONTEMPORARY MUSICAL THEATRE + FILM

Professional musical theatre has become one of the most competitive industries in the performing arts. Studio School's BFA program combines comprehensive training in entrepreneurship, collaboration, and performance for musical theatre on the stage and screen to create an innovative approach to creating success. Studio School fosters actors with an entrepreneurial focus that can sing, dance, act and create their own work—as well as perform in television, film, commercials and digital media.

Studio School offers a general education sequence that includes courses in oral communication, anthropology, philosophy, marketing, and statistics taught by industry professionals who relate general education to the contemporary musical theatre industry. Students take comprehensive sequences in acting, vocal techniques and dance styles that challenge them to be innovators, entrepreneurs and thought leaders, while preparing for a professional acting career in film, television and theatre.

Students in the contemporary musical theatre + film department collaborate with filmmakers (directors, screenwriters, producers) during their course of study through film projects that include original trailers, music videos, and an original movie musical. Advanced courses in camera technique and auditioning for film, television, commercials and voiceovers prepare Studio School students for a diversified entertainment career both on stage and on screen. In addition to programmed course projects, students will have the opportunity to audition for annual productions, staged musical readings, and plays.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Contemporary Musical Theatre + Film program will produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

📺 ORIGINAL SHORT FILMS

📺 MUSIC + DANCE VIDEOS

📺 ORIGINAL WEB SERIES

📺 APPLIED WEBSITE CONTENT

📺 ORIGINAL FILM TRAILERS

📺 CHOREOGRAPHY MASTER CLASSES

📺 STAGED MUSICAL READINGS

📺 LIVE MUSICAL THEATRE AND DANCE PERFORMANCES

📺 ROCK MUSICAL PERFORMANCE

CONTEMPORARY MUSICAL THEATRE + FILM BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Creative Practice and Writing Process.....	4
Stories, Mediums + Genres.....	2
Stories, Mediums + Genres [Lab].....	1
Collaboration Lab I: Integrated Production Workshop....	2
Acting I: Fundamentals.....	4
Ballet I.....	1
Tap I.....	1
Vocal Techniques + Private Voice.....	2
Musical Theatre Dance.....	1

Total 18

SEMESTER TWO

American Cinema.....	3
Entrepreneurship.....	3
Private Voice I.....	1
Introduction to Scene Study.....	4
Ballet II.....	1
Journey of the Song.....	2
Music Theory + Keyboard Skills.....	2
History of Broadway + Popular Song.....	3

Total 19

✓ YEAR TWO

SEMESTER THREE

Anthropology.....	3
Sustainability and the Environment.....	3
Viewpoints.....	2
Ballet III.....	1
Guitar Skills.....	2
Acting for Theatre.....	4
Private Voice II.....	1
Hip Hop I.....	1

Total 17

SEMESTER FOUR

Psychology.....	3
Vocal Styles + Private Voice.....	2
Introduction to Improv.....	2
Standard Broadway Performance Lab.....	2
Ballet IV.....	1
Becoming the Character.....	4
Stage Combat I: Unarmed & Single Sword.....	2
Collaboration Lab II: Web Series Development.....	1
Private Voice II.....	1

Total 17

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STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Physics.....	3
Business & Entertainment Law.....	3
Collaboration Lab III: Program Driven Collaborations ...	1
Ballet V.....	1
Contemporary Broadway Performance Lab.....	2
Private Voice III.....	1
Mastering Speech + Phonetics.....	2
Camera Techniques.....	4
Tap II.....	1
Total 18	

SEMESTER SIX

Marketing.....	3
Statistics.....	3
Classical Texts + Shakespeare.....	4
Producing Your Own Work.....	3
Ballet VI.....	1
Creating Accents for Performance.....	2
Rock Musicals Performance Lab.....	2
Private Voice IV.....	1
Total 19	

✓ **YEAR FOUR**

SEMESTER SEVEN

Philosophy.....	3
Professional Practice.....	2
Scene Study: Comedy.....	2
Private Voice V.....	1
Ballet V.....	1
Movie Musical Project.....	3
Contemporary I.....	1
Jazz Funk I.....	1
Audition Essentials.....	2
Ballroom.....	1
Total 17	

SEMESTER EIGHT

Oral Communication.....	3
Industry Portfolio.....	1
Professional Practice.....	2
Advanced Camera Technique.....	4
The Actor’s Reel.....	4
Street Styles.....	1
Ballet VI.....	1
Total 16	

141 TOTAL PROGRAM HOURS



CAREERS

If dancing is your dream, acquiring a degree in commercial dance could make it a reality. Studio School's BFA in commercial dance not only equips its dancers with the skills and industry connections to pursue a successful performance career, it also prepares them for a host of performance-adjacent careers. Commercial dance graduates pursue careers in choreography, education, dance therapy, physical therapy, dance representation, producing, judging competitions, dance criticism, yoga, dance photography, group fitness instruction, and costume design.

STUDENTS WHO COMPLETE THIS PROGRAM...

Are powerfully prepared to pursue a professional career in commercial dance on stage, film, and television as an entrepreneur with artistic sensitivity, creativity, and integrity.

Demonstrate a comprehensive understanding of dance history, dance genres, and dance styles in a variety of mediums.

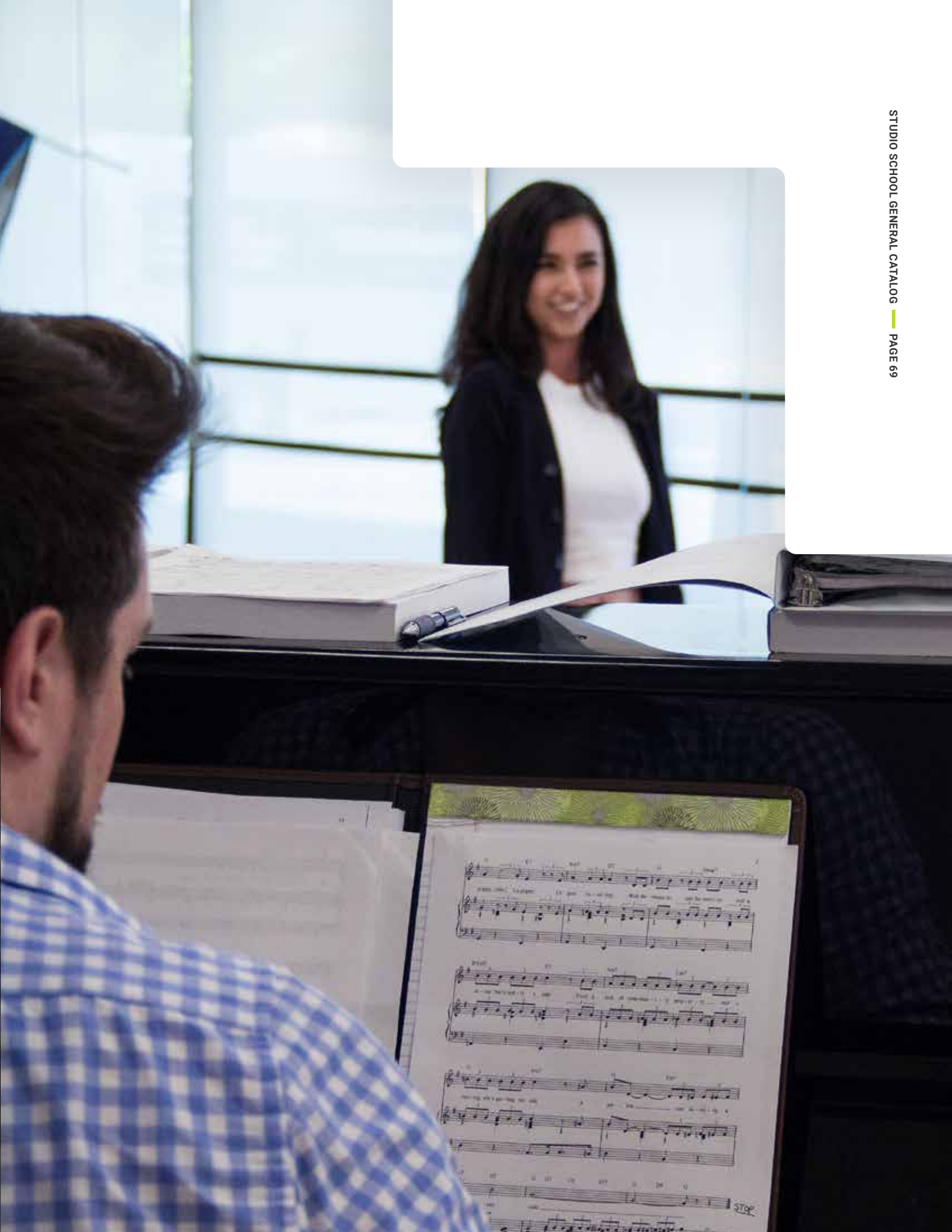
Demonstrate technical proficiency, professional decorum, and genuine artistry in any professional situation.

Possess a well-rounded proficiency in acting for both the camera and stage, as well as a confidence in their abilities to integrate into the professional acting industry.



**ALL THE BEST PERFORMERS BRING TO
THEIR ROLE SOMETHING MORE, SOMETHING
DIFFERENT THAN WHAT THE AUTHOR PUT ON
PAPER. THAT'S WHAT MAKES THEATRE LIVE.
THAT'S WHY IT PERSISTS.**

—STEPHEN SONDHEIM





BFA FILM + DIGITAL CONTENT [DIRECTING]

Our Directing students are immersed in screenwriting, directing, sound design, cinematography, producing, pre-production, and post-production through an intensive series of collaborative and mentored projects designed to facilitate compelling, professional digital content. Directing students develop a creative portfolio of commercial projects for film, new media and television to powerfully introduce themselves to industry upon graduation. All final directing projects at Studio School are mentored by industry professionals—who individually advise each student—from initial concept through final screening.

To expose students to other creative fields, our Collaboration Labs are designed to bring students together from a variety of different disciplines to work together and foster interdisciplinary creativity.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Film & Digital Content program with a concentration in Directing will produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

📺 ORIGINAL SHORT FILMS

📺 BRANDED DIGITAL CONTENT

📺 2 FEATURE LENGTH SCREENPLAYS

📺 ORIGINAL WEB SERIES

📺 EXPERIMENTAL SHORT FILMS

📺 PRODUCTION DESIGN PROJECT

📺 CINEMATOGRAPHY REEL

📺 DOCUMENTARY SHORT FEATURES

📺 VIDEO EFFECTS AND MOTION GRAPHICS REEL

📺 MUSIC VIDEOS

📺 SPEC COMMERCIALS

📺 DOCUMENTARY SHORT FEATURE ON INFLUENTIAL DIRECTOR

📺 ADVANCED DIRECTING CAPSTONE PROJECT

FILM + DIGITAL CONTENT [DIRECTING] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Directing: Foundation	3
Stories, Mediums and Genre (Lab).....	1
Film Aesthetics.....	3
Creative Practice and Writing Process.....	4
Stories, Mediums and Genre.....	2
Collaboration Lab I: Integrated Production Workshop....	2
Total 15	

SEMESTER TWO

Innovation and the Entrepreneur	3
Cinematography 1.....	2
Acting For Filmmakers	2
American Cinema.....	3
Introduction to Producing Film.....	3
Screenwriting: The Short Film.....	3
Total 16	

✓ YEAR TWO

SEMESTER THREE

Directing: The Short Film.....	3
Editing	3
Anthropology	3
Sustainability	3
Screenwriting: Developing the Feature 1.....	3
Total 15	

SEMESTER FOUR

Directing: Experimental	3
Cinematography 2	2
Cinematography Lab.....	1
Studies in Film Genre	3
Psychology.....	3
Collaboration Lab II: Web Series Development	1
Screenwriting: Developing the Feature 2	3
Total 15	

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STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Physics.....	3
Expanding Narrative.....	3
Collaboration Lab III: Program-Driven Collaborations .	1
Business and Entertainment Law.....	3
Directing: Documentary.....	3
Advanced Screenwriting.....	3
Total	16

SEMESTER SIX

Directing: Commercials & Music Videos.....	3
Production Design.....	3
Branding and Marketing & Distribution.....	3
Statistics.....	3
Directing: Capstone Development.....	3
Total	15

✓ **YEAR FOUR**

SEMESTER SEVEN

Directing: Capstone Project.....	3
VFX and Motion Graphics.....	3
Audio Post Production.....	3
Philosophy.....	3
Professional Practice FA.....	2
Low Budget Production.....	2
Total	16

SEMESTER EIGHT

Filmmakers on Filmmaking.....	3
Applied Post Production.....	3
Strategic Communications.....	3
Collaboration Lab IV: Industry Portfolio.....	1
Professional Practice SP.....	2
Screenwriting: Revision.....	3
Total	15

124 TOTAL PROGRAM HOURS



CAREERS

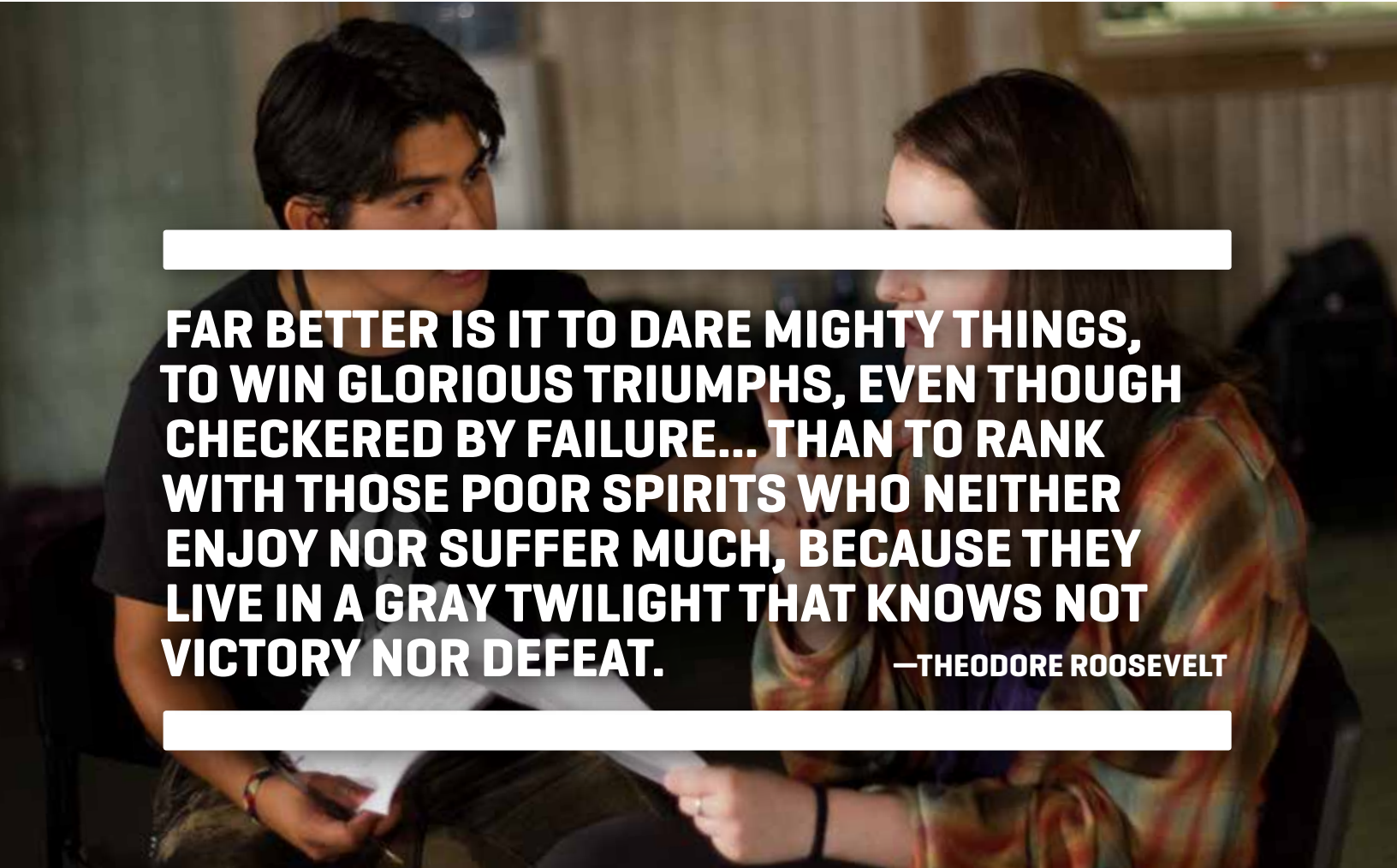
You can do more with a degree in Directing than just direct movies, TV shows, or commercials. Your acquired skills could lead to other disciplines like cinematography, art direction or editing. Each of these specialized fields benefit from many of the tools learned by directors. A Directing degree is also a potential path to incredible careers such as a Creative Director, Digital Content Director, Broadcast/News Director, and more.

STUDENTS WHO COMPLETE THIS PROGRAM...

Will have the necessary skills of a director that include film aesthetics, working with actors, set etiquette, script development and project management.

Will demonstrate a command of visual storytelling, structure, technology and professional film production skills.

Will be well prepared for industry job opportunities with a compelling creative portfolio of original digital content.



**FAR BETTER IS IT TO DARE MIGHTY THINGS,
TO WIN GLORIOUS TRIUMPHS, EVEN THOUGH
CHECKERED BY FAILURE... THAN TO RANK
WITH THOSE POOR SPIRITS WHO NEITHER
ENJOY NOR SUFFER MUCH, BECAUSE THEY
LIVE IN A GRAY TWILIGHT THAT KNOWS NOT
VICTORY NOR DEFEAT.**

—THEODORE ROOSEVELT





BFA FILM + DIGITAL CONTENT [SCREENWRITING]

Screenwriting students will be exposed to more than just writing for movies. They'll be prepared for a host of opportunities with advanced studies in writing for television, original web series, and new media. For the ever-growing television industry, our students develop their own series concept that includes a pilot episode and series bible. All final screenwriting projects at Studio School are mentored by industry professionals—who individually advise each student—from initial concept through final screening. To expose students to other creative fields, our Collaboration Labs are designed to bring students together from a variety of different disciplines to foster interdisciplinary creativity. Selected digital content created by our Screenwriting majors is showcased to a large global audience. Also offered are exclusive studio internships only available to Studio School students.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Film & Digital Content program with a concentration in Screenwriting will produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

- ❑ SILENT NARRATIVE SHORT FILM
- ❑ FIVE MINUTE SYNC SOUND FILM
- ❑ BRANDED DIGITAL CONTENT
- ❑ 2 FEATURE LENGTH SCREENPLAYS
- ❑ ORIGINAL WEB SERIES
- ❑ EXPERIMENTAL SHORT FILMS
- ❑ PRODUCTION DESIGN PROJECT
- ❑ CINEMATOGRAPHY REEL
- ❑ DOCUMENTARY SHORT FEATURES
- ❑ VIDEO EFFECTS AND MOTION GRAPHICS REEL
- ❑ FIFTEEN MINUTE NARRATIVE SHORT FILM
- ❑ ADVERTISING CAMPAIGNS FOR PRINT, TELEVISION AND ONLINE
- ❑ ORIGINAL WEB SERIES
- ❑ SPEC TELEVISION SCRIPT
- ❑ ORIGINAL TELEVISION SERIES PILOT
- ❑ DOCUMENTARY SHORT FEATURE ON AN INFLUENTIAL SCREENWRITER
- ❑ ADVANCED SCREENWRITING CAPSTONE PROJECT

FILM + DIGITAL CONTENT [SCREENWRITING] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Directing: Foundation	3
Stories, Mediums and Genre (Lab).....	1
Film Aesthetics.....	3
Creative Practice and Writing Process.....	4
Stories, Mediums and Genre.....	2
Collaboration Lab I: Integrated Production Workshop.....	2

Total 15

SEMESTER TWO

Innovation and the Entrepreneur	3
Cinematography 1.....	2
Acting For Filmmakers	2
American Cinema.....	3
Introduction to Producing Film.....	3
Screenwriting: The Short Film.....	3

Total 16

✓ YEAR TWO

SEMESTER THREE

Directing: The Short Film.....	3
Editing	3
Anthropology	3
Sustainability	3
Screenwriting: Developing the Feature 1.....	3

Total 15

SEMESTER FOUR

Directing: Experimental	3
Cinematography 2	2
Cinematography Lab.....	1
Studies in Film Genre	3
Psychology.....	3
Collaboration Lab II: Web Series Development	1
Screenwriting: Developing the Feature 2	3

Total 15

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STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Physics.....	3
Expanding Narrative.....	3
Collaboration Lab III: Program-Driven Collaborations .	1
Business and Entertainment Law.....	3
Directing: Documentary.....	3
Advanced Screenwriting	3
Total	16

SEMESTER SIX

Screenwriting: Adaptation.....	3
Production Design	3
Branding and Marketing & Distribution.....	3
Statistics	3
Screenwriting: Writing for Television, Series Spec.....	3
Total	15

✓ **YEAR FOUR**

SEMESTER SEVEN

Screenwriting: Character and Dialogue.....	3
VFX and Motion Graphics.....	3
Screenwriting: Capstone Project.....	3
Philosophy	3
Low Budget Production.....	2
Professional Practice FA.....	2
Total	16

SEMESTER EIGHT

Filmmakers on Filmmaking	3
Writing for Television: Original Pilot	3
Strategic Communications	3
Collaboration Lab IV: Industry Portfolio	1
Professional Practice SP	2
Screenwriting: Revision.....	3
Total	15

124 TOTAL PROGRAM HOURS



CAREERS

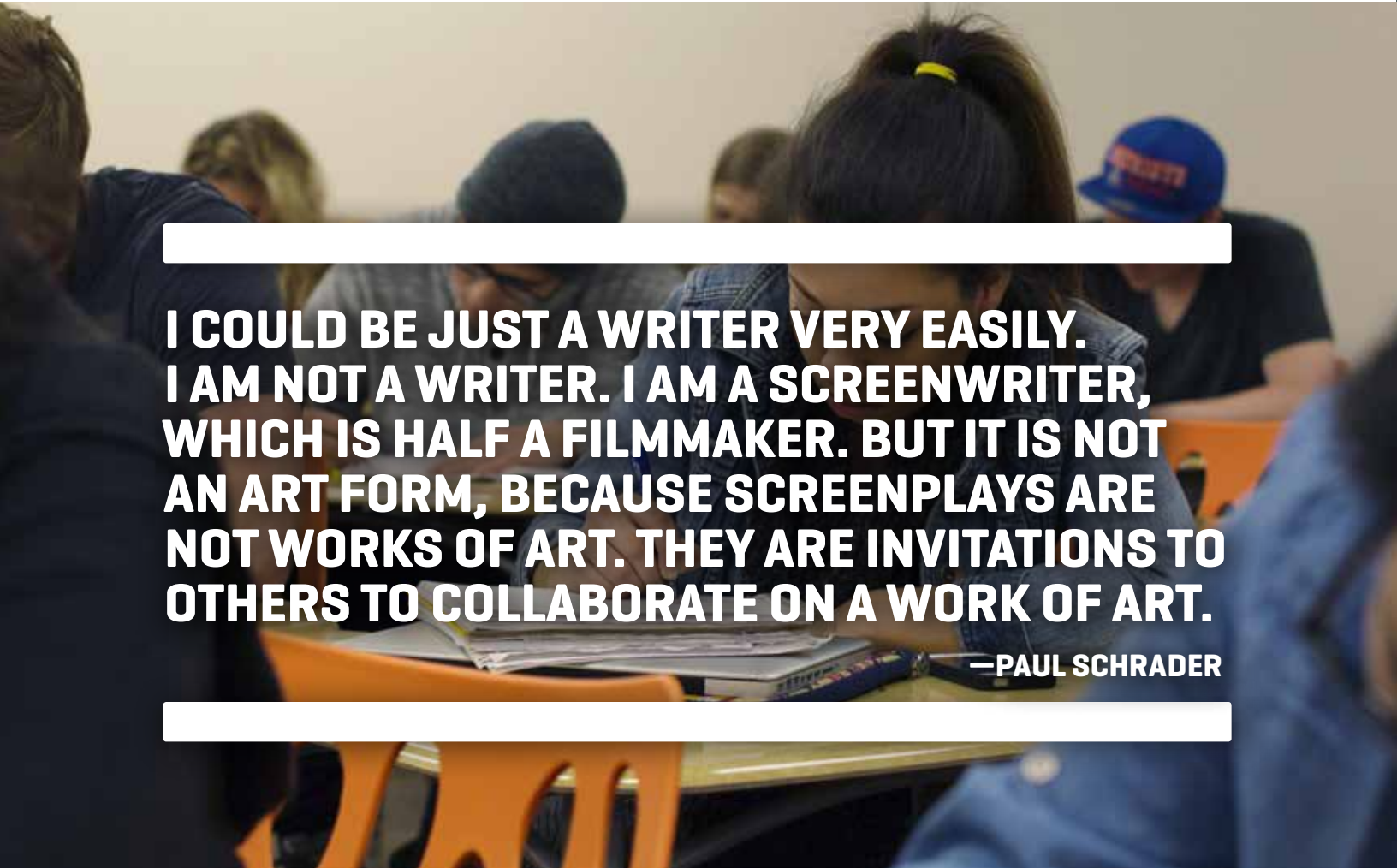
A Screenwriting degree ideally prepares you to write scripts for movies, TV shows, and commercials. Since much of the storytelling craft translates to other literary disciplines, it also opens doors to careers you many not have considered. These might include becoming a playwright, an author, a literary agent, manager, or development executive. The industry knowledge you acquire at Studio School could also provide a pathway to becoming an entertainment journalist or media critic.

STUDENTS WHO COMPLETE THIS PROGRAM...

Will have the necessary skills, work ethic and industry understanding to pursue a writing career in film, television or digital media production. Be prepared for the challenges of industry story development practices.

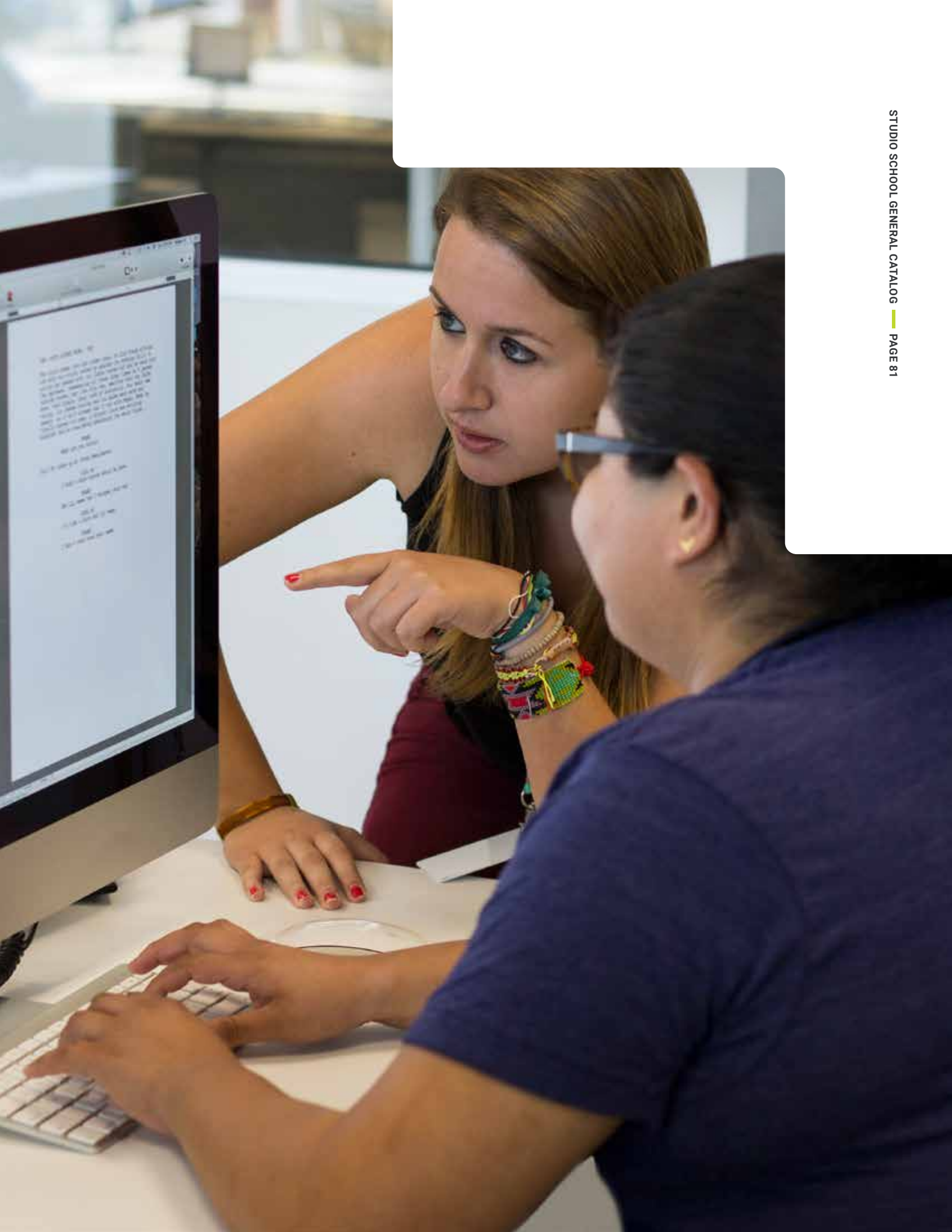
Demonstrate a command of storytelling, structure, technology and professional film production skills.

Will be well prepared for industry job opportunities with a compelling creative portfolio of original writing and digital content.



**I COULD BE JUST A WRITER VERY EASILY.
I AM NOT A WRITER. I AM A SCREENWRITER,
WHICH IS HALF A FILMMAKER. BUT IT IS NOT
AN ART FORM, BECAUSE SCREENPLAYS ARE
NOT WORKS OF ART. THEY ARE INVITATIONS TO
OTHERS TO COLLABORATE ON A WORK OF ART.**

—PAUL SCHRADER





Prod. *Dinner*

Roll	Scene	Take
<i>1</i>	<i>1</i>	<i>3</i>

Director *Ashley Moser*

Camera *Ashley Moser*

Date *6/20* | Day / Night | Sync / *M*

Joseph C. ...

BFA FILM + DIGITAL CONTENT [PRODUCING]

Producing students get an immersive introduction in screen storytelling and complete advanced studies in producing for television, film and new media including physical production, development, finance, marketing and distribution. Producing students develop a creative portfolio of commercial projects for film, new media and television to powerfully introduce themselves to industry upon graduation. All final producing projects at Studio School are mentored by industry professionals—who individually advise each student—from initial concept through final screening.

To expose students to other creative fields, our Collaboration Labs are designed to bring students together from a variety of different disciplines to work together and foster interdisciplinary creativity.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Film & Digital Content program with a concentration in Producing will produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

- ❏ **BRANDED DIGITAL CONTENT**
- ❏ **2 FEATURE LENGTH SCREENPLAYS**
- ❏ **ORIGINAL WEB SERIES**
- ❏ **EXPERIMENTAL SHORT FILMS**
- ❏ **PRODUCTION DESIGN PROJECT**
- ❏ **CINEMATOGRAPHY REEL**
- ❏ **DOCUMENTARY SHORT FEATURES**
- ❏ **VIDEO EFFECTS AND MOTION GRAPHICS REEL**
- ❏ **FIFTEEN MINUTE NARRATIVE SHORT FILM**
- ❏ **DIGITAL MEDIA PRODUCER REEL**
- ❏ **FEATURE FILM CASE STUDY**
- ❏ **FILM FESTIVAL MARKETING AND DISTRIBUTION CAMPAIGNS**
- ❏ **FEATURE FILM DEVELOPMENT PROJECT**
- ❏ **TELEVISION DEVELOPMENT PROJECT - SCRIPTED**
- ❏ **TELEVISION DEVELOPMENT PROJECT - UNSCRIPTED**

FILM + DIGITAL CONTENT [PRODUCING] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Directing: Foundation	3
Stories, Mediums and Genre (Lab).....	1
Film Aesthetics.....	3
Creative Practice and Writing Process.....	4
Stories, Mediums and Genre.....	2
Collaboration Lab I: Integrated Production Workshop.....	2
Total 15	

SEMESTER TWO

Innovation and the Entrepreneur	3
Cinematography 1.....	2
Acting For Filmmakers	2
American Cinema.....	3
Introduction to Producing Film.....	3
Screenwriting: The Short Film.....	3
Total 16	

✓ YEAR TWO

SEMESTER THREE

Directing: The Short Film.....	3
Editing	3
Anthropology	3
Sustainability	3
Screenwriting: Developing the Feature 1.....	3
Total 15	

SEMESTER FOUR

Directing: Experimental	3
Cinematography 2	2
Cinematography Lab.....	1
Studies in Film Genre	3
Psychology.....	3
Collaboration Lab II: Web Series Development	1
Screenwriting: Developing the Feature 2	3
Total 15	

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STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Physics.....	3
Expanding Narrative.....	3
Collaboration Lab III: Program-Driven Collaborations .	1
Business and Entertainment Law.....	3
Directing: Documentary.....	3
Advanced Screenwriting	3
Total	16

SEMESTER SIX

Producing: Producer’s Perspective	3
Production Design	3
Branding and Marketing & Distribution.....	3
Statistics	3
Producing: Producing Digital Media	3
Total	15

✓ **YEAR FOUR**

SEMESTER SEVEN

Producing: Scripted Television.....	3
VFX and Motion Graphics.....	3
Producing: Capstone Project.....	3
Philosophy	3
Low Budget Production.....	2
Professional Practice FA.....	2
Total	16

SEMESTER EIGHT

Filmmakers on Filmmaking	3
Producing for Television: Unscripted	3
Strategic Communications	3
Collaboration Lab IV: Industry Portfolio	1
Professional Practice SP	2
Screenwriting: Revision.....	3
Total	15

124 TOTAL PROGRAM HOURS



CAREERS

Producers oversee many aspects of production. A degree in Producing could be your first step towards getting Motion Pictures, TV Shows, and Commercials brought to fruition. With this degree, you'll be qualified to manage and regulate costs as a Producer, Unit Production Manager, or Production Supervisor. But those aren't the only doors open to someone with a Producing degree. You could also work in development as a Creative Executive, or manage people's careers as a Talent Agent or Manager. A degree in Producing gives you a flexible foundation to building the kind of career you envision.

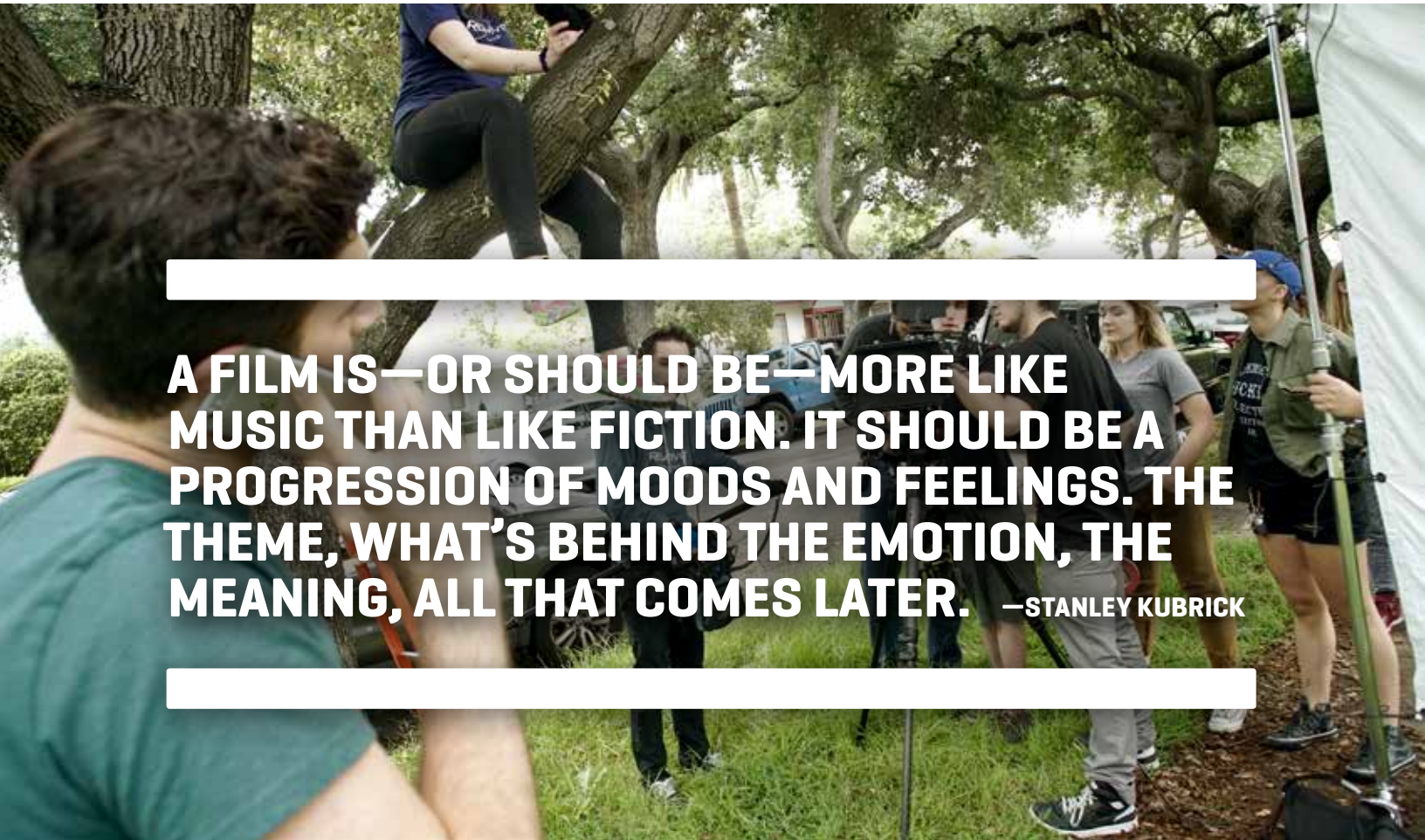
STUDENTS WHO COMPLETE THIS PROGRAM...

Are powerfully prepared to pursue a professional career in film, television and digital media production as an entrepreneur with artistic sensitivity, creativity, and integrity.

Demonstrate a comprehensive understanding of visual storytelling, structure, technology and professional film production skills with a creative portfolio of original digital content.

Master the command of the various team functions and roles in film, television and commercial production with professional best practices.

Explore a deeper study in Producing that includes independent film financing, distribution, featured case studies, low-budget film production and the Producer's Perspective.

A photograph of a film set outdoors. In the foreground, a person with dark curly hair is seen from the back, wearing a green t-shirt. In the background, a person is climbing a large tree trunk. Other people are standing around, some holding equipment like tripods and cameras. The scene is set in a grassy area with many trees.

A FILM IS—OR SHOULD BE—MORE LIKE MUSIC THAN LIKE FICTION. IT SHOULD BE A PROGRESSION OF MOODS AND FEELINGS. THE THEME, WHAT'S BEHIND THE EMOTION, THE MEANING, ALL THAT COMES LATER. —STANLEY KUBRICK





BFA FILM + DIGITAL CONTENT [DOCUMENTARY]

Documentary Film students pursue advanced and applied studies in post production, documentary form, research, ethics and methodologies while developing and producing their capstone documentary project. All final short film projects at Studio School are mentored by industry professionals—who individually advise each student—from initial concept through final screening. Additionally, our Collaboration Labs are created for all students and are built to foster interdisciplinary creativity.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Film & Digital Content program with a concentration in Documentary will produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

- 📺 **SILENT NARRATIVE SHORT FILM**
- 📺 **FIVE MINUTE SYNC SOUND FILM**
- 📺 **BRANDED DIGITAL CONTENT**
- 📺 **2 FEATURE LENGTH SCREENPLAYS**
- 📺 **ORIGINAL WEB SERIES**
- 📺 **EXPERIMENTAL SHORT FILMS**
- 📺 **PRODUCTION DESIGN PROJECT**
- 📺 **CINEMATOGRAPHY REEL**
- 📺 **DOCUMENTARY SHORT FEATURES**
- 📺 **VIDEO EFFECTS AND MOTION GRAPHICS REEL**
- 📺 **DOCUMENTARY SHORT ON INFLUENTIAL PRODUCER**
- 📺 **DOCUMENTARY SHORT FEATURE ON INFLUENTIAL DOCUMENTARY FILMMAKER**
- 📺 **SOCIALLY CONSCIOUS DOCUMENTARY**
- 📺 **ADVANCED DOCUMENTARY FILM**

FILM + DIGITAL CONTENT [DOCUMENTARY] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Directing: Foundation	3
Stories, Mediums and Genre (Lab).....	1
Film Aesthetics.....	3
Creative Practice and Writing Process.....	4
Stories, Mediums and Genre.....	2
Collaboration Lab I: Integrated Production Workshop.....	2

Total 15

SEMESTER TWO

Innovation and the Entrepreneur	3
Cinematography 1.....	2
Acting For Filmmakers	2
American Cinema.....	3
Introduction to Producing Film.....	3
Screenwriting: The Short Film.....	3

Total 16

✓ YEAR TWO

SEMESTER THREE

Directing: The Short Film.....	3
Editing	3
Anthropology	3
Sustainability	3
Screenwriting: Developing the Feature 1.....	3

Total 15

SEMESTER FOUR

Directing: Experimental	3
Cinematography 2	2
Cinematography Lab.....	1
Studies in Film Genre	3
Psychology.....	3
Collaboration Lab II: Web Series Development	1
Screenwriting: Developing the Feature 2	3

Total 15

PLEASE NOTE THIS SCHEDULE IS SUBJECT TO CHANGE. DESCRIPTIONS FOR ALL COURSES ARE AVAILABLE IN THE BACK SECTION OF THIS CATALOG.

STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Physics.....	3
Expanding Narrative.....	3
Collaboration Lab III: Program-Driven Collaborations .	1
Business and Entertainment Law.....	3
Directing: Documentary.....	3
Advanced Screenwriting.....	3
Total	16

SEMESTER SIX

Documentary Tradition.....	3
Independent Documentary Production.....	3
Socially Relevant Filmmaking.....	3
Branding and Marketing & Distribution.....	3
Statistics.....	3
Total	15

✓ **YEAR FOUR**

SEMESTER SEVEN

Documentary: Capstone Project.....	3
VFX and Motion Graphics.....	3
Audio Post Production.....	3
Philosophy.....	3
Low Budget Production.....	2
Professional Practice FA.....	2
Total	16

SEMESTER EIGHT

Filmmakers on Filmmaking.....	3
Applied Post Production.....	3
Strategic Communications.....	3
Collaboration Lab IV: Industry Portfolio.....	1
Professional Practice SP.....	2
Screenwriting: Revision.....	3
Total	15

124 TOTAL PROGRAM HOURS



CAREERS

A degree in Documentary Film is a great choice if you want to be a documentary director or producer. This degree can also prepare you for other great careers such as a Videographer, Professional Photographer, or Video Editor. The skills you learn getting a Documentary Film degree can translate to even more professions — you could use it to become a Project Researcher, Broadcast Writer, Journalist, Non-profit Director, or even a Museum Curator.

STUDENTS WHO COMPLETE THIS PROGRAM...

Are powerfully prepared to pursue a professional career in film, television and digital media production as an entrepreneur with artistic sensitivity, creativity, and integrity.

Demonstrate a comprehensive understanding of visual storytelling, structure, technology and professional film production, with a creative portfolio of original digital content.

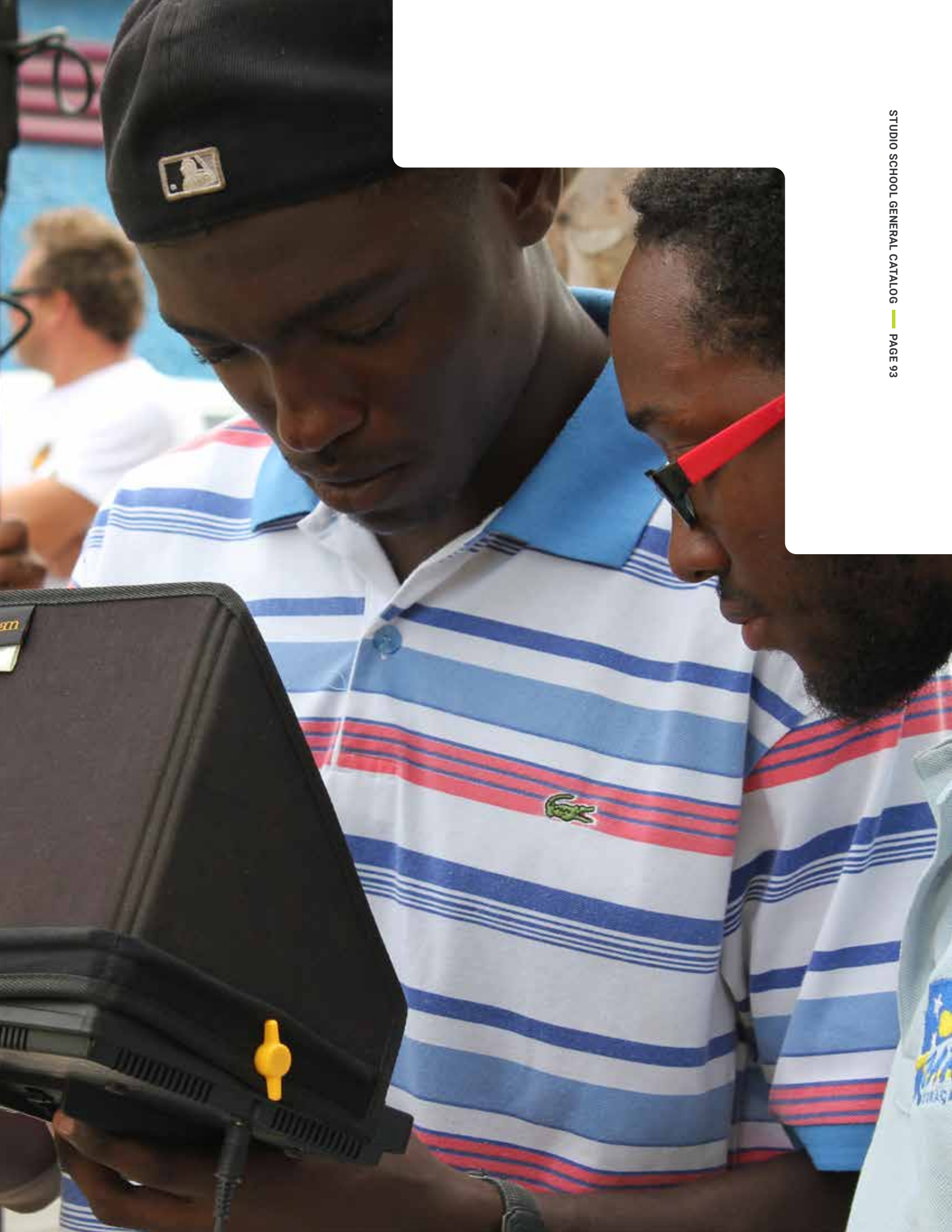
Master the command of the various team functions and roles in film, television and commercial production with professional best practices.

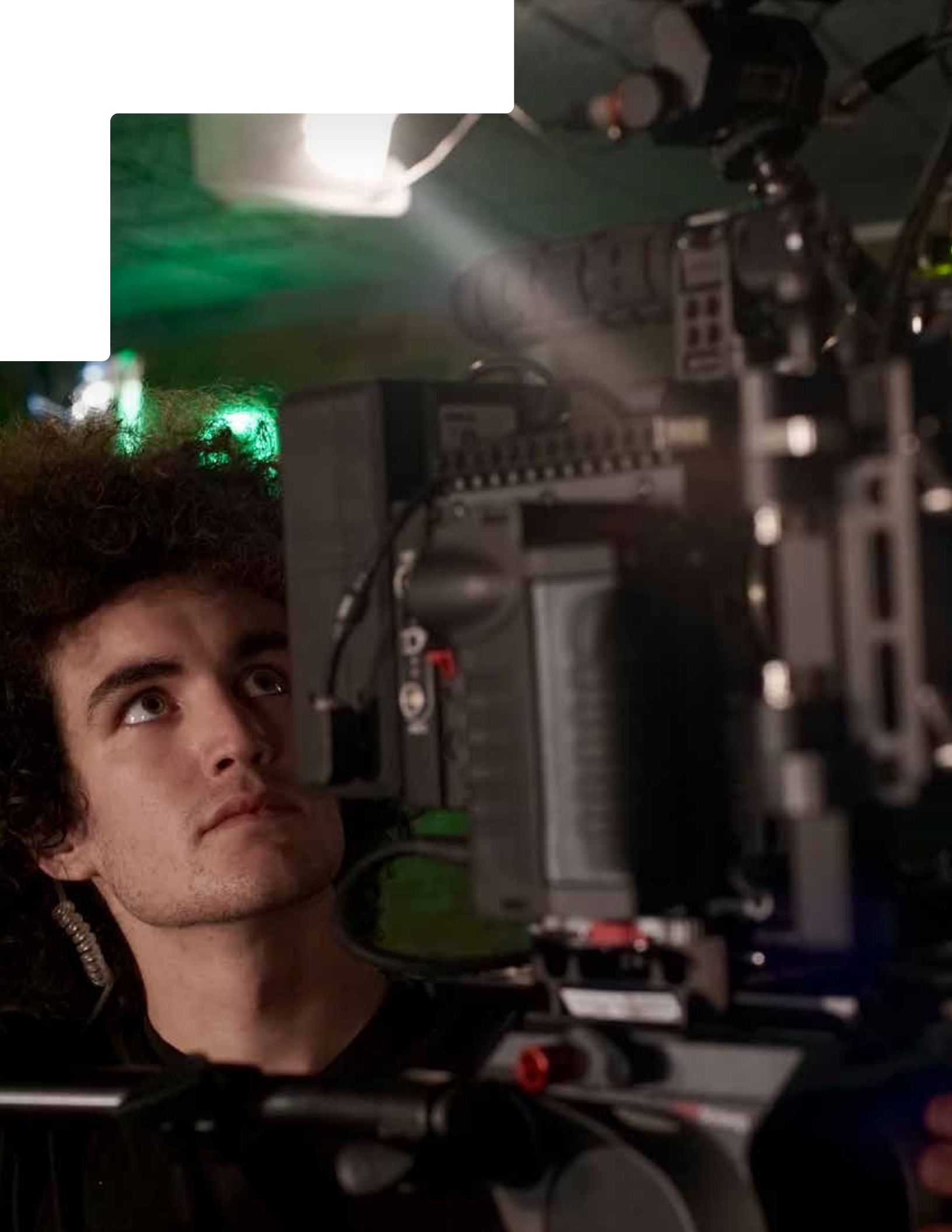
Explore a deeper study in Documentary Film that includes narrative technique and strategies specific to documentary form as well as research, ethics and methodologies integral to the genre.

A woman with long dark hair, wearing a black t-shirt and a black Sony headset, is operating a professional Panasonic video camera. She is smiling and looking towards the right. In the background, another person is partially visible, and the setting appears to be a film set or studio.

**TRUST YOUR OWN INSTINCT. YOUR MISTAKES
MIGHT AS WELL BE YOUR OWN, INSTEAD OF
SOMEONE ELSE'S.**

—BILLY WILDER





BFA FILM + DIGITAL CONTENT [CINEMATOGRAPHY]

In the Cinematography concentration, students learn to use images to convey emotion to an audience through visual storytelling. Not only will students work as Directors of Photography, they will also work in all of the positions for both the camera and lighting departments. This will allow them to begin working professionally in the industry upon graduation. Regardless of the format (film, video or digital), the artistic approaches to storytelling through motion pictures is largely the same. As such, the students will learn the perennial skills to stay relevant as artists in a quickly changing, technologically minded industry.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Film & Digital Content program with a concentration in Cinematography will produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

- ❑ SILENT NARRATIVE SHORT FILM
- ❑ FIVE MINUTE SYNC SOUND FILM
- ❑ BRANDED DIGITAL CONTENT
- ❑ 2 FEATURE LENGTH SCREENPLAYS
- ❑ ORIGINAL WEB SERIES
- ❑ EXPERIMENTAL SHORT FILMS
- ❑ PRODUCTION DESIGN PROJECT
- ❑ CINEMATOGRAPHY REEL
- ❑ VIDEO EFFECTS AND MOTION GRAPHICS REEL
- ❑ ADVANCED NARRATIVE SHORT FILM
- ❑ DOCUMENTARY SHORT FEATURES
- ❑ MUSIC VIDEOS
- ❑ SPEC COMMERCIALS
- ❑ ADVANCED CINEMATOGRAPHY CAPSTONE PROJECT

FILM + DIGITAL CONTENT [CINEMATOGRAPHY] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Computer Proficiency Lab.....	0
Directing: Foundation	3
Stories, Mediums and Genre (Lab).....	1
Film Aesthetics.....	3
The Studio School First Year Experience	1
Stories, Mediums and Genre.....	2
English Composition	3
Collaboration Lab 1: Integrated Production Workshop...1	

Total 15

SEMESTER TWO

Innovation and the Entrepreneur	3
Cinematography 1.....	2
Acting For Filmmakers	2
American Cinema.....	3
Intro to Producing Film	3
Screenwriting: The Short Film.....	3

Total 16

✓ YEAR TWO

SEMESTER THREE

Directing: The Short Film.....	3
Editing	3
Introduction to Statistical Analysis	3
Digital Marketing & Social Media.....	3
Collaboration Lab II: Branding Digital Platforms	1
Screenwriting: Developing the Feature 1.....	3

Total 16

SEMESTER FOUR

Directing: The Documentary	3
Cinematography 2	2
Cinematography Lab.....	1
Studies in Film Genre	3
Oral Communication	3
Screenwriting: Developing the Feature 2	3

Total 15

PLEASE NOTE THIS SCHEDULE IS SUBJECT TO CHANGE. DESCRIPTIONS FOR ALL COURSES ARE AVAILABLE IN THE BACK SECTION OF THIS CATALOG.

STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Directing: Experimental	3
Psychology.....	3
Collaboration Lab 3: Program-Driven Collaborations ..	1
Business and Entertainment Law.....	3
Producing Low Budget Films.....	3
Advanced Screenwriting	3
Total	16

SEMESTER SIX

Advanced Color Grading.....	3
Applied Cinematography: Feature Film / Episodic TV...	3
Production Design	3
Anthropology.....	3
Sustainability and the Environment.....	3
Total	15

✓ **YEAR FOUR**

SEMESTER SEVEN

Expanding Narrative.....	3
Applied Cinematography: Documentary.....	3
VFX and Motion Graphics.....	3
Cinematography: Capstone Project.....	3
Physics.....	3
Collaboration Lab 4: Web Series Development	1
Total	16

SEMESTER EIGHT

Cinematographers on Cinematography	3
Applied Post Production	3
Philosophy	3
Collaboration Lab 5: Industry Portfolio.....	1
Marketing for Filmmakers	3
[Elective]	3
Total	16

125 TOTAL PROGRAM HOURS



CAREERS

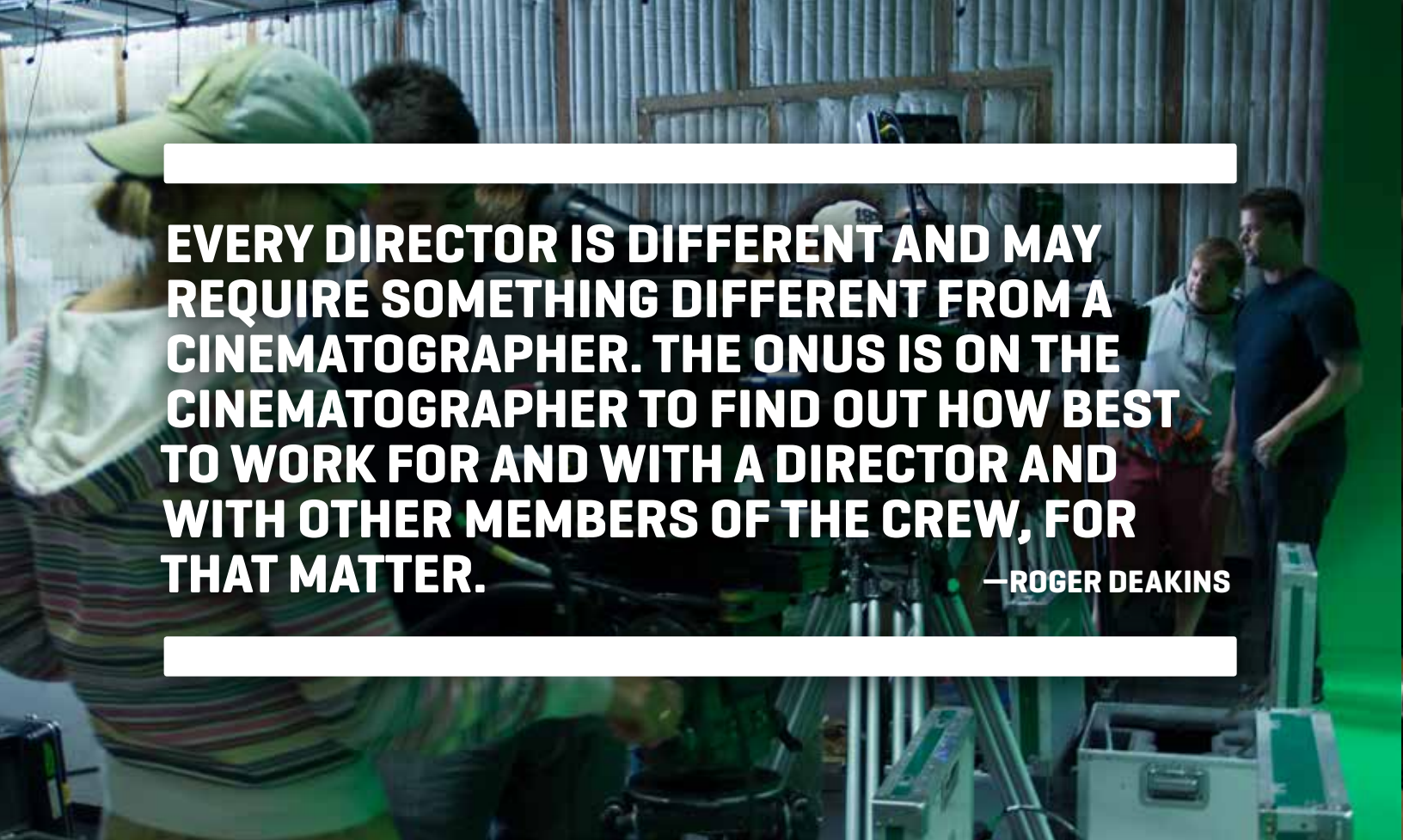
With new avenues of distribution opening everyday, the market for skilled cinematographers is ever increasing. A degree in Cinematography will prime you to create short films, documentaries, commercials and feature films as a Director of Photography. In addition to shooting films, the Cinematography degree prepares graduates to work in the grip and electric departments, as well as the camera department, as a DIT (Digital Imaging Technician), Camera Operator, First Assistant (focus puller), Second Assistant, Loader and Digital Utility.

STUDENTS WHO COMPLETE THIS PROGRAM...

Explore a deeper study in Cinematography that includes visual storytelling, cinematic continuity, composition, lighting, color, lens theory, exposure, camera movement and set etiquette.

Demonstrate a compressive understanding of visual storytelling, structure, technology and professional production skills with a creative portfolio of original digital content.

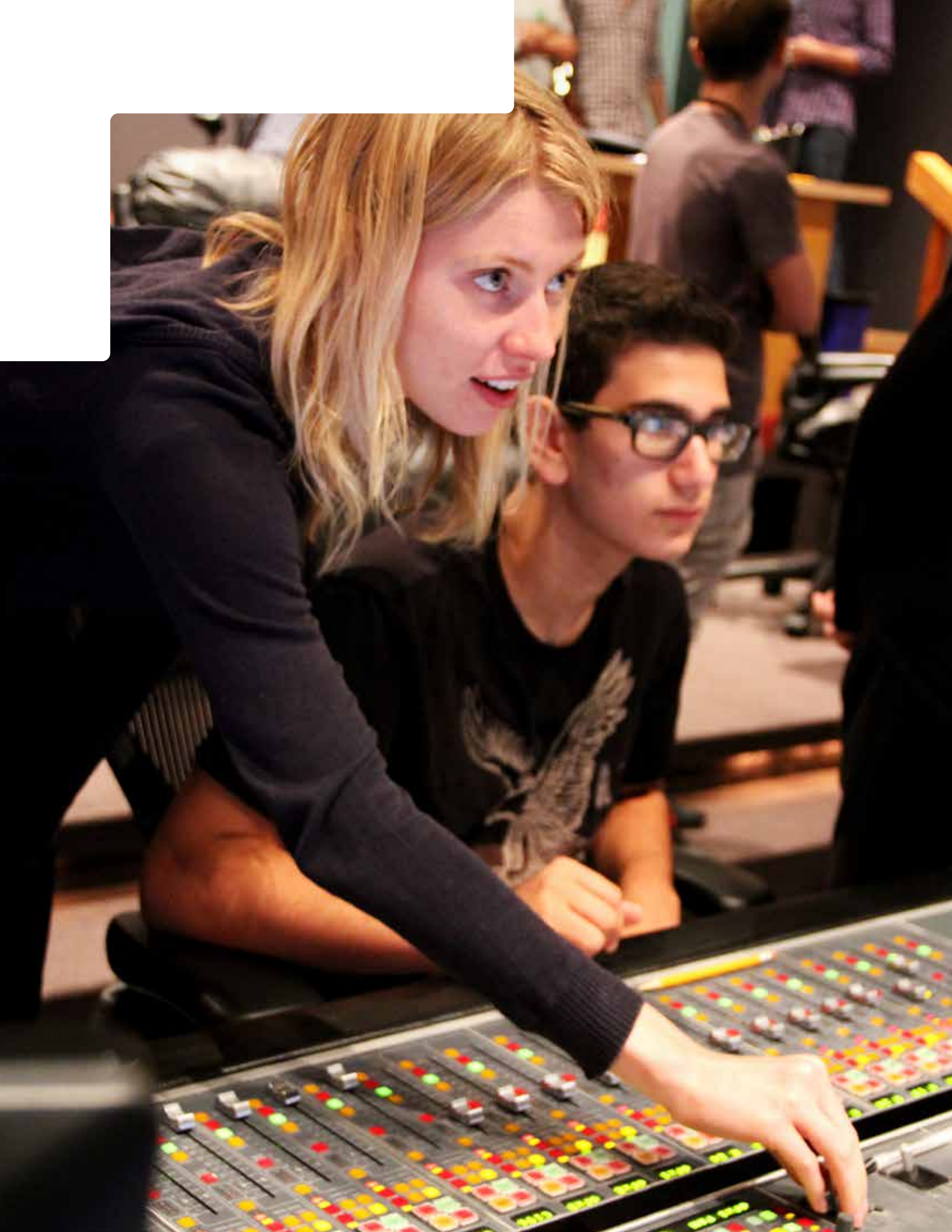
Master the command of the various team functions and roles in film, television and commercial production with professional best practices, as it relates to the camera department.

A photograph of a film set. In the foreground, a person wearing a green cap and a striped shirt is seen from the back, looking towards the camera. In the background, several crew members are visible, some standing and some near equipment. The set is filled with various pieces of camera and lighting gear, including tripods and stands. The lighting is somewhat dim, with a greenish tint on the right side of the frame.

EVERY DIRECTOR IS DIFFERENT AND MAY REQUIRE SOMETHING DIFFERENT FROM A CINEMATOGRAPHER. THE ONUS IS ON THE CINEMATOGRAPHER TO FIND OUT HOW BEST TO WORK FOR AND WITH A DIRECTOR AND WITH OTHER MEMBERS OF THE CREW, FOR THAT MATTER.

—ROGER DEAKINS





BFA FILM + DIGITAL CONTENT [SOUND DESIGN]

In the Sound Design concentration, students study the technology, techniques and aesthetics used to craft music and sound in film, television, online applications and interactive gaming. While the same aesthetic principles apply in all mediums, success in sound design requires specialized, industry specific knowledge in order to advance. Sound Design students will also work alongside the other disciplines in Collaboration Lab, to give them a holistic understanding of the entire production process.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Film & Digital Content program with a concentration in Sound Design will produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

- 📺 FIVE MINUTE SYNC SOUND FILM**
- 📺 BRANDED DIGITAL CONTENT**
- 📺 2 FEATURE LENGTH SCREENPLAYS**
- 📺 ORIGINAL WEB SERIES**
- 📺 EXPERIMENTAL SHORT FILMS**
- 📺 PRODUCTION DESIGN PROJECT**
- 📺 SOUND RECORDING AND DESIGN REEL**
- 📺 DOCUMENTARY SHORT FEATURES**
- 📺 VIDEO EFFECTS AND MOTION GRAPHICS REEL**
- 📺 FIFTEEN MINUTE NARRATIVE SHORT FILM**
- 📺 ADVANCED NARRATIVE SHORT FILM**
- 📺 ADVANCED SOUND DESIGN CAPSTONE PROJECT**

FILM + DIGITAL CONTENT [SOUND DESIGN] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Computer Proficiency Lab.....	1
Directing: Foundation	3
Stories, Mediums and Genre (Lab).....	1
Film Aesthetics.....	3
The Studio School First Year Experience	1
Stories, Mediums and Genre.....	2
English Composition	3
Collaboration Lab 1: Integrated Production Workshop...1	

Total 15

SEMESTER TWO

Innovation and the Entrepreneur	3
Cinematography 1.....	2
Acting For Filmmakers	2
American Cinema.....	3
Intro to Producing Film	3
Screenwriting: The Short Film.....	3

Total 16

✓ YEAR TWO

SEMESTER THREE

Directing: The Short Film.....	3
Editing	3
Introduction to Statistical Analysis	3
Digital Marketing & Social Media.....	3
Collaboration Lab II: Branding Digital Platforms	1
Screenwriting: Developing the Feature 1.....	3

Total 16

SEMESTER FOUR

Directing: The Documentary	3
Cinematography 2	2
Cinematography Lab.....	1
Studies in Film Genre	3
Oral Communication	3
Screenwriting: Developing the Feature 2	3

Total 15

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STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Directing: Experimental	3
Psychology.....	3
Collaboration Lab 3: Program-Driven Collaborations	1
Business and Entertainment Law.....	3
Producing Low Budget Films.....	3
Advanced Screenwriting	3
Total	16

SEMESTER SIX

Production Design	3
Audio Post Production.....	3
Anthropology.....	3
Sustainability and the Environment.....	3
Advanced Recording	3
Total	15

✓ **YEAR FOUR**

SEMESTER SEVEN

VFX and Motion Graphics.....	3
Psychology.....	3
Collaboration Lab IV: Web Series Development	1
Applied Sound Design: Feature Films and Episodic TV ..	3
Expanding Narrative.....	3
Applied Sound Design: Interactive Media	3
Total	16

SEMESTER EIGHT

Philosophy	3
Collaboration Lab 5: Industry Portfolio.....	1
Marketing for Filmmakers	3
Sound Design: Capstone Project.....	3
Sound Designers on Sound Design	3
[Elective].....	3
Total	16

125 TOTAL PROGRAM HOURS



CAREERS

With a degree in Sound Design you will be prepared to craft sound as a storytelling tool on documentaries, commercials, feature films, online applications and interactive games. Not only will you be able to record sound on location, you will also be proficient in designing and mixing sound in post-production. A degree in sound design prepares graduates to work on set as a Location Sound Engineer, a Boom Operator and Sound Utility. They are also prepared to record and playback music and other live elements. In postproduction, graduates can work as Sound Designers crafting audio landscapes for motions pictures, Audio Mixers, Additional Dialogue Recorders and Foley Artists where they create and record sound effects.


STUDENTS WHO COMPLETE THIS PROGRAM...

Explore a deeper study in Sound Design that includes dialogue, sound effects, and music.

Are powerfully prepared to pursue a professional career in motion pictures as an entrepreneur with artistic sensitivity, creativity and integrity.

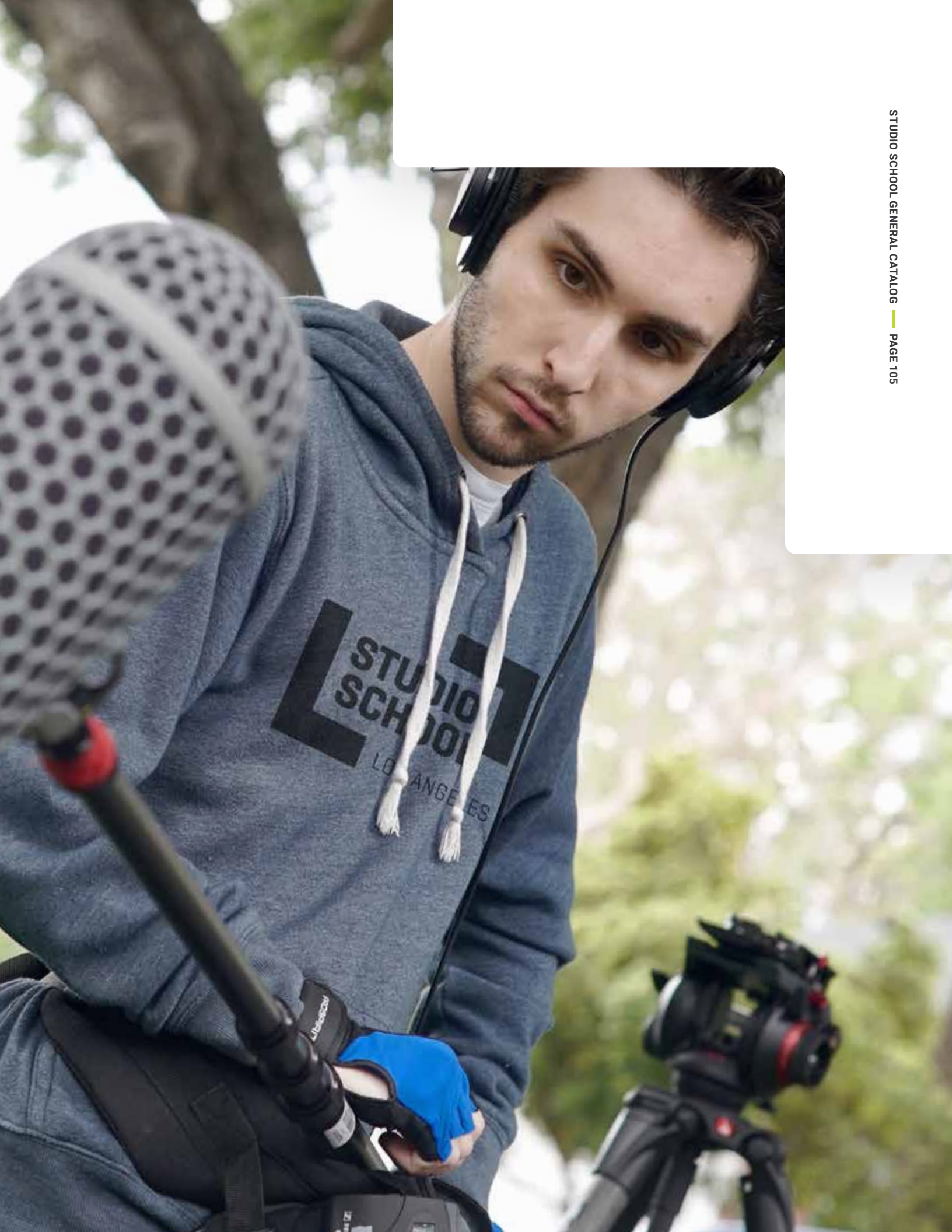
Demonstrate a compressive understanding of visual storytelling, structure, technology and professional production skills with a creative portfolio of original digital content.

Master the command of the various team functions and roles in film, television and commercial production with professional best practices.



MUSIC DEALS WITH TIME AND TIMING. IT'S SO MAGICAL, BUT WHEN YOU GET INTO IT, EVERY LITTLE SOUND AND EVERY LITTLE SPACE BETWEEN THE SOUNDS, IT'S CRITICAL, SO CRITICAL.

—DAVID LYNCH





BFA FILM + DIGITAL CONTENT [VISUAL EFFECTS]

In the Visual Effects concentration, students will gain a mastery of compositing, motion graphics, digital environment design, live-action integration, pre-visualization, industry standard workflow and visual effects skills used in the television, film and interactive gaming industries. The program effectively balances a holistic understanding of directing, screenwriting, production design, cinematography and editing with the industry specific technology and tradecraft necessary to succeed in this dynamic field.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Film & Digital Content program with a concentration in Visual Effects will produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

📺 SILENT NARRATIVE SHORT FILM

📺 FIVE MINUTE SYNC SOUND FILM

📺 BRANDED DIGITAL CONTENT

📺 2 FEATURE LENGTH SCREENPLAYS

📺 ORIGINAL WEB SERIES

📺 EXPERIMENTAL SHORT FILMS

📺 PRODUCTION DESIGN PROJECT

📺 CINEMATOGRAPHY REEL

📺 DOCUMENTARY SHORT FEATURES

📺 VIDEO EFFECTS AND MOTION GRAPHICS REEL

📺 DOCUMENTARY SHORT FEATURE ON INFLUENTIAL VISUAL EFFECTS ARTIST

📺 MUSIC VIDEOS

📺 SPEC COMMERCIALS

📺 ADVANCED VFX CAPSTONE PROJECT

FILM + DIGITAL CONTENT [VISUAL EFFECTS] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Computer Proficiency Lab.....	1
Directing: Foundation.....	3
Stories, Mediums and Genre (Lab).....	1
Film Aesthetics.....	3
The Studio School First Year Experience.....	1
Stories, Mediums and Genre.....	2
English Composition.....	3
Collaboration Lab 1: Integrated Production Workshop...1	

Total 15

SEMESTER TWO

Innovation and the Entrepreneur.....	3
Cinematography 1.....	2
Acting For Filmmakers.....	2
American Cinema.....	3
Intro to Producing Film.....	3
Screenwriting: The Short Film.....	3

Total 16

✓ YEAR TWO

SEMESTER THREE

Directing: The Short Film.....	3
Editing.....	3
Introduction to Statistical Analysis.....	3
Digital Marketing & Social Media.....	3
Collaboration Lab II: Branding Digital Platforms.....	1
Screenwriting: Developing the Feature 1.....	3

Total 16

SEMESTER FOUR

Directing: The Documentary.....	3
Cinematography 2.....	2
Cinematography Lab.....	1
Studies in Film Genre.....	3
Oral Communication.....	3
Screenwriting: Developing the Feature 2.....	3

Total 15

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STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Directing: Experimental	3
Psychology.....	3
Collaboration Lab 3: Program-Driven Collaborations	1
Business and Entertainment Law.....	3
Producing Low Budget Films.....	3
Advanced Screenwriting	3
Total 16	

SEMESTER SIX

VFX & Motion Graphics.....	3
Production Design	3
Anthropology.....	3
Sustainability and the Environment.....	3
Digital Foundation 2D/3D.....	3
Total 15	

✓ **YEAR FOUR**

SEMESTER SEVEN

Audio Post Production.....	3
Physics.....	3
Collaboration Lab 4: Web Series Development	1
Expanding Narrative.....	3
Applied VFX 1: Feature Film.....	3
Applied VFX 2: Interactive Media.....	3
Total 16	

SEMESTER EIGHT

Philosophy	3
Collaboration Lab 5: Industry Portfolio.....	1
Marketing for Filmmakers	3
VFX: Capstone Project.....	3
VFX Artists on VFX.....	3
[Elective]	3
Total 16	

125 TOTAL PROGRAM HOURS



CAREERS

With a degree in Visual Effects, graduates are prepared to work in the exciting world of motion picture post production for film, television and interactive gaming. They will gain an understanding of storytelling principles through the study of directing, screenwriting, production design, cinematography and editing. This, in conjunction with their skills in cutting edge visual effects technology will allow them to work as a Composer, Concept Artist, Layout Artist, Roto Artist and Match Move Artist. Graduates are also uniquely qualified to work in the business side of visual effects, including jobs as Associate Producer and Visual Effects Supervisor.


STUDENTS WHO COMPLETE THIS PROGRAM...

Explore a deeper study in Visual Effects that includes visual imagery in storytelling, compositing, modeling, layout, Rotoscope and set etiquette.

Are powerfully prepared to pursue a professional career in motion pictures as an entrepreneur with artistic sensitivity, creativity and integrity.

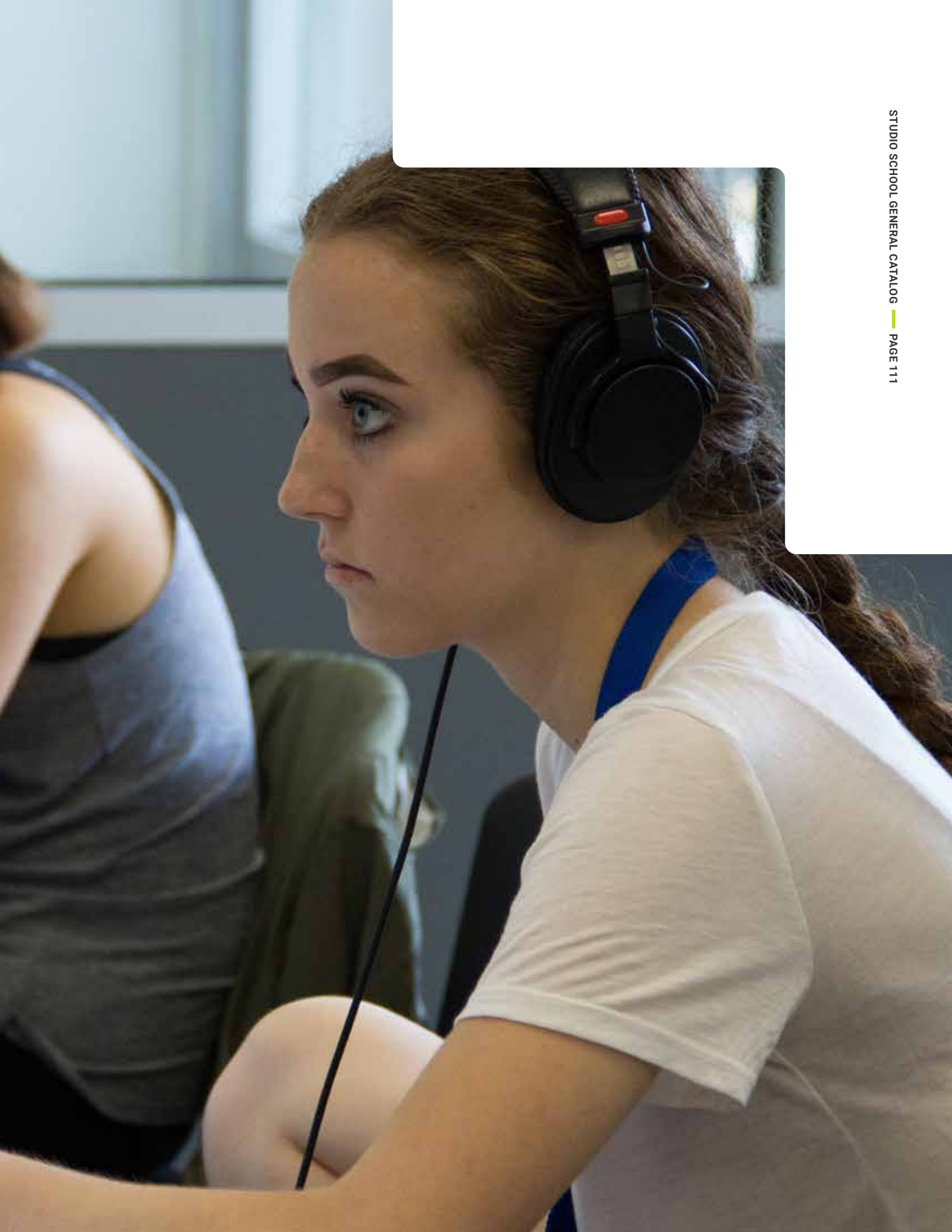
Demonstrate a comprehensive understanding of visual storytelling, structure, technology and professional production skills with a creative portfolio of original digital content.

Master the command of the various team functions and roles in film, television and commercial production with professional best practices.

A photograph of a student in a grey t-shirt sitting at a desk in a computer lab, working on a dual-monitor system. The student is focused on the left monitor, which displays a video editing software interface. The right monitor shows a webpage with the text 'EARTH OILIE'. In the background, other students are visible at their workstations, and a computer monitor displays a colorful, abstract graphic. The scene is brightly lit, typical of a modern educational environment.

**A SPECIAL EFFECT IS A TOOL, A MEANS OF
TELLING A STORY.**

—GEORGE LUCAS





BFA FILM + DIGITAL CONTENT [EDITING]

Our program balances the timeless principles of storytelling, a thorough grounding in the visual language of cinematic narrative as it has evolved and hands-on training with state-of-the-art post-production technology and workflow. Students are also trained in directing, screenwriting and producing to give them a comprehensive understanding of the entire production process for film, television and online platforms and the editor's role in each medium through their Collaborative Lab.

PROJECTS

All degree candidates who complete the Bachelor of Fine Arts in Film & Digital Content program with a concentration in Editing will produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

📺 **SILENT NARRATIVE SHORT FILM**

📺 **FIVE MINUTE SYNC SOUND FILM**

📺 **BRANDED DIGITAL CONTENT**

📺 **2 FEATURE LENGTH SCREENPLAYS**

📺 **ORIGINAL WEB SERIES**

📺 **EXPERIMENTAL SHORT FILMS**

📺 **PRODUCTION DESIGN PROJECT**

📺 **EDITING REEL**

📺 **DOCUMENTARY SHORT FEATURES**

📺 **VIDEO EFFECTS AND MOTION GRAPHICS REEL**

📺 **FIFTEEN MINUTE NARRATIVE SHORT FILM**

📺 **MUSIC VIDEOS**

📺 **SPEC COMMERCIALS**

📺 **ADVANCED EDITING CAPSTONE PROJECT**

FILM + DIGITAL CONTENT [EDITING] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Computer Proficiency Lab.....	1
Directing: Foundation.....	3
Stories, Mediums and Genre (Lab).....	1
Film Aesthetics.....	3
The Studio School First Year Experience.....	1
Stories, Mediums and Genre.....	2
English Composition.....	3
Collaboration Lab 1: Integrated Production Workshop...1	

Total 15

SEMESTER TWO

Innovation and the Entrepreneur.....	3
Cinematography 1.....	2
Acting For Filmmakers.....	2
American Cinema.....	3
Intro to Producing Film.....	3
Screenwriting: The Short Film.....	3

Total 16

✓ YEAR TWO

SEMESTER THREE

Directing: The Short Film.....	3
Editing.....	3
Introduction to Statistical Analysis.....	3
Digital Marketing & Social Media.....	3
Collaboration Lab II: Branding Digital Platforms.....	1
Screenwriting: Developing the Feature 1.....	3

Total 16

SEMESTER FOUR

Directing: The Documentary.....	3
Cinematography 2.....	2
Cinematography Lab.....	1
Studies in Film Genre.....	3
Oral Communication.....	3
Screenwriting: Developing the Feature 2.....	3

Total 15

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STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Directing: Experimental	3
Psychology.....	3
Collaboration Lab 3: Program-Driven Collaborations ...	1
Business and Entertainment Law.....	3
Producing Low Budget Films.....	3
Advanced Screenwriting	3
Total	16

SEMESTER SIX

Editing the Documentary.....	3
Advanced Color Grading.....	3
Anthropology.....	3
Sustainability and the Environment.....	3
VFX and Motion Graphics.....	3
Total	15

✓ **YEAR FOUR**

SEMESTER SEVEN

Advanced VFX & Motion Graphics	3
Applied Post-Production	3
Expanding Narrative.....	3
Audio Post Production.....	3
Physics.....	3
Collaboration Lab 4: Web Series Development	1
Total	16

SEMESTER EIGHT

Editing: Capstone Project.....	3
Editors on Editing	3
Philosophy	3
Collaboration Lab 5: Industry Portfolio.....	1
Marketing for Filmmakers	3
[Elective]	3
Total	16

125 TOTAL PROGRAM HOURS



CAREERS

With a degree in Editing, graduates are prepared to work in postproduction on motion picture projects for film, television, commercial productions and digital media. With the rapid expansion of digital platforms, the need for editors to assemble media is quickly expanding. Graduates are qualified to work as Editor, Assistant Editor, DIT (Digital Imaging Technician) Transcoder and Colorist. A comprehensive understanding of editing can also lead to work as Postproduction Supervisor or Associate Producer.

STUDENTS WHO COMPLETE THIS PROGRAM...

Explore a deeper study in Editing that includes visual continuity, pacing, color, silence and set etiquette.

Are powerfully prepared to pursue a professional career in motion pictures as an entrepreneur with artistic sensitivity, creativity and integrity.

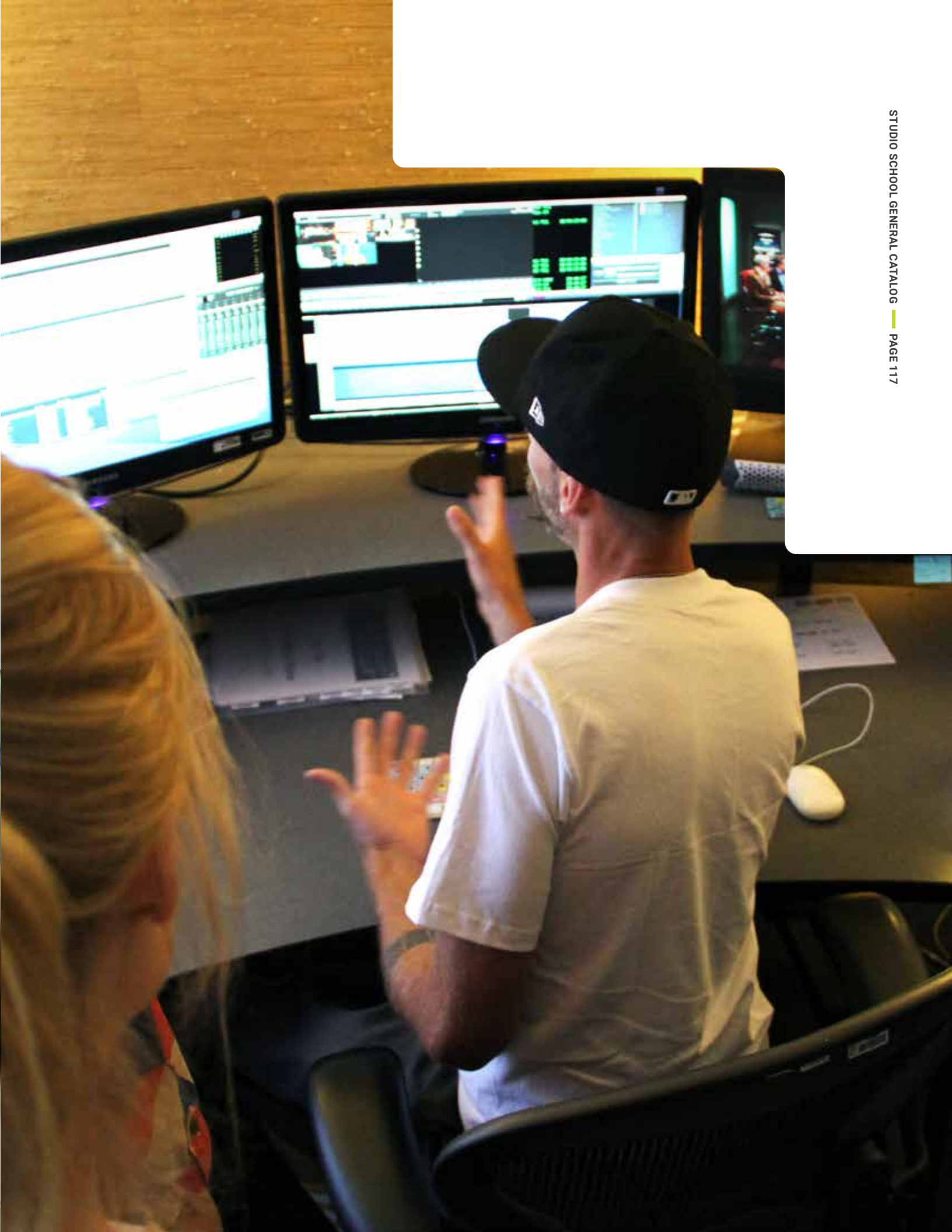
Demonstrate a compressive understanding of visual storytelling, structure, technology and professional production skills with a creative portfolio of original digital content.

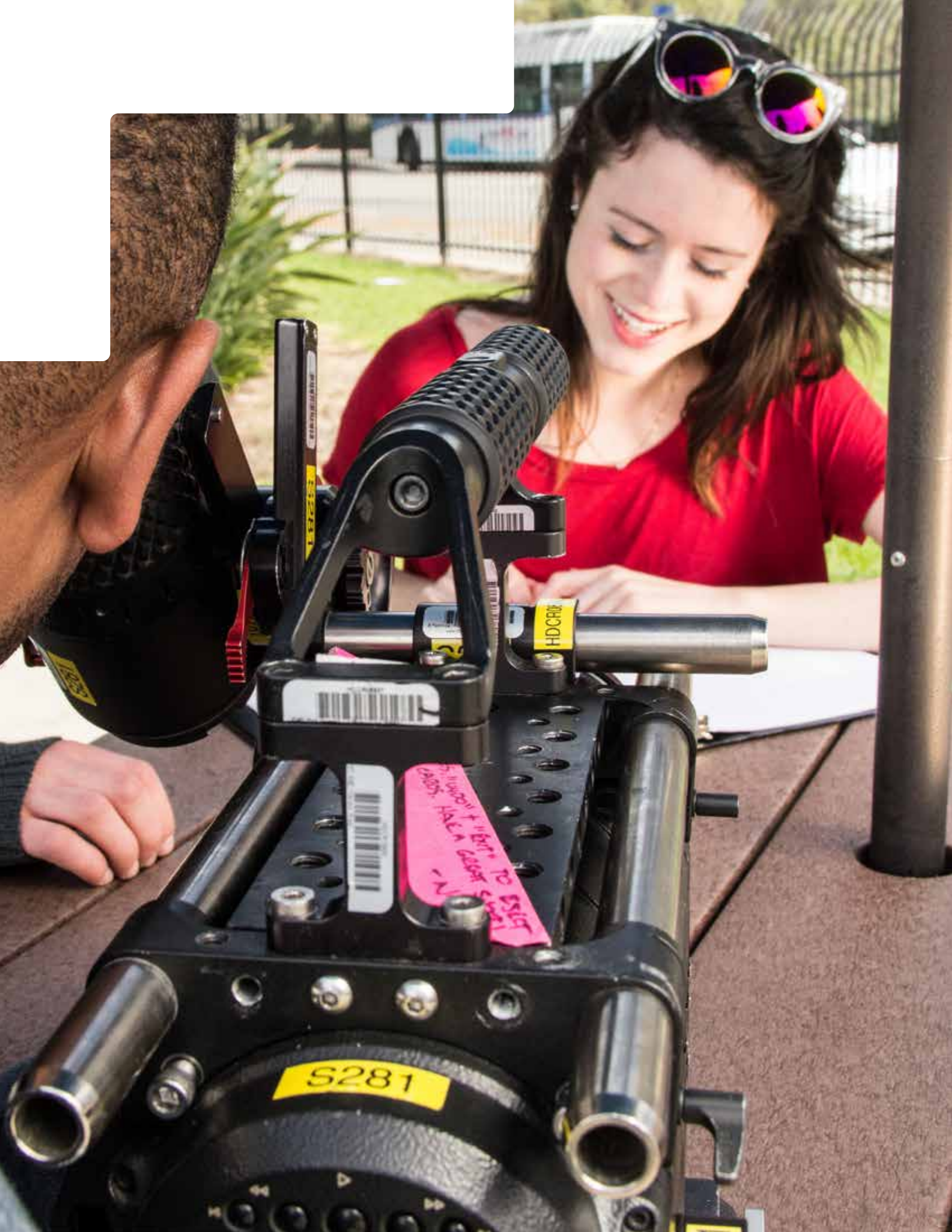
Master a command of the various team functions and roles in film, television and commercial production with professional best practices.



YOU GET TO CONTRIBUTE SO SIGNIFICANTLY IN THE EDITING ROOM BECAUSE YOU SHAPE THE MOVIE AND THE PERFORMANCES.

—THELMA SCHOONMAKER





BA ENTREPRENEURSHIP [CASTING + TALENT MANAGEMENT]

The Bachelor of Arts in Entrepreneurship is an intensive four-year program that combines core entrepreneurship training with exclusive business and general education courses to offer an innovative curriculum designed by industry experts, education leaders and entertainment entrepreneurs. All students of this program take comprehensive sequences in Entrepreneurship, Business Law, Finance, Intellectual Property, Advertising, Promotion, Marketing, Management and other concentration-specific courses.

In addition to programmed course projects, all students of Studio School's BA in Entrepreneurship will have opportunities to work on professional projects with film and television production companies, digital/web studios, music publishers, guilds, casting agencies, talent agencies, and sports organizations.

As Studio School is committed to training students from all our programs to operate as self-sufficient artists, the entrepreneurial mindset is a quality that defines our community. This way of thinking empowers our students to create original content and grow audiences through digital distribution.

In the Casting + Talent Management Concentration, students follow a course sequence that specifically covers casting for film, television, and digital media; talent management and promotion; contracts, unions, and intellectual property; casting for theater & musical theater; and the art of negotiation. In the final semester of the program, students will participate in an industry symposium with casting directors, agents, and managers.

PROJECTS

All degree candidates who complete the Bachelor of Arts in Entrepreneurship program will have the opportunity to produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

❏ BUSINESS PLANS

❏ MARKETING STRATEGIES

❏ ELEVATOR PITCHES

❏ CASE STUDIES

❏ COLLABORATIVE DIGITAL CONTENT

❏ INVESTOR'S DECKS

❏ STRATEGIC PLANS

BA ENTREPRENEURSHIP [CASTING + TALENT MANAGEMENT] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Computer Proficiency Lab.....	0
The Studio School First Year Experience.....	1
English Comp.....	3
Collaboration Lab I: Integrated Production Workshop.....	2
Stories, Mediums + Genres.....	2
Story Lab.....	1
Business + Entertainment Law.....	3
Digital Marketing + Social Media.....	3
Collaboration Lab II: Branding Digital Platforms.....	1

Total 16

SEMESTER TWO

Innovation and the Entrepreneur.....	3
American Cinema.....	3
Intro to Producing Film.....	3
Producing Digital Media.....	3
Independent Feature Film Finance, Festivals + Distribution.....	3

Total 15

✓ YEAR TWO

SEMESTER THREE

Anthropology.....	3
Intellectual Property in Media.....	3
Digital Entrepreneurship.....	3
Principles of Accounting.....	3
Film Aesthetics.....	3

Total 15

SEMESTER FOUR

Oral Communications.....	3
Information Systems + Technology.....	3
Entertainment Contracts + Negotiations.....	3
Global Entrepreneurship + Markets.....	3
Marketing + Research Methods.....	3

Total 15

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STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Introduction to Statistical Analysis	3
Producing Low Budget Films.....	3
Organizational Behavior + Leadership.....	3
Idea To Execution: The Business Plan	3
Angels, Venture Capital + Crowdfunding.....	3
Collaboration Lab III: Program Driven Collaborations	1
Total 16	

SEMESTER SIX

Physics.....	3
Micro + Macro Economics	3
Sustainability and the Environment	3
Casting For Film, Television + Digital Media	3
Talent Management + Promotion.....	3
Incubator Lab	1
Total 16	

✓ **YEAR FOUR**

SEMESTER SEVEN

Social Entrepreneurship + Ethics.....	3
Psychology.....	3
The Art of Negotiation	3
Casting for Theatre + Musical Theatre	3
Incubator Lab.....	1
Internship.....	1
Collaboration Lab IV: Web Series Development.....	1
Total 15	

SEMESTER EIGHT

Philosophy	3
Contracts, Unions + Intellectual Property	3
Industry Symposium:	
Casting Directors, Agents + Managers	3
Entrepreneurs on Entrepreneurship.....	3
Incubator Lab	1
Internship	1
Collaboration Lab V: Industry Portfolio.....	1
Total 15	

123 TOTAL PROGRAM HOURS



CAREERS

A degree in Entrepreneurship with a concentration in Casting and Talent Management prepares you to make the most of a paradigm shift within the industry. With the rise of social media, the entertainment industry is more personality-driven than ever. Major celebrities can emerge from anywhere, creating new audiences and new opportunities for Casting and Talent Management professionals to discover talent, guide personal branding strategy and shape creative content. This degree is a path to a career as an Entertainment Entrepreneur, Talent Agent, Casting Director, Public Relations Representative or Personal Manager.

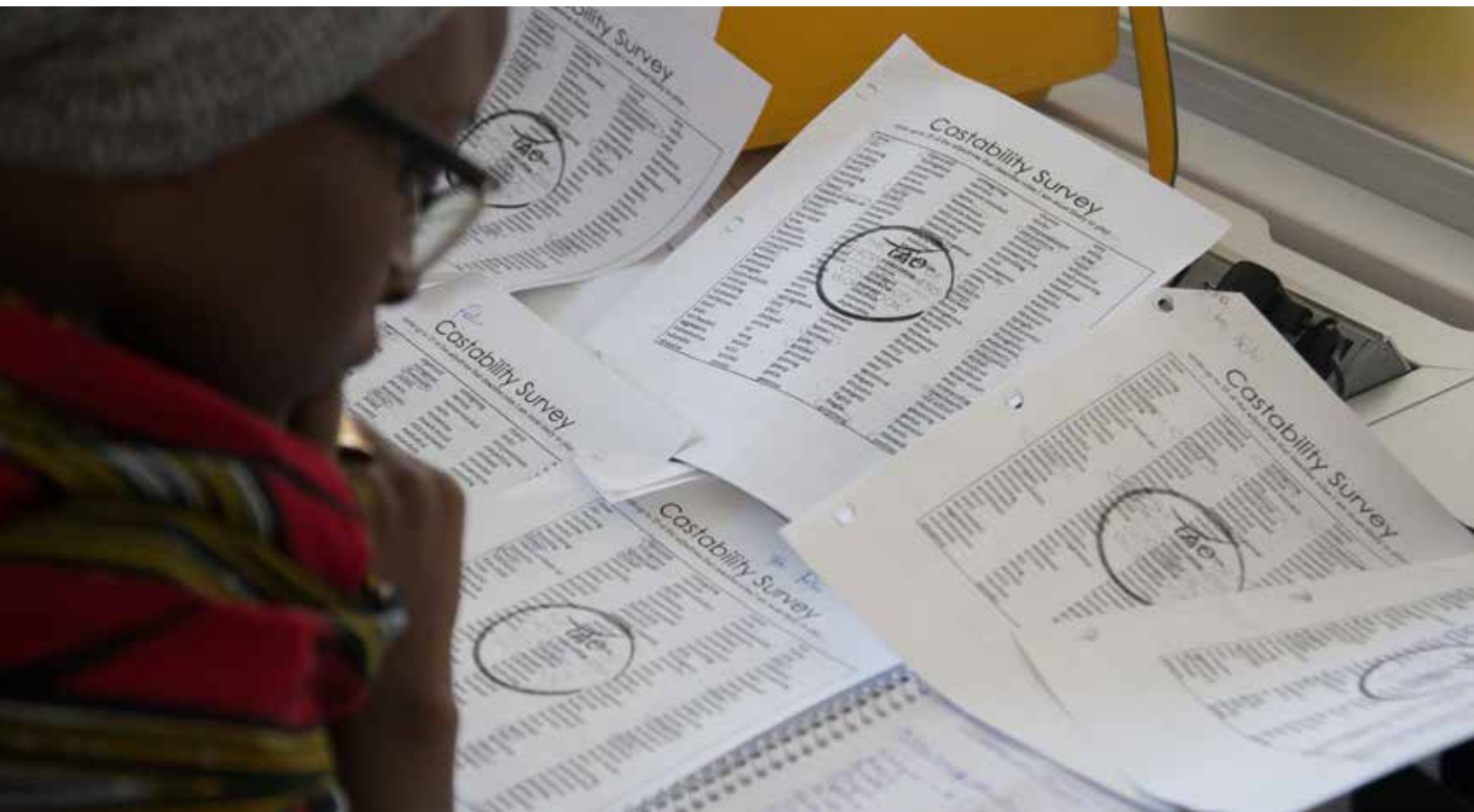
STUDENTS WHO COMPLETE THIS PROGRAM...

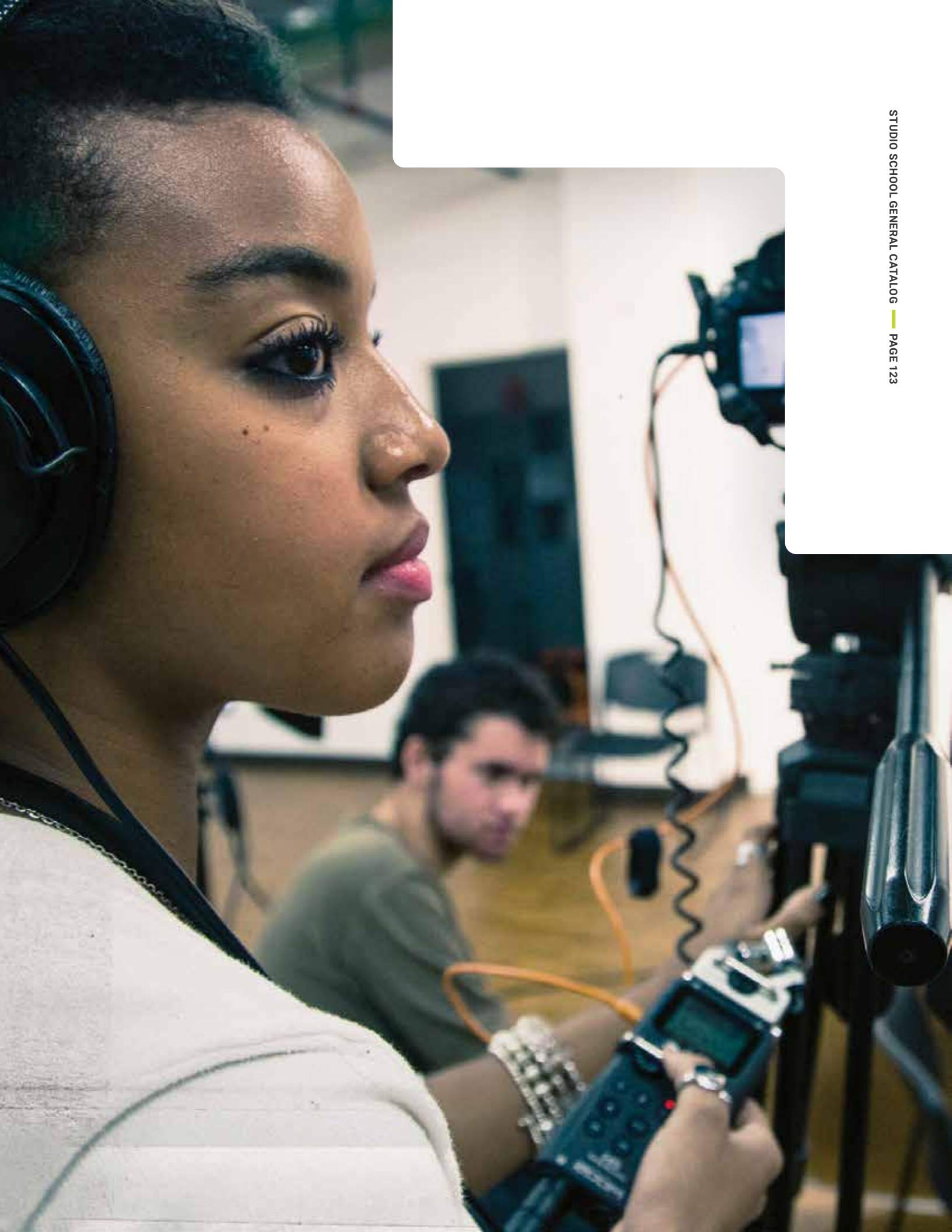
Are powerfully prepared to pursue a professional career in film, television and digital media as an entrepreneur with artistic sensitivity, creativity, and integrity.

Demonstrate a comprehensive understanding of creative collaboration, marketing savvy and entrepreneurial vision with a creative portfolio of original digital content and business plans.

Gain a working knowledge of the growing number of fields impacting entrepreneurs today including business, law, accounting, marketing, finance, project management and social media.

Explore a deeper study in the field of Casting and Talent Management targeting the dynamic changes affecting the industry and the opportunities this creates for artists and entrepreneurs with the ability to collaborate and innovate.







BA ENTREPRENEURSHIP [MUSIC BUSINESS]

The Bachelor of Arts in Entrepreneurship is an intensive four-year program that combines core entrepreneurship training with exclusive business and general education courses to offer an innovative curriculum designed by industry experts, education leaders and entertainment entrepreneurs. All students of this program take comprehensive sequences in Entrepreneurship, Business Law, Finance, Intellectual Property, Advertising, Promotion, Marketing, Management and other concentration-specific courses.

In addition to programmed course projects, all students of Studio School's BA in Entrepreneurship will have opportunities to work on professional projects with film and television production companies, digital/web studios, music publishers, guilds, casting agencies, talent agencies, and sports organizations.

As Studio School is committed to training students from all our programs to operate as self-sufficient artists, the entrepreneurial mindset is a quality that defines our community, which empowers students to create original content and grow audiences through digital distribution.

In the Music Business concentration, students follow a course sequence that specifically covers music publishing, distribution, music law, contracts and courses that dive deeper into the areas of technology, music supervision and musician management. This concentration will prepare graduates to work within the myriad of licensing agreements and performance rights issues that face the music industry today.

PROJECTS

All degree candidates who complete the Bachelor of Arts in Entrepreneurship program will have the opportunity to produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

- ❏ BUSINESS PLANS**
- ❏ MARKETING STRATEGIES**
- ❏ ELEVATOR PITCHES**
- ❏ CASE STUDIES**
- ❏ COLLABORATIVE DIGITAL CONTENT**
- ❏ INVESTOR'S DECKS**
- ❏ STRATEGIC PLANS**

BA ENTREPRENEURSHIP [MUSIC BUSINESS] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Computer Proficiency Lab.....	0
The Studio School First Year Experience.....	1
English Composition.....	3
Collaboration Lab I: Integrated Production Workshop....	2
Stories, Mediums + Genres.....	2
Story Lab.....	1
Business + Entertainment Law.....	3
Digital Marketing + Social Media.....	3
Collaboration Lab II: Branding Digital Platforms.....	1

Total 16

SEMESTER TWO

Innovation and the Entrepreneur.....	3
American Cinema.....	3
Intro to Producing Film.....	3
Producing Digital Media.....	3
Independent Feature Film Finance, Festivals + Distribution.....	3

Total 15

✓ YEAR TWO

SEMESTER THREE

Anthropology.....	3
Intellectual Property in Media.....	3
Digital Entrepreneurship.....	3
Principles of Accounting.....	3
Film Aesthetics.....	3

Total 15

SEMESTER FOUR

Oral Communications.....	3
Information Systems + Technology.....	3
Entertainment Contracts + Negotiations.....	3
Global Entrepreneurship + Markets.....	3
Marketing + Research Methods.....	3

Total 15

PLEASE NOTE THIS SCHEDULE IS SUBJECT TO CHANGE. DESCRIPTIONS FOR ALL COURSES ARE AVAILABLE IN THE BACK SECTION OF THIS CATALOG.

STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Introduction to Statistical Analysis	3
Producing Low Budget Films.....	3
Organizational Behavior + Leadership	3
Idea To Execution: The Business Plan	3
Angels, Venture Capital + Crowdfunding.....	3
Collaboration Lab III: Program Driven Collaborations	1
Total	16

SEMESTER SIX

Physics.....	3
Micro + Macro Economics	3
Sustainability and the Environment.....	3
Music Law, Contracts + Negotiation.....	3
Musician Management.....	3
Incubator Lab.....	1
Total	16

✓ **YEAR FOUR**

SEMESTER SEVEN

Social Entrepreneurship + Ethics.....	3
Psychology.....	3
Music Publishing + Distribution.....	3
Music Aesthetics	3
Incubator Lab.....	1
Internship.....	1
Collaboration Lab IV: Web Series Development.....	1
Total	15

SEMESTER EIGHT

Philosophy	3
Music Supervision.....	3
Producing Tours + Live Events.....	3
Entrepreneurs on Entrepreneurship.....	3
Incubator Lab.....	1
Internship	1
Collaboration Lab V: Industry Portfolio.....	1
Total	15

123 TOTAL PROGRAM HOURS



CAREERS

The music industry is experiencing dynamic change because of digital technology and emerging release platforms. A degree in Entrepreneurship with a concentration in Music Business will give you a holistic understanding of today's music industry and the dynamic industries it interacts with including Film, Television, On-line Media and Interactive Gaming. This degree is a path to careers as an Entertainment Entrepreneur, Record Producer, Music Industry Executive, Tour Manager, Venue Programmer or Artist Representative.

STUDENTS WHO COMPLETE THIS PROGRAM...

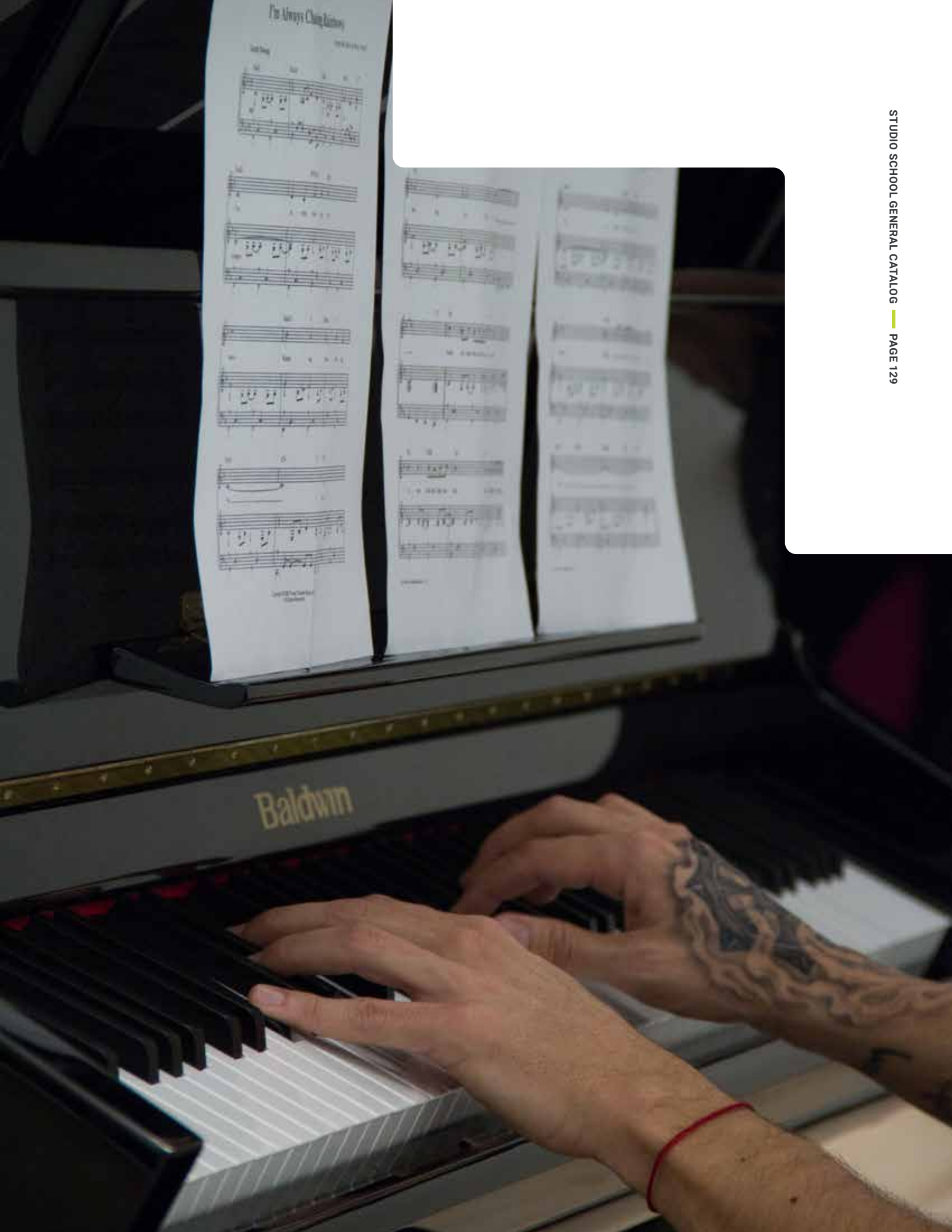
Are powerfully prepared to pursue a professional career in film, television and digital media as an entrepreneur with artistic sensitivity, creativity, and integrity.

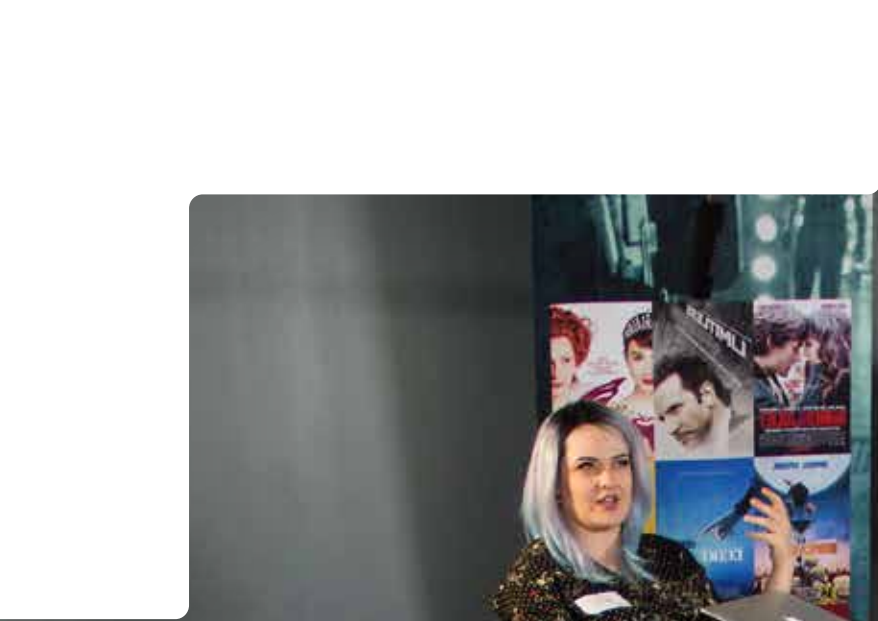
Demonstrate a comprehensive understanding of creative collaboration, marketing savvy and entrepreneurial vision with a creative portfolio of original digital content and business plans.

Gain a working knowledge of the growing number of fields impacting entrepreneurs today including business, law, accounting, marketing, finance, project management and social media.

Explore a deeper study in the field of Music Business targeting the dynamic changes affecting this industry and the opportunities being created for artists and entrepreneurs with the ability to collaborate and innovate.







BA ENTREPRENEURSHIP [ENTERTAINMENT MEDIA]

The Bachelor of Arts in Entrepreneurship is an intensive four-year program that combines core entrepreneurship training with exclusive business and general education courses to offer an innovative curriculum designed by industry experts, education leaders and entertainment entrepreneurs. All students of this program take comprehensive sequences in Entrepreneurship, Business Law, Finance, Intellectual Property, Advertising, Promotion, Marketing, Management and other concentration-specific courses.

In addition to programmed course projects, all students of Studio School's BA in Entrepreneurship will have opportunities to work on professional projects with film and television production companies, digital/web studios, music publishers, guilds, casting agencies, talent agencies, and sports organizations.

As Studio School is committed to training students from all our programs to operate as self-sufficient artists, the entrepreneurial mindset is a quality that defines our community, which empowers students to create original content and grow audiences through digital distribution.

In the Entertainment Media concentration, students will take a focused sequence of courses that address the changing landscape of film, TV and digital media. They will cover topics ranging from creative material acquisition and development to marketing and distribution of finished products. Students of this track will study the financial structures of the entertainment business as well as "pitch" strategies for striking deals and selling ideas.

PROJECTS

All degree candidates who complete the Bachelor of Arts in Entrepreneurship program will have the opportunity to produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

❏ BUSINESS PLANS

❏ MARKETING STRATEGIES

❏ ELEVATOR PITCHES

❏ CASE STUDIES

❏ COLLABORATIVE DIGITAL CONTENT

❏ INVESTOR'S DECKS

❏ STRATEGIC PLANS

BA ENTREPRENEURSHIP [ENTERTAINMENT MEDIA] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Computer Proficiency Lab.....	0
The Studio School First Year Experience.....	1
English Composition.....	3
Collaboration Lab I: Integrated Production Workshop.....	2
Stories, Mediums + Genres.....	2
Story Lab.....	1
Business + Entertainment Law.....	3
Digital Marketing + Social Media.....	3
Collaboration Lab II: Branding Digital Platforms.....	1

Total 16

SEMESTER TWO

Innovation and the Entrepreneur.....	3
American Cinema.....	3
Intro to Producing Film.....	3
Producing Digital Media.....	3
Producer's Perspective.....	3

Total 15

✓ YEAR TWO

SEMESTER THREE

Anthropology.....	3
Intellectual Property in Media.....	3
Digital Entrepreneurship.....	3
Principles of Accounting.....	3
Film Aesthetics.....	3

Total 15

SEMESTER FOUR

Oral Communications.....	3
Information Systems + Technology.....	3
Entertainment Contracts + Negotiations.....	3
Global Entrepreneurship + Markets.....	3
Marketing + Research Methods.....	3

Total 15

PLEASE NOTE THIS SCHEDULE IS SUBJECT TO CHANGE. DESCRIPTIONS FOR ALL COURSES ARE AVAILABLE IN THE BACK SECTION OF THIS CATALOG.

STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Introduction to Statistical Analysis	3
Producing Low Budget Films.....	3
Organizational Behavior + Leadership.....	3
Idea To Execution: The Business Plan	3
Angels, Venture Capital + Crowdfunding.....	3
Collaboration Lab III: Program Driven Collaborations	1
Total	16

SEMESTER SIX

Physics.....	3
Micro + Macro Economics	3
Sustainability and the Environment	3
Entertainment Agency + Management.....	3
Literary Acquisition + Development	3
Incubator Lab	1
Total	16

✓ **YEAR FOUR**

SEMESTER SEVEN

Social Entrepreneurship + Ethics.....	3
Psychology.....	3
Entertainment Marketing + Distribution	3
Analytics + Tracking	3
Incubator Lab.....	1
Internship.....	1
Collaboration Lab IV: Web Series Development.....	1
Total	15

SEMESTER EIGHT

Philosophy	3
Pitch Strategies for Film, TV + Digital Media	3
Entertainment Finance	3
Entrepreneurs on Entrepreneurship.....	3
Incubator Lab	1
Internship	1
Collaboration Lab V: Industry Portfolio.....	1
Total	15

123 TOTAL PROGRAM HOURS



CAREERS

The Entertainment Media field is experiencing dynamic changes because of the influence of shifting audience demographics, release platforms and digital production modalities. Periods of dramatic change create unique opportunities for the entrepreneurs and innovators who are prepared to adapt and lead. This degree is a path to careers as an Entertainment Entrepreneur, Film and Television Producer, Online Content Creator, Development Executive or Media Strategist.

STUDENTS WHO COMPLETE THIS PROGRAM...

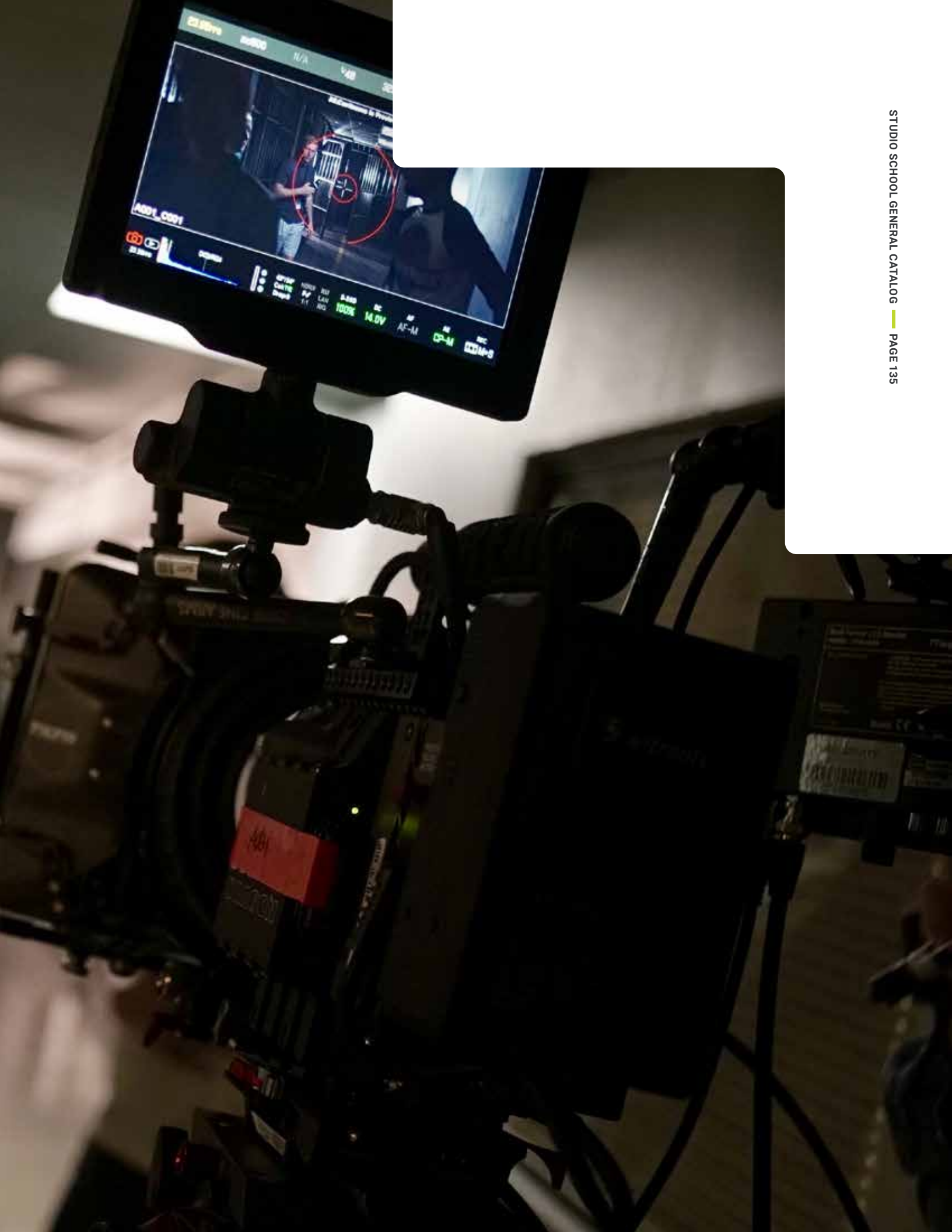
Are powerfully prepared to pursue a professional career in film, television and digital media as an entrepreneur with artistic sensitivity, creativity, and integrity.

Demonstrate a comprehensive understanding of creative collaboration, marketing savvy and entrepreneurial vision with a creative portfolio of original digital content and business plans.

Gain a working knowledge of the growing number of fields impacting entrepreneurs today including business, law, accounting, marketing, finance, project management and social media.

Explore a deeper study in the field of Entertainment Media targeting the dynamic changes affecting this industry and the opportunities this creates for artists and entrepreneurs with the ability to collaborate and innovate.







BA ENTREPRENEURSHIP [SPORTS MEDIA + MARKETING]

The Bachelor of Arts in Entrepreneurship is an intensive four-year program that combines core entrepreneurship training with exclusive business and general education courses to offer an innovative curriculum designed by industry experts, education leaders and entertainment entrepreneurs. All students of this program take comprehensive sequences in Entrepreneurship, Business Law, Finance, Intellectual Property, Advertising, Promotion, Marketing, Management and other concentration-specific courses.

In addition to programmed course projects, all students of Studio School's BA in Entrepreneurship will have opportunities to work on professional projects with film and television production companies, digital/web studios, music publishers, guilds, casting agencies, talent agencies, and sports organizations.

As Studio School is committed to training students from all our programs to operate as self-sufficient artists, the entrepreneurial mindset is a quality that defines our community, which empowers students to create original content and grow audiences through digital distribution.

The professional sports industry plays an increasingly important part of the global entertainment landscape. Our Sports Media + Marketing concentration offers students the opportunity to focus specifically on the issues most pertinent to managing careers in professional sports. Topics covered include sports media, sports marketing, sports law, sponsorship, licensing, producing events, managing in-venue experiences and team operations.

PROJECTS

All degree candidates who complete the Bachelor of Arts in Entrepreneurship program will have the opportunity to produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

📄 **BUSINESS PLANS**

📄 **MARKETING STRATEGIES**

📄 **ELEVATOR PITCHES**

📄 **CASE STUDIES**

📄 **COLLABORATIVE DIGITAL CONTENT**

📄 **INVESTOR'S DECKS**

📄 **STRATEGIC PLANS**

BA ENTREPRENEURSHIP [SPORTS MEDIA + MARKETING] BY SEMESTER

✓ YEAR ONE

SEMESTER ONE

Computer Proficiency Lab.....	0
The Studio School First Year Experience.....	1
English Composition.....	3
Collaboration Lab I: Integrated Production Workshop.....	2
Stories, Mediums + Genres.....	2
Story Lab.....	1
Business + Entertainment Law.....	3
Digital Marketing + Social Media.....	3
Collaboration Lab II: Branding Digital Platforms.....	1

Total 16

SEMESTER TWO

Innovation and the Entrepreneur.....	3
American Cinema.....	3
Intro to Producing Film.....	3
Producing Digital Media.....	3
Independent Feature Film Finance, Festivals + Distribution.....	3

Total 15

✓ YEAR TWO

SEMESTER THREE

Anthropology.....	3
Intellectual Property in Media.....	3
Digital Entrepreneurship.....	3
Principles of Accounting.....	3
Film Aesthetics.....	3

Total 15

SEMESTER FOUR

Oral Communications.....	3
Information Systems + Technology.....	3
Entertainment Contracts + Negotiations.....	3
Global Entrepreneurship + Markets.....	3
Marketing + Research Methods.....	3

Total 15

PLEASE NOTE THIS SCHEDULE IS SUBJECT TO CHANGE. DESCRIPTIONS FOR ALL COURSES ARE AVAILABLE IN THE BACK SECTION OF THIS CATALOG.

STUDENTS ARE ENCOURAGED TO TAKE ONE ELECTIVE PER SEMESTER AS SCHEDULE PERMITS

✓ **YEAR THREE**

SEMESTER FIVE

Introduction to Statistical Analysis	3
Producing Low Budget Films.....	3
Organizational Behavior + Leadership.....	3
Idea To Execution: The Business Plan	3
Angels, Venture Capital + Crowdfunding.....	3
Collaboration Lab III: Program Driven Collaborations	1
Total	16

SEMESTER SIX

Physics.....	3
Micro + Macro Economics	3
Sustainability and the Environment.....	3
Sports Marketing.....	3
Sports Media	3
Incubator Lab	1
Total	16

✓ **YEAR FOUR**

SEMESTER SEVEN

Social Entrepreneurship + Ethics.....	3
Psychology.....	3
Athlete Management + Team Operations	3
Sports Law + Contracts.....	3
Incubator Lab.....	1
Internship.....	1
Collaboration Lab IV: Web Series Development.....	1
Total	15

SEMESTER EIGHT

Philosophy	3
Producing Sports Events	3
Sports Sponsorship + Licensing.....	3
Entrepreneurs on Entrepreneurship.....	3
Incubator Lab	1
Internship	1
Collaboration Lab V: Industry Portfolio.....	1
Total	15

123 TOTAL PROGRAM HOURS



CAREERS

Today's Sports Media and Marketing professionals face the same challenges and opportunities as other media professionals and entrepreneurs - only more intensely. Sports media and branding is now dynamically engaged with the film, television, online and interactive game spaces. A working knowledge of all these fields is necessary to navigate during this period of dynamic change. This degree is a path to careers as an Entertainment Entrepreneur, Sports Agent, Franchise Executive, Marketing Strategist, Athlete Representative or Sports Venue Manager.

STUDENTS WHO COMPLETE THIS PROGRAM...

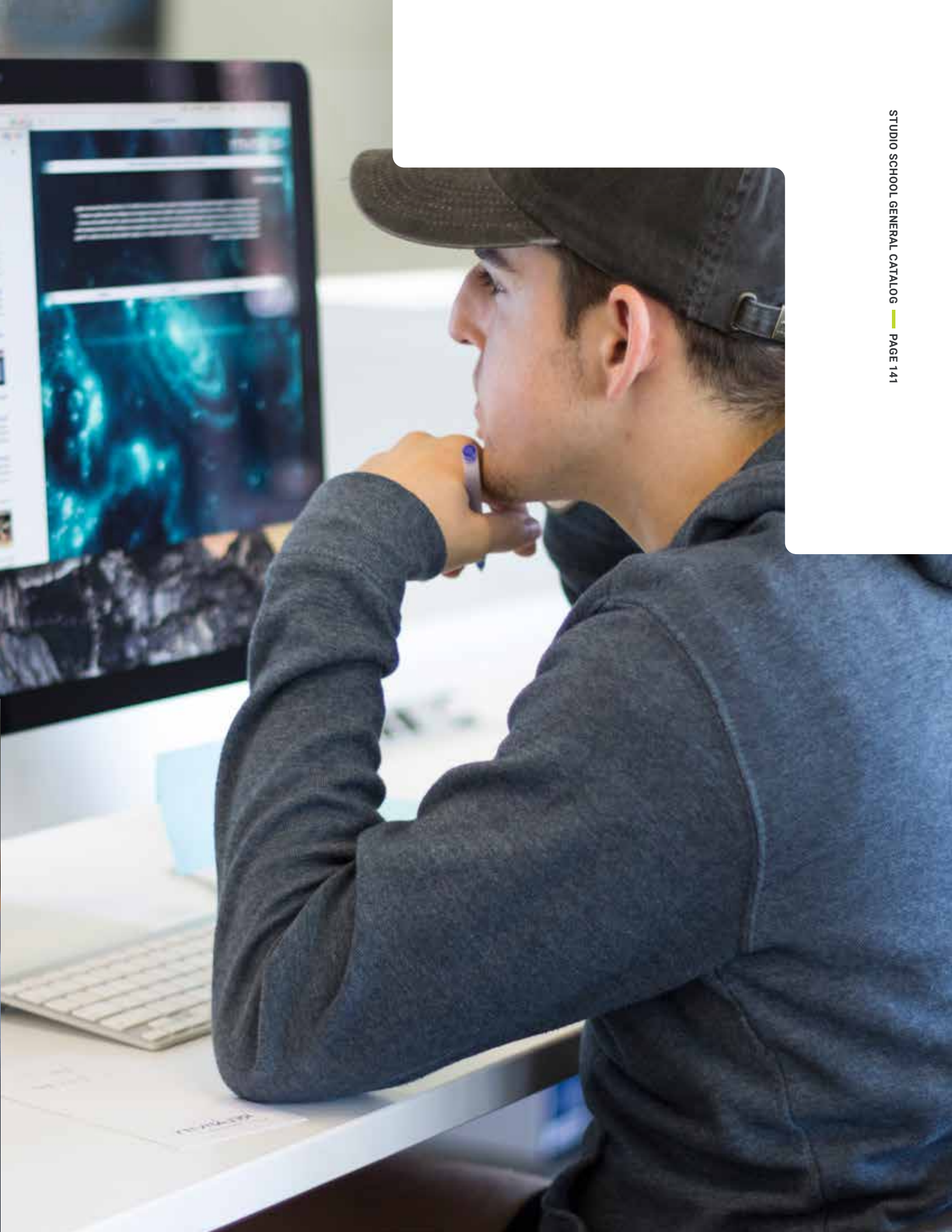
Are powerfully prepared to pursue a professional career in film, television and digital media as an entrepreneur with artistic sensitivity, creativity, and integrity.

Demonstrate a comprehensive understanding of creative collaboration, marketing savvy and entrepreneurial vision with a creative portfolio of original digital content and business plans.

Gain a working knowledge of the growing number of fields impacting entrepreneurs today including business, law, accounting, marketing, finance, project management and social media.

Explore a deeper study in the field of Sports Media and Marketing targeting the dynamic changes affecting this industry and the opportunities this creates for athletes, executives and entrepreneurs with the ability to collaborate and innovate.







POST-BACC CERTIFICATE, ENTREPRENEURSHIP

The purpose of the Entrepreneurship Post-Baccalaureate program is to assist mature students who have already completed an undergraduate degree receive industry-specific training. These skills will be taught on a studio lot, using state of the art equipment, working with active industry professionals in a unique collaborative, entrepreneurial culture that will prepare them to create the opportunities they need to succeed in today's dynamically changing workplace.

Our students will take a focused sequence of courses that address the changing landscape of film, TV and digital media. They will cover topics ranging from creative material acquisition and development to marketing and distribution of finished product. Students will study the financial structures of the entertainment business as well as "pitch" strategies for striking deals and selling ideas. They will be supported in finding internships in the market segments they wish to pursue and will develop innovative new ventures under the guidance of industry experts in our Incubator Lab.

STUDENTS WHO COMPLETE THIS PROGRAM...

Are powerfully prepared to pursue a professional career in film, television and digital media as an entrepreneur with artistic sensitivity, creativity, and integrity.

Demonstrate a comprehensive understanding of creative collaboration, marketing savvy and entrepreneurial vision with a creative portfolio of original digital content and business plans.

Gain a working knowledge of the growing number of fields impacting entrepreneurs today including business, law, accounting, marketing, finance, project management and social media.

Explore a deeper study in the field of Sports Media and Marketing targeting the dynamic changes affecting this industry and the opportunities this creates for athletes, executives and entrepreneurs with the ability to collaborate and innovate.

POST-BACC CERTIFICATE, ENTREPRENEURSHIP BY SEMESTER

SEMESTER ONE [SPRING]

Entertainment Business Law	3
Intellectual Property in Media	3
Digital Marketing + Social Media	3
Strategic Planning	3
[Elective]	3

Total 15

SEMESTER TWO [SUMMER]

Media Accounting,	
Budgeting + Scheduling	3
Collaboration Lab 1:	
Entrepreneur Expo	3
Production Contracts + Negotiation ...	3
Entrepreneurial Branding	3
[Elective]	3

Total 15

SEMESTER THREE [FALL]

Film Financing:	
Independent + Mainstream	3
Creative Content	
Acquisition + Distribution	3
Entertainment Project Management ...	3
Innovation & The Entrepreneur	3
[Elective]	3

Total 12

PROJECTS

All degree candidates who complete the Post-Bacc Certificate in Entrepreneurship will have the opportunity to produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

- ❏ BUSINESS PLANS**
- ❏ COLLABORATIVE DIGITAL CONTENT**
- ❏ MARKETING STRATEGIES**
- ❏ INVESTOR’S DECKS**
- ❏ ELEVATOR PITCHES**
- ❏ STRATEGIC PLANS**
- ❏ CASE STUDIES**

CAREERS

The Entertainment Media field is undergoing dynamic change because of the influence of shifting audience demographics, release platforms and digital production modalities. Periods of dramatic change create dynamic opportunities for the entrepreneurs and innovators who are prepared to adapt and to lead. This certificate is a path to careers as an Entertainment Entrepreneur, Film and Television Producer, Online Content Creator, Development Executive or Media Strategist.





POST-BACC CERTIFICATE, FILM + DIGITAL CONTENT

The purpose of the Film + Digital Content Post-Baccalaureate program is to assist students who have already completed an undergraduate degree receive industry-specific training. These skills will be taught on a studio lot, using state of the art equipment, working with active industry professionals in a unique collaborative, entrepreneurial culture that will prepare them to create the opportunities they need to succeed in today's dynamically changing workplace.

Our students receive an immersive introduction to all facets of the creative process from initial idea through production and post including courses in Producing, Directing, Screenwriting, Editing and Cinematography. Faculty is comprised of industry professionals and leaders who are passionate about craft, discipline, professionalism and artistic excellence. In contrast to other programs, our students work with advanced production packages from the beginning to master the medium, learn industry standard best practices and create a polished portfolio of creative work to serve as a powerful introduction to the industry upon completion of the program.

STUDENTS WHO COMPLETE THIS PROGRAM...

Are powerfully prepared pursue a professional career in film, television and digital media production as an entrepreneur with artistic sensitivity, creativity, and integrity.

Demonstrate a comprehensive understanding of visual storytelling, structure, technology and professional film production skills with a creative portfolio of original digital content.

Master the command of the various team functions and roles in film, television and commercial production with professional best practices.

Explore a deeper study in Directing that includes style, aesthetics, working with actors, set etiquette, script development and project management skills.

POST-BACC CERTIFICATE, FILM + DIGITAL CONTENT BY SEMESTER

SEMESTER ONE [SPRING]

Film Craft Foundation.....	3
Dramatic Storytelling.....	3
Aesthetics of Cinema.....	3
Collaboration Lab 1: Branding Digital Platforms.....	1
[Elective].....	3

Total 13

SEMESTER TWO [SUMMER]

Cinematographer’s Vision	3
American Cinema.....	3
Feature Screenwriting.....	3
Acting For Directors	2
[Elective].....	3

Total 14

SEMESTER THREE [FALL]

Editor’s Expression.....	3
Producer’s Initiative	3
Directing: Capstone Project.....	3
Innovation & The Entrepreneur.....	3
[Elective].....	3

Total 15

PROJECTS

All degree candidates who complete the Post-Bacc Certificate in Entrepreneurship will have the opportunity to produce a series of original projects designed to build a creative digital portfolio of professionally produced content including:

📺 **SILENT NARRATIVE SHORT FILM**

📺 **CINEMATOGRAPHY REEL**

📺 **FIVE MINUTE SYNC SOUND FILM**

📺 **DOCUMENTARY SHORT FEATURE**

📺 **1 FEATURE LENGTH SCREENPLAY**

📺 **ADVANCED DIRECTING
CAPSTONE PROJECT**

CAREERS

You can do more with a Post-Bacc in Film + Digital Content than just direct Movies, TV Shows, and Commercials. You could also choose camera angles and actions as a Cinematographer. Decide the look of every background and set piece as an Art Director. Arrange scenes to tell stories in the most dramatic way as an Editor. Or heighten the cinematic experience with audio effects as a Sound Designer. It’s a path to all these incredible careers, as well as Creative Director, Digital Content Director, Broadcast/News director, and more. Make the most of your unique creative vision with a The Post-Bacc certificate in Film + Digital Content.



ACADEMICS

ACADEMIC APPEAL

A student may appeal an academic decision. See the student handbook for the Academic Appeal Policy and Procedure.

ACADEMIC PROBATION

If a student's semester grade point average falls below the requirement for satisfactory progress, that student will be placed on academic probation for the next semester. Should a student fail to attain a 2.0 or higher at the end of that semester, they will be considered in unsatisfactory progress.

ACCREDITATION

Studio School is accredited as a branch campus of Hussian College located at 111 S. Independence Mall East, Suite 300, Philadelphia, PA 19106, by the **ACCREDITING COMMISSION OF CAREER SCHOOLS & COLLEGES**. ACCSC can be reached by writing to ACCSC, 2101 Wilson Boulevard, Suite 302, Arlington, Virginia 22201, or by telephone at 703.237.4212.

ATTENDANCE + LATENESS

All students must attend every class. Absences will negatively affect grades and academic progress.

All students are expected to arrive for class on time. Any students arriving after roll call but prior to twenty (20) minutes after the scheduled start of class will be considered tardy. Three (3) instances of tardy in the same class equates to one unexcused absence.*

Any student arriving later than 20 minutes after the scheduled start of class will be considered absent for that class.*

An absence is defined as one missed class. An absence does not refer to a day of classes missed, but rather each class missed in an absence. If you leave class early, it is

at the discretion of your instructor to mark you "absent."

Three (3) tardies = one (1) absence*

Three (3) unexcused absences will result in a drop of one letter from your final grade.*

Four (4) unexcused absences will result in failure for the course.*

*PLEASE NOTE: These are the minimum standards for all Studio School courses. Certain programs/ courses may have more stringent policies. Please confirm with your instructor.

ABSENCE PROTOCOL

If you know you will be missing class(es) on any given day, contact the school registrar or your faculty member at least one hour prior to the start of class .

In the event of an extenuating circumstance, a student may request an excused absence. An excused absence is one for which the student presents supporting documentation and receives written permission from the Dean of Academic Affairs and the student's Program Director no fewer than 24 hours in advance of the scheduled class start time in the case of a foreseeable circumstance or as soon as possible in the case of any unforeseeable circumstance.

Circumstances for which excused absences may be considered include observance of religious holiday, illness, wedding, funeral, jury duty, legal matter or professional opportunity. Absences for professional opportunity (important audition, educationally or professionally significant work on set, career-advancing conference or festival) will be granted at the discretion of the Dean of Academic Affairs and the student's Program Director and will only be considered for students

in good standing who can demonstrate that their absence will not adversely impact their academic progress and that the professional opportunity will be of extraordinary benefit to their overall artistic and/or career development.

If a student is granted an excused absence, the student may miss class without above-referenced penalty but will be in all cases responsible for the material covered during class. To demonstrate attainment of class material, a student may be required to complete additional or alternate assignments at the request of the Instructor.

Class Observation Attendance Policy

Students are invited to observe classes when they do not believe they are physically able to participate. All students who observe will be marked present but only students with a note from a healthcare provider regarding their inability to participate in physical activity will receive a positive participation grade for that class period. This note should be presented to their instructor at the start of class or as soon as possible. Students excused from physical activity will be able to earn a positive participation grade through an alternate assignment to be assigned at the instructor's discretion and completed during the class period. Students not excused from physical participation will receive a participation grade of "0" regardless of completion of any alternate participation assignment. The intent of this policy is to underline the importance of class participation as medically appropriate for all students.

CAMPUS HOURS + CLASS LOCATIONS

The Studio School campus facilities and labs are open to students Monday through Friday from 8:00 am to 9:00 pm with evening and weekend hours by appointment. The Administration Office is open Monday through Friday for all student services from 9am until 6pm excluding

holidays, school breaks and special events. All classes are held on campus at Los Angeles Center Studios located at 1201 W 5th Street, Los Angeles, CA 90017.

CLASS SIZE

Studio School seeks to maintain a nurturing community. Class size for many craft and production classes is limited to 14 students. This allows our faculty to have substantial quality time with every student. Lecture classes, general education courses, dance studio classes or Collaboration Labs may be larger but only when this is consistent with the learning goals for that course.

CLASS STANDING

Your class standing—also referred to as academic level—is determined by the number of credits completed.

Freshman	0 – 29 credits
Sophomore	30 – 59 credits
Junior	60 – 89 credits
Senior	90 – 120 credits

CODE OF CONDUCT

While on campus at LA Center Studios, it is vital that students demonstrate professionalism and maintain appropriate conduct at all times. Students must adhere to the STUDENT CODE OF CONDUCT in the STUDENT HANDBOOK and all policies and procedures applicable to Studio School and LA Center Studios. Students are strictly prohibited from interrupting any working professional or physical set environment at LACS—including celebrities who may be on location. These individuals are professionals in their working environment, which is purposefully designed for their security and safety from harassment.

ACADEMICS

COURSE REPETITIONS

Should a student repeat a course to earn a higher grade, that grade will replace the lower original grade for their permanent transcript record and GPA calculations. The current tuition in place at the time shall be charged for the repeated course. Certain courses may be taken multiple times for credit. See course listings for details.

CREDIT DESIGNATION

The ratio of clock hours to credit hours for Lecture Classes is one credit hour for each fifteen hours of clock hours plus thirty hours of outside preparation; and for Lab/Studio Classes, one credit hour for each thirty clock hours of laboratory work plus necessary outside preparation. Courses may be both a combination of lecture and studio depending on the content of the course. For Externships, one credit is equivalent to 45 clock hours.

CURRICULUM + SCHEDULING

Studio School reserves the right to cancel, reschedule or combine classes; to change instructors; to adjust tuition, fees or class size; and to alter curricula. The school reserves the right to deny any student permission to enter or continue a course of study.

DEAN'S LIST

Students who take at least 12 credits in a semester and earn a GPA of 3.50 or higher (out of 4) are awarded placement on the Dean's List at the end of each semester. Student's who earn a GPA of 4.0 are awarded placement on the President's List.

ELECTIVE COURSES

Elective course offerings vary by program and availability. Elective selections may be required for specific concentrations or chosen by students for enhanced learning and skills

development. Students who wish to take elective courses that are not required for graduation must request approval from the Dean of Academic Affairs, Program Directors and course instructor. Students requesting an elective course in any department must meet any prerequisites necessary, be a student in good standing with a minimum cumulative GPA of 3.0, incur no liability or scheduling adjustments to their primary semester schedule and not displace any students wishing to take the class as a required course. Students taking elective courses outside their major or department may be restricted from participating in public performances or special projects associated with an individual course.

EQUIPMENT POLICIES

Any class or independent project for which students will be checking out equipment or using school resources requires the Greenlight Process. All students will learn about this process during their Orientation Week and in their foundation production courses. This process has been designed to expedite resource requests, coordinate student projects and teach production best practices that will prepare graduates for the challenges of real world production. For more information on the Greenlight Process please consult the Student Handbook.

GENERAL EQUIPMENT RESERVATION POLICIES

You will be able to reserve equipment specific to the class in which you are currently enrolled. Please refer to your course guide and instructor for guidance as to what equipment is available to you. All reservations must be made at least 24 hours in advance, but it is suggested that you start the process at least one week in advance. Changes to reservations will be allowed on a case-by-case basis and with respect to equipment available.

Equipment Check In Times:

Monday–Friday, 8:30am to 1:30pm

Equipment Check Out Times:

Monday–Thursday, 8:30am to 3:30pm

Equipment Reservations may be submitted up to one (1) month in advance of proposed check out date, but will require a production code as generated by Greenlight.

Reservations that fall on weekends (i.e. Friday, Saturday or Sunday) must be picked up the Thursday afternoon before the set date of the reservation. To return equipment over weekends prior coordination and availability of Faculty must be locked in place prior to equipment reservation and check out.

You are to personally pick up and return all equipment reserved and checked out under your name. If a situation warrants itself that you need another student to check out or return your reservation, prior arrangements must be made with an equipment supervisor.

During your equipment checkout, it is your responsibility to allow for enough time to properly test each piece of equipment.

During checkout, inform the Equipment Technician assisting you if you see any damage or irregularities immediately.

CHANGES, CANCELLATIONS, AND LATE PICK-UPS

Alterations to reservations may be requested in person or by sending an email to equipment@StudioSchoolsSchool.org.

Pick up your reservations on time. Failure to call or complete a reservation one hour past your scheduled pick-up time may result in the reservation being canceled.

Early returns or checkouts without Equipment Supervisor approval will not be accepted.

Reservation renewal must have prior approval.

Please be patient if your reservation checkout or return time is delayed due to a class reservation or administrative matter. We respect your time and will take care of you as soon as possible.

FACULTY MENTORSHIP + ACADEMIC ADVISING

Mentorship is an essential aspect of the Studio School educational experience. Students are nurtured to gain the essential skills they need to gain entry into their profession and the apprenticeship continues as students gain mastery, develop their unique voices and chart their path upon graduation. Mentorship starts with our Faculty Advisement program - informal meetings at the student's request or as needed to support the student's academic progress. All class projects progress under faculty Mentorship and faculty Mentorship may be available for independent projects as well.

FULL-TIME VS. PART-TIME STUDIES

Students taking fewer than 12 units of study per semester are considered part-time students, while students taking 12 or more units per semester are considered full-time students.

ACADEMICS

GRADING POLICY + CHART

Faculty members are expected to provide students timely feedback on all graded assignments, performances and projects. Through Populi, Studio School's online learning management system, students are always to have access to their current academic performance. Faculty Advisors will monitor students' academic progress and will meet with students who are struggling to discuss strategies for improving academic performance.

Grade	Grade Point Average
A+	4.0
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7DIP
D+	1.3
D	1.0
F	0.0 [failing]
I	Incomplete
WP/WF	Withdrew Passing/Failing
P/NP	Pass/No Pass
AW	Administrative Withdrawal [excessive absences]

GRADUATION HONORS

Graduation with honors is granted to undergraduate students who achieve high grade point averages. Excellence is recognized at three levels: Cum Laude (3.50-3.64), Magna Cum Laude (3.65-3.79), and Summa Cum Laude (3.80-4.00).

GRADUATION REQUIREMENTS

All students who have completed the required courses with a minimum credits listed below and have achieved a minimum cumulative grade point average of 2.0 will receive a Bachelor of Fine Arts Degree with diploma.

BFA Film + Digital Content
[All Concentrations] 125 Credits
BFA Acting [Film + Television] 121 Credits
BFA Contemporary Musical
Theatre + Film 128 Credits
BFA Commercial Dance 127 Credits
BFA Art [All Concentrations] 124 Credits
BA Entrepreneurship
[All Concentrations] 121 Credits

LOCATION REQUESTS

Location requests can be made online at studioschool.org/locationrequest and must be approved throughout the Greenlight Process.

STUDIO SCHOOL LOCATIONS

Locations are available for reservation, depending on availability and staff schedules. Regularly scheduled classes have highest priority on location requests. Reservations must be made at least 24 hours in advance but many classes have deadlines that are much earlier. Please check in with your instructor or the Production and Scheduling Supervisor to confirm that your desired location can be reserved.

You must include the use of any Special Conditions (smoke, water, vehicles, etc.) in your

location request. All locations must be returned to their original state upon leaving. A staff or faculty member must be on site during your reservation. Depending on availability, a facility fee may be associated with the reservation.

LOS ANGELES CENTER STUDIOS LOCATIONS

Locations owned by LACS are available for reservation, depending on availability and staff schedules. LACS Locations that aren't being used by an outside production, or any other tenant at LACS is subject to potential use, pending arrangements with LACS. As a student or staff member, you should never contact Production Services. Reservations must be made at least 72 hours in advance—preferably a week or more.

You must include the use of any Special Conditions (smoke, water, vehicles, etc.) in your location request. Props may not be moved from one set to another. All locations must be returned to their original state upon leaving.

Requests made for the weekend are subject to a facility fee, pending Studio School and LACS Staff schedules. All locations are subject to cancellation.

LOST/DAMAGED WORK OR PROPERTY

Although School takes precautionary measures to protect student artwork and personal property, the school cannot assume responsibility or liability for damage to, or loss of same.

REQUEST FOR AN INCOMPLETE

A student may petition for an Incomplete by completing the Incomplete Request Form. Only under well-documented extraordinary extenuating circumstances will an Incomplete

Request will be approved by the course instructor and Dean of Academic Affairs. An incomplete grade must be made up thirty (30) days after the end of the semester or all incomplete assignments will be given 0 points and the course grade finalized accordingly.

NATIONAL HONORS SOCIETY

Students in their senior year, who have a cumulative grade point average of 3.5 or higher, will be nominated to membership in Alpha Beta Kappa, a National Honor Society that recognizes the outstanding academic achievement in one's field of study.

PASS/NO PASS POLICY

Upon approval from the Faculty and the Dean of Academic Affairs, a student may petition to take one course per semester as a Pass/No Pass. Student must submit this petition no later than the end of the 2nd week of the semester. Student must pass the class with a grade of C or higher to earn the P. Any grade below the grade of C will earn a NP and no units will be earned. Once approved the Pass/No Pass option can not be reversed. Only General Education and Elective courses are available for the Pass/No Pass option.

PERSONAL CONDUCT

The school is dedicated to providing a setting and atmosphere for learning, and the development of professional skills. Encouraging this purpose, students are expected to respect the rights of others and adhere to acceptable standards of personal conduct with maturity and responsibility. Students are expected to comply with the policies and procedures described in the Student Handbook. Conduct inconsistent with these expectations will result in disciplinary actions.

ACADEMICS

PRESENTATION DISMISSAL POLICY

A student who is placed on Academic, Attendance or Disciplinary Probation for any reason will not be allowed to audition for and/or participate in any performance for that semester including, but not limited to showcases, in-house presentations or industry events and more. Students not permitted to perform must still attend and participate in all classes.

PROFICIENCY CREDIT

Credit is on the basis of an exam, makeup project or portfolio evaluation or when a student can provide evidence through external development or performance. Transfer and proficiency credits are applied to the total credits required for graduation. They do not have a grade point value and are not computed in the GPA.

PROGRAM LENGTH

- Four academic years
- 8 semesters
- 2 semesters per academic year
- 16 weeks per semester
- 32 weeks per year
- Approximately 15 credits per semester

The maximum time frame allowed to complete the program of study shall not exceed 1.5 times the normal duration of the program.

RE-ADMISSION

A student who has given written notice and interrupted his or her education in good academic standing, may simply contact the Admissions Department to begin the re-admission process. A student who has been terminated for unsatisfactory progress, excessive absences or other reasons may be re-admitted after one semester. The student must re-apply in writing, stating how the

conditions for termination have been resolved and, if accepted, may then be reinstated on probationary status.

RIGHT OF PUBLICATION/EXHIBITION

The school reserves the right to reproduce the best student work and to use videos and photographs of students and faculty in classes, and school activities, in its literature and promotion. The school also reserves the right to select student work for exhibition in school and external presentations for educational purposes. Although the school will take all precautionary measures to protect the artwork, the school cannot assume responsibility or liability for, damage to, or loss of same.

SATISFACTORY PROGRESS

Student eligibility for certain state and federal programs of student financial aid depends upon maintaining satisfactory academic progress in their program and completion of their degree in accordance with this policy. However, students should be informed that this policy applies equally to full-time and part-time students as well as students that do not receive financial aid. The student aid programs affected by the satisfactory academic progress policy are:

- Federal Pell Grant
- Federal Supplemental Education Opportunity Grant (SEOG)
- Federal Work-Study Program
- Federal Subsidized and Unsubsidized Stafford Loan
- Federal PLUS Loan

Compliance with satisfactory progress is determined at the end of each academic year (September through May) through evaluation of individual student progress reports. To be considered in satisfactory progress, Freshmen students must achieve a minimum grade point average of 1.75 for their first semester, and a minimum cumulative grade point average of 2.0

for their second semester as well as complete a minimum of 80% of their attempted credits (i.e. completed credits/attempted credits) during each semester. Sophomore, Junior, and Senior students must maintain a minimum cumulative grade point average of a 2.0 as well as complete a minimum of 80% of their credits attempted during each semester. Courses where a student withdrew, failed, or was awarded no credit count as attempted but not completed. Credits transferred in will count as attempted and completed. Students in all levels must be working toward graduation requirements. Under no circumstances may a student receive aid for more than 150% of the published program length (e.g. 4 year program must be completed in no more than 6 years).

If a student fails to maintain satisfactory academic progress with regard to the minimum grade point average or completed credits at the end of any academic year, the student will be officially notified in writing by Studio School and be placed on probationary status. The probationary status will remain in place until the end of the following academic year. During probation, students will continue to be eligible for federal student aid.

Studio School may place academic restrictions on the student during the probationary period to help ensure that the student successfully reinstates satisfactory academic progress by the end of the probationary period. Students that fail to obtain a cumulative grade point average in accordance with the minimum standards of this policy or fail to complete the minimum percentage of credits during the probationary period will cease to be eligible for federal student aid programs and all federal student aid will be canceled. Students whose aid is canceled are not eligible for additional financial aid until the student completes all necessary coursework or improves their GPA to exceed the minimum threshold.

STUDENT COMPLAINT + GRIEVANCE PROCEDURE

Any student wishing to address a grievance or complaint may do so by scheduling an appointment with either the Dean of Student Services or Dean of Academic Affairs. Based on the nature of the problem, the student will be directed to the appropriate administrative personnel. It is the intent of the school to resolve any problem or concern in a positive, efficient manner. If a student does not feel that the school has adequately addressed a complaint or concern, the student may consider contacting the Accrediting Commission. All complaints considered by the Commission must be in written form, with permission from the complainant(s) for the Commission to forward a copy of the complaint to the school for a response. 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 (ACCSC)

2101 Wilson Blvd., Suite 302
Arlington, VA 22201
(703) 247-4212

A copy of the Commission's Complaint Form is available at the school and may be obtained by contacting the Student Services Office. Additional information is outlined in the Student Handbook issued at the beginning of each academic year.

TERMINATION OF STUDENTS

In addition to unsatisfactory grades or academic dishonesty, a student may be suspended or expelled for discriminatory or unacceptable behavior; malicious damage or theft of school property; disorderly or disruptive conduct; excessive absences; and the use, sale, or possession of illegal drugs, weapons, narcotics, alcohol or any other controlled substances.

ACADEMICS

TRANSFER CREDIT + EVALUATION

Students who have previous college experience can request evaluation for transfer credit based on transcript review and supporting documentation. Applicants may be required to furnish additional materials such as course descriptions, syllabi and reference materials as needed. Studio School does not currently have an formal articulation or transfer agreement with any other college or university so all requests are evaluated on a case-by-case review.

Students may submit up to 30 credits for consideration. Units may be earned at institutions approved by the Bureau of Private Postsecondary Education public or private institutions of higher learning accredited by an accrediting association recognized by the U. S. Department of Education, or any institution of higher learning, including foreign institutions, if the institution offering the undergraduate program documents that the institution of higher learning at which the units were earned offers degree programs equivalent to degree programs approved by the Bureau of Private Postsecondary Education or accredited by an accrediting association recognized by the U.S. Department of Education.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

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

after attending Studio School to determine if your credits or degree will transfer.

REFUND + CANCELLATION POLICY

Rejection Any student who is rejected for admission to Studio School will receive a full refund of monies paid except for application fee.

CANCELLATION

All monies paid less application fee by an applicant will be refunded following their delivery of a written request for cancellation to the Registrar's Office within five (5) days after signing an Enrollment Agreement. If unable to provide a written request within five (5) days, the student may preserve their right to a full refund by verbally requesting cancellation from the Registrar within five (5) days, and submitting the formal written request within ten (10) days from signing the Enrollment Agreement. Students will not be entitled to a full refund if a written request for cancellation is submitted after the start of classes.

WITHDRAWAL PRIOR TO CLASSES

Students will receive a full refund of all tuition and fees if they provide a written notice of withdrawal to the Registrar no later than five (5) days following their initial visit and opportunity for inspection of the School facilities, but in any event no later than ten (10) days prior to the first day of classes. Students providing a written notice of withdrawal to the Registrar, which does not comply with the policy regarding cancellation or inspection of School facilities, but is provided before the start of classes, will receive a full refund of all monies paid to Studio School in excess of the \$150.00 Enrollment Deposit.

REFUNDS AFTER THE START OF CLASSES

Students have the right to cancel his or her program of instruction, without any penalty or obligations, through attendance at the first

class session or the seventh calendar day after enrollment, whichever is later. After the end of the cancellation period, the student has the right to stop school at any time; and he or she has the right to receive a pro rata refund if he or she has completed 60 percent or less of the scheduled days in the current payment period in the program through the last day of attendance. Cancellation may occur when the student provides a written notice of cancellation at the following address:

Studio School
1201 W 5th St, Suite F-10
Los Angeles, CA 90017

This can be done by mail or by hand delivery.

The written notice of cancellation, if sent by mail, is effective when deposited in the mail properly addressed with proper postage.

The written notice of cancellation need not take any particular form and, however expressed, it is effective if it shows that the student no longer wishes to be bound by the Enrollment Agreement.

If the Enrollment Agreement is canceled the school will refund the student any money he/she paid, less a registration or administration fee not to exceed \$150, and less any deduction for equipment not returned in good condition, within 45 days after the notice of cancellation is received.

Important Note: All monies to be refunded in accordance with any provisions of this Refund and Cancellation policy will be refunded within forty-five (45) days from the date that Studio School determines a student's last date of attendance, the date Studio School receives written notice of cancellation, or the date that a student fails to return from an approved leave of absence. The Refund and Cancellation policy will apply equally to students that are administratively terminated from a Studio School program. All refunds shall be paid to

the student unless payment to a lender or other entity is required by the terms of a student financial aid program in which Studio School participates.

WITHDRAWAL FROM THE PROGRAM

You may withdraw from the school at any time after the cancellation period (described above) and receive a pro rata refund if you have completed 60 percent or less of the scheduled days in the current payment period in your program through the last day of attendance. The refund will be less a registration or administration fee not to exceed \$150.00, and less any deduction for equipment not returned in good condition, within 45 days of withdrawal. If the student has completed more than 60% of the period of attendance for which the student was charged, the tuition is considered earned and the student will receive no refund.

For the purpose of determining a refund under this section, a student shall be deemed to have withdrawn from a program of instruction when any of the following occurs:

- The student notifies the institution of the student's withdrawal or as of the date of the student's withdrawal, whichever is later.
- The institution terminates the student's enrollment for failure to maintain satisfactory progress; failure to abide by the rules and regulations of the institution; absences in excess of maximum set forth by the institution; and/or failure to meet financial obligations to the school.
- The student has failed to attend class for five days.
- Failure to return from a leave of absence.

For the purpose of determining the amount of the refund, the date of the student's withdrawal shall be deemed the last date of recorded attendance. The amount owed equals the

ACADEMICS

daily charge for the program (total institutional charge, minus non-refundable fees, divided by the number of days in the program), multiplied by the number of days scheduled to attend, prior to withdrawal. For the purpose of determining when the refund must be paid, the student shall be deemed to have withdrawn at the end of five days.

For programs beyond the current "payment period," if you withdraw prior to the next payment period, all charges collected for the next period will be refunded. If any portion of the tuition was paid from the proceeds of a loan or third party, the refund shall be sent to the lender, third party or, if appropriate, to the state or federal agency that guaranteed or reinsured the loan.

Any amount of the refund in excess of the unpaid balance of the loan shall be first used to repay any student financial aid programs from which the student received benefits, in proportion to the amount of the benefits received, and any remaining amount shall be paid to the student.

If the student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds. Students must also complete a Financial Aid Exit interview.

RETURN OF FEDERAL STUDENT AID

The amount of Federal assistance that a student receives and is ultimately retained to cover institutional charges is dictated by Federal Regulations. After the student has attended for sixty (60%) percent of the semester, all Federal student aid received by or on behalf of the student may be retained to cover institutional charges. If a student withdraws from a semester prior to completing sixty (60%) percent of the semester, a pro-rata share of the Federal student aid received must be returned to the aid source within forty-five (45) days of Studio School's determination of withdrawal, or formal

written withdrawal by the student. To determine the amount of Federal aid to be retained to cover institutional charges, Studio School must divide the number of days of the semester up to an including the student's last day of attendance, by the total days in the semester. The resulting percentage will be used to determine the pro rata amount of Federal aid to be retained.

Federal student aid refunds must be made in the following priority order.

1. Unsubsidized Federal Direct Stafford Loan
2. Subsidized Federal Direct Stafford Loan
3. Federal Direct PLUS Loan
4. Federal Pell Grant
5. FSEOG
6. Other Federal student aid programs
7. Other Federal sources of aid
8. Other state, private, or institutional aid
9. The student

Students are strongly encouraged to check with school officials prior to officially or unofficially withdrawing.

ENTRANCE + EXIT COUNSELING

Entrance Counseling Each student will be required to attend an Entrance Counseling session. This is held in a group setting where the Director of Financial Aid or Financial Aid Coordinator will outline:

1. Types of Direct Loans (Subsidized, Unsubsidized, PLUS)
2. Annual Loan Limits
3. Aggregate Loan Limits

4. Interest
5. Deferments and Forbearances
6. Delinquency and Default
7. Paying Back Your Loan

A Rights and Responsibilities summary checklist will be distributed to the student for their review and signature, and collected for placement in the student's file. An Entrance Counseling Guide booklet will be distributed to each student for his or her guidance and referral.

EXIT COUNSELING

Each student is required to attend an Exit Counseling session. In the event of an unexpected withdrawal, the student will be contact via phone or letter to set up an appointment. If it is a planned withdrawal, the student will be sent directly to the Financial Aid Office to complete their Exit Counseling immediately.

The graduating class will attend a group session the month prior to their graduation. During the group session the Director of Financial Aid will outline:

1. Repayment
2. Avoiding delinquency and default
3. Deferment and forbearances
4. Consolidation

A Rights and Responsibilities summary checklist will be distributed to the student for their review and signature, and collected for placement in the student's file. An Exit Counseling Guide booklet will be distributed to each student for their guidance and referral.

FILM IS INCREDIBLY DEMOCRATIC AND ACCESSIBLE, IT'S PROBABLY THE BEST OPTION IF YOU ACTUALLY WANT TO CHANGE THE WORLD, NOT JUST REDECORATE IT — BANKSY



HUSSIAN COLLEGE

Studio School is a branch campus of Hussian College and offers BFA degree programs with the support and sponsorship of Studio School Media, a next-generation studio and diversified global media company.

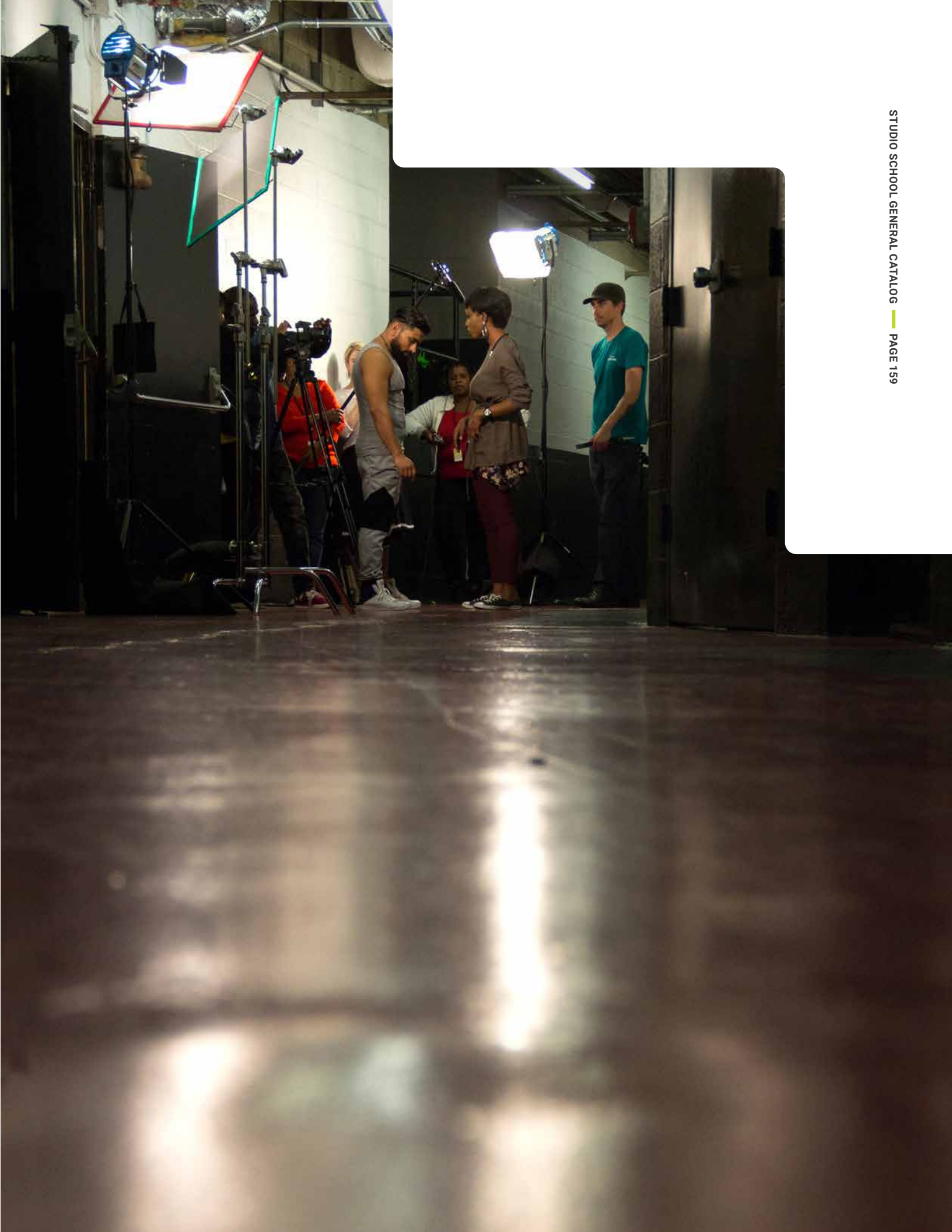
Founded in 1946, Hussian College has developed a reputation for its exceptional Commercial Arts programs while continuing to grow and achieve professional recognition.

John Hussian, the school's founder, was a respected and knowledgeable member of the art community and a lecturer at the historic Philadelphia Museum of Art, home to a collection considered to be among the most prestigious in the United States. At the end of World War II, civilians and returning veterans were searching for schools to help them build new lives and Hussian's prominent position made it the choice of many.

Today, Hussian is furthering its mission to inspire creativity and innovation through education, immersive professional experiences and social engagement.

in professional endeavors, and in life through collegiate-level education. As we sit in the midst of rapid technological shifts around visual and media art, commercial artists have new opportunities to collaborate and innovate. Hussian's expertise in delivering robust programs in Graphic Design, Digital Media, and Visual Communications along with its deep experience as a nationally accredited institution by ACCSC brings the highest standards of higher education.

Hussian's endeavor to create a strategically beneficial relationship with one of the entertainment industry's most powerful, innovative and respected brands, Studio School Media, yields the Studio School branch campus, a 21st century innovation in higher education poised to lead the next-generation of artists and content entrepreneurs.



**FILM AS DREAM,
FILM AS MUSIC. NO
ART PASSES OUR
CONSCIENCE IN THE
WAY FILM DOES, AND
GOES DIRECTLY TO
OUR FEELINGS, DEEP
DOWN INTO THE DARK
ROOMS OF OUR SOULS.**

— INGMAR BERGMAN

ADMISSIONS

Studio School considers applicants from a holistic standpoint based on the combination of qualities presented in the online application as well as the writing submission, creative portfolio or audition—which varies by program. There is no set formula and final decisions are made on the evaluation of a variety of criteria, not by a single point system or equation. The Admissions Process can be a very exciting first step on your way to college if you stay organized and take full advantage of your personal Admissions Counselor.

APPLICATION CHECKLIST

We consider the admissions process—and your application—our first opportunity to inspire you and be inspired. Choosing your college and degree program is a huge commitment in time and resources. We believe the process should be rewarding, not stressful.

The best way to ensure success when applying to one of our programs is to reach out to your personal Admissions Counselor as much as possible. They will help you every step of the way. The other thing you can do is focus on one “action step” at a time. Life is a series of action steps and so is your completed college application to Studio School.

A detailed **APPLICATION GUIDE** is available for download and includes everything from audition/creative portfolio requirements for each program to tips on how to make a great video introduction for your online application.

I KNEW IF I HAD GONE TO... JUILLIARD AND DANCED FOR FOUR YEARS, I WOULD HAVE SPENT EVERY DAY WONDERING WHAT WOULD HAVE HAPPENED IF I HAD GONE TO LOS ANGELES INSTEAD.

— GLEE’S JACOB ARTIST

ADMISSIONS

APPLICATION CHECKLIST

The following are the components of your application to Studio School and are listed with more detail in our **APPLICATION GUIDE** available on the **DOWNLOADS** page.

COMPLETED ONLINE APPLICATION USING THE SLIDEROOM.COM APPLICATION PORTAL INCLUDING:

- Video Introduction
- Personal Statement
- Short Creative Essay
- Audition, Portfolio or Creative Submission [varies by program]
- Official High School Transcript and College Transcript [if applicable]
- 1 Letter of Recommendation [required]
- Additional Letter of Recommendation [recommended but not required]
- Interview [in person, via Skype or by phone]
- Official SAT/ACT Score Report are recommended but not required
- Resume & Photo [(recommended but optional)]
- TOEFL/IELTS Official Score [international students only]
- Copy of Passport [international students only]
- Application Fee \$75

All applicants, regardless of citizenship, must apply online. Students outside the U.S. who must send application documents (e.g. diplomas, transcripts, etc.) in hardcopy form are strongly encouraged to do so immediately when starting the online form to allow for delivery.

STUDIO SCHOOL ADMISSIONS CODES

SAT: 7663 **ACT:** 7064
TOEFL: 7616 **FAFSA:** E40398

Hussian College - Studio School Campus

CAMPUS TOURS + VISITS

Sometimes seeing is believing. An insider's look at the brand new campus built at LA CENTER STUDIOS is the best way to see what your daily Studio School experience will be like, inside a world buzzing with non-stop professional film and television production.

You'll meet some powerhouse members of the team, check out our themed classrooms, maybe hear a Hollywood star talking to our students in RS1, grab lunch at Flix Café and possibly observe a dance class in our camera-ready dance studio. Visitors can also schedule time with our Director of Student Services, Financial Aid Department or audit a class with appropriate notice.

We offer demonstration classes or short workshops for larger groups, which can be customized according to specific programs, interests and length of visit.

The best part? The smile on your face when you experience the first-hand energy, passion and enthusiasm of our staff and faculty. It could easily be the deciding factor to choose Studio School as your new home.

To schedule a campus tour call our Admissions Team at 800.762.1993. Due to high security at LA Center Studios, tours must be scheduled at least 24 hours in advance.

FINANCIAL AID

Studio School offers Federal financial aid programs to eligible students. Our FAFSA code is E40398. Such programs may include the following:

Federal Pell Grant — A federally funded grant program. Eligibility for and the amount of the award is based on the student's and their family's financial status.

Federal SEOG — Supplemental Educational Opportunity Grant — A federally funded grant program administered by the school. Students must receive the Pell Grant and show an exceptional need in order to be eligible for the SEOG. These grants are available on a first-come, first-served basis.

Federal Direct Stafford Loan — A long term, low interest loan made available through the federal government. No payments are due until six months after the student ceases to be enrolled at least half-time.

Federal Direct PLUS Loans — A long term variable interest rate loan made available through participating lenders to parents of dependent students. PLUS loans are not based on financial need, but are based on credit history. Repayment of interest and principal begins within 60 days after the loan is disbursed. The borrower must pay all of the interest on the loan after it is disbursed. However, principal can be deferred while the student remains in school full-time.

Unsubsidized Direct Stafford Loan — This program is similar to the Federal Direct Stafford Loan program except students may have to pay interest on their loan while attending school. This loan is not need based, but the amount a student receives is influenced by their regular Stafford Loan eligibility.

These programs are designed to assist students in meeting their educational expense. Students will be required to complete a **Free Application for Federal Student Aid** online to determine their eligibility for one or more of the above programs. See the fafsa.ed.gov for more information about the application process. Upon approval Studio School will provide direct access to a financial aid officer for additional information and assistance. **Studio School's FAFSA Code is E40398 (Hussian College – Studio School Campus).**

ADMISSIONS

SCHOLARSHIPS + GRANTS

We are committed to finding the next-generation of entrepreneurs, content creators, collaborators and industry talent from around the world. To accomplish our goal, Studio School provides a variety of scholarships and grants. See [TUITION AND FINANCIAL AID](#) for more information.

COMPLETE A PDF FAFSA

Select the school year for which you are applying for financial aid. For example, if you plan to attend college between August 2015 and August 2016, click the 2015-2016 School Year.

The PDF FAFSA is available for you to print and fill out manually or is screen-fillable. Screen-fillable means you can enter your data on the screen before printing. If you choose this option you will not be able to save your data to your PC.

IF AND WHEN YOU ARE ACCEPTED

You'll receive your Acceptance Letter with your Financial Aid Package in the mail and your email. You will then receive a Confirmation of Attendance letter via email followed by an Enrollment Agreement. When these required forms are completed, you'll receive an invoice for a \$1,000 tuition deposit.

SCHOOL PERFORMANCE FACT SHEET

Prior to signing an Enrollment Agreement at Studio School, we provide all new students with a School Performance Fact Sheet regarding our degree programs of study. In addition to providing this information to newly enrolled students, we provide this information to the public in order to support an informed choice.



BEFORE YOU ARRIVE

Going away to college is a big deal and very exciting chapter of your life where everything changes, everything is new and anything is possible. Stay on track to minimize stress and surprises by familiarizing yourself with everything on this list featuring top recommendations from our staff and faculty. You should print all the available resource guides for new students on our DOWNLOADS page and contact your assigned Admissions Counselor for anything you need help with at any time.

1. Know your financial situation. Make a budget that you can actually live on. And keep. Everyone's situation is unique and your quality of life and academic success will be impacted by these factors. You should have a clear understanding of your finances and responsibilities before, during and after graduation so that you can get the most out of your time at Studio School.

2. Success starts now with best practices. Hopefully the college application and admissions process was your first wakeup call that doing research, staying organized, keeping your word and meeting deadlines are a few of the best practices that will be cornerstones for a lifetime of success. If not, don't worry—because you'll get more opportunities to practice those skills before you arrive.

3. Organize yourself. Ask for help. Make lots of lists. Every journey is nothing but a series of single steps. Start making lists and developing a clear action plan to prepare for and begin your new life at Studio School.

4. Create your packing list. Then delete most of it. Ask anyone who has already gotten past their first year of college about what to pack and you will hear variations on the same theme: pack less, wait to buy, team up with roommates. The question is, will you have the willpower and courage to heed their advice?

5. Remember you are moving to California. Sunshine is the norm year round in what is basically considered a Mediterranean climate. But the most important thing to know about living in Los Angeles is that there can be a 20°F difference between Santa Monica Beach and Hollywood. The ocean, desert, beach and mountains are yours on the weekends. Your week days and evenings will be spent in motion between home and the studio lot, at different times of day and many types of classroom environments. Comfortable shoes, practical

clothing, and layers are your friends. Layers, layers, layers.

6. Make housing arrangements. The great thing about Los Angeles—and its sprawling neighborhoods that make up this urban melting pot—is that there are housing options for every personality, budget and desired means of transportation. Start the process as soon as you can and reach out to our Student Services or the Admissions Department with questions.

7. Contact your roommate(s). Life, relationships and powerful communication are built one conversation at a time. Whether you are interviewing possible roomies or locking down the details of who will bring the toaster or the television—start the dialogue as soon as you can to set up winning solutions.

8. Take full advantage of student orientation. Your first three days of "school" are designed as a crash course in campus life and student services with a festive dose of collaborative activities. Jump in. Play. Don't worry about getting it right. Just let everything be wonderfully new.

9. Have a plan to stay connected back home. Yes, you are eager to break free. Yes, you can't wait to head west and prove your academic genius. And yes, you will have moments where you remember home and pine for all that you found comforting there, including your family and friends. Have a connection plan and reach out often.

10. Thank your family. When they write the movie of your life, there will be a pivotal scene that will be most remembered over all the others. It may appear early to set up a life full of adventure and surprising twists. Or it may come late in the film with a surprising reveal to bring full circle the impact of all-the-things-you-never-knew. However the story is told, always show gratitude to the people who stand for you.



ADMISSIONS

NEW STUDENT ORIENTATION – THE STUDIO SCHOOL FIRST YEAR EXPERIENCE

We know that setting up a foundation for success begins with the moment you arrive at Studio School in our student orientation program. *The Studio School First Year Experience* consists of three full days of workshops, tours, meet-n-greets, faculty advisement and information seminars about living in Los Angeles—prior to your first full day of classes.

Throughout your first semester, you will have additional workshops on special topics such as financial literacy, time management, substance abuse prevention, clearing creative block and interpersonal communication. This is a required course for all Studio School students to encourage personal growth, cultivate safety, engage in global diversity and provide an early platform to develop true leadership qualities.

TRANSFER STUDENTS

Studio School welcomes applicants who have previous college experience and offer transfer credit whenever possible on a case-by-case basis and transcript review. Applicants may be required to furnish additional materials such as course descriptions, syllabi and reference materials as needed. Students may submit up to 30 credits for consideration.

The most successful outcomes for transfer credit are General Education courses but will not impact the length of any four-year program due to our innovative curriculum and comprehensive approach to industry essentials, entrepreneurship and creating digital content. It is rare to apply transfer credits to core curriculum for any program. Plus, you wouldn't want to skip those courses even if you could.

Studio School does not currently have any Transfer or Articulation Agreements with any colleges or universities.

ADMISSIONS POLICY

The full range of opportunities at Studio School is available to all students without regard to race, color, age, religion, sex, national origin, disability or veteran status, in accordance with law, who meet School's admissions requirements.

The School reserves the right to deny admission, continued enrollment or re-enrollment to any applicant or student whose personal history and background indicate that his or her presence at the School would endanger the health, safety, welfare, or property of the members of the academic community or interfere with the orderly and effective performance of the School's functions.

The School reserves the right to deny, revoke and/or alter the academic records, degrees, awards and other credentials of any applicant or enrolled student that violates the School's policies, rules or regulations. The School may change a student's standing and inform professional or disciplinary agencies of such changes for any student that engages in or has engaged in the submission of false, dishonest or inaccurate credentials, coursework or other information.

The admission office will confirm all students' transcripts arrive from a high school with a CEEB code, as well as the high school seal and/or signature. If a transcript is from a high school that lacks a CEEB code or seal/signature, the admission office will investigate to confirm the school is recognized by the state department of education or home school association. The admission office may request a copy of the student's diploma at any point in the admission process to verification process. If a diploma is determined invalid, a GED may be required for admission consideration.

The following procedures are established to implement this policy:

All applicants to Studio School submit a required online application, submit high school transcripts or the equivalent, submit college transcripts if applicable, and complete a creative assessment activity.

Students must maintain a 2.5 cumulative GPA in high school unless there are extenuating circumstances that would merit an exception. Exceptions are granted at the request of the Director of Admissions and approved by the Dean of Academic Affairs.

ADMISSIONS REVIEW PROCEDURES

Each student is evaluated holistically, with consideration for academic success, attendance, community service, extra curricular activities, creative freedom, entrepreneurial spirit and artistic ability. Artistic achievement is evaluated through creative assessment, application essays, audition or portfolio review and the interview process. Each applicant meets with an approved facilitator for an interview, either in-person, via Skype or by phone. At this time, the interviewer has the opportunity to review the applicant's submitted work and pose questions that gauge the applicant's commitment and understanding of Studio School's curriculum.

The President or the Dean of Academic Affairs shall make the final decision concerning admission, readmission or continued enrollment. This decision shall be forwarded to the appropriate School office for action.



IMPORTANT DATES AND DEADLINES

SPRING 2018 START

March 2, 2017	Deadline for applicants for all terms to submit FAFSA and Cal Grant GPA Verification Form. Must be met to receive Pell/Cal Grants for following academic year (Calif. Residents Only)
April 1, 2017	Applications open for Spring class of 2018.
July 18, 2018	Early Decision Deadline. Final deadline for all Early Decision application materials. You must send all application materials by this deadline for Early Decision consideration.
By Mid-September	Early Decision acceptance notifications released.
September 12, 2017	Regular Decision Deadline. Final deadline for all Regular Decision application materials. You must send all application materials by this deadline for the Regular Decision Deadline.
By Late October	Regular Decision acceptance notifications released.
By Early December	Late Application acceptance notifications released.



IMPORTANT DATES AND DEADLINES

FALL 2018 START

August 1, 2017

Applications open for Fall class of 2017.

December 5, 2017

Early Decision Deadline. Final deadline for all Early Decision application materials. You must send all application materials by this deadline for Early Decision consideration.

March 2, 2018

Deadline for applicants for all terms to submit FAFSA and Cal Grant GPA Verification Form. Must be met to receive Pell/Cal Grants for following academic year [Calif. Residents Only]

By Mid-March

Early Decision acceptance notifications released.

March 15, 2018

Regular Decision Deadline. Final deadline for all Regular Decision application materials. You must send all application materials by this deadline for the Regular Decision Deadline.

By Late April

Regular Decision acceptance notifications released.

May 15, 2018

Late Application Deadline. Final deadline for all Late Application materials. You must send all application materials by this deadline for the Late Application Deadline.

By Early June

Late Application acceptance notifications released.



SPRING 2019 START

March 2, 2018	Deadline for applicants for all terms to submit FAFSA and Cal Grant GPA Verification Form. Must be met to receive Pell/Cal Grants for following academic year (Calif. Residents Only)
April 1, 2018	Applications open for Spring class of 2019.
July 18, 2018	Early Decision Deadline. Final deadline for all Early Decision application materials. You must send all application materials by this deadline for Early Decision consideration.
By Mid-September	Early Decision acceptance notifications released.
September 12, 2018	Regular Decision Deadline. Final deadline for all Regular Decision application materials. You must send all application materials by this deadline for the Regular Decision Deadline.
By Late October	Regular Decision acceptance notifications released.
November 15, 2018	Late Application Deadline. Final deadline for all Late Application materials. You must send all application materials by this deadline for the Late Application Deadline.
By Early December	Late Application acceptance notifications released.



**ULTIMATELY, YOU HAVE
TO PURSUE YOUR OWN
PATH, NOT SOMEONE'S
IDEA OF THE RIGHT
PATH. YOU NEED TO
STAY ON YOUR PATH.**

— BAZ LUHRMANN

CAMPUS LIFE

Los Angeles is Hollywood—and so much more. A world capital for music, fashion, art, film, theatre, sports, dance, food, innovation, diversity, culture, entrepreneurship—all in one of the most livable large cities in the world. Whatever your dream is, you can find it here.

THE HOLLYWOOD + LOS ANGELES LIFESTYLE

The Los Angeles + Hollywood lifestyle has its moments of glamour and grand affairs. It's an entertainment capital filled with hard-working people from around the world. With almost 13 million people in this sprawling metropolis, the diversity of Los Angeles provides limitless possibilities and experiences.

You will experience all of it from the glitz and glamour of entertainment to the grit and grunge of classic Hollywood. Your first experience of the Los Angeles & Hollywood lifestyle will be that of "Outstanding Student" at Studio School.

STUDENT SERVICES

Student Services at Studio School provides assistance that meets the needs of our creative and diverse community. Student Services collaborates with multiple departments utilizing the matriculation process to ensure student success. Collaboration of services include: Admissions, Registrar, Counseling, Advisement, Financial Aid, Career Development, Campus Life, Student Events + Activities and more.

Studio School takes a holistic approach towards developing the full potential of each student. Learning doesn't just happen in the classroom. Our job is to enrich the lives of our students and support a lifetime of achievement by fostering personal/professional best practices, facilitating collaborative experiences, empowering creative expressions and supporting our students in their needs.

All new students complete part one of the following Everfi courses prior to arrival on campus for Orientation:

- ❑ AlcoholEDU – AlcoholEDU is designed to help you make healthy and safe decisions while attending college.
- ❑ Haven – Haven is a program created to address relationship violence, sexual assault and stalking.
- ❑ Transit – Transit empowers you with the skills to successfully manage your finances while in school and beyond and minimizes dropout and student loan defaults through education.

As soon as you arrive on campus, Orientation starts with three full days immersed in informational tours, workshops, mixer events and faculty advisement. These are all part of The Studio School First Year Experience which continues throughout the semester with scheduled breakout sessions and weekend workshops. A complete list of offerings is presented on your first day but some highlights include:

- ❑ Goal Setting Workshop
- ❑ Organizing Your Life
- ❑ The Green Initiative
- ❑ One-On-One with your Faculty Advisement
- ❑ Financial Literacy

CAMPUS LIFE

- ❑ Paying Back Your Student Loans
- ❑ Computer Lab Overview
- ❑ Safety Overview + Emergency Protocols
- ❑ Best Practices for School + Life
- ❑ Library Tour and Research Workshop
- ❑ Nutrition + Wellness Workshop

REGISTRAR

The Registrar is responsible for the academic integrity of student records. The Registrar verifies enrollment for current and previous students, distributes grade, issues transcripts, processes degree petitions, performs degree audits and issues diplomas. The Registrar also assists students with course registration, student status inquiries and procedures (Leave of Absence, Withdrawal, etc.) and informs students of satisfactory academic progress. Student class attendance is also monitored and recorded by the Registrar.

FINANCIAL AID

Studio School is committed to assisting students and their family in financing their education. Financial aid assistance is provided in various programs such as Federal Pell Grants, Federal Supplemental Educational Opportunity Grant, Federal Direct Loans and Parent PLUS loans. All domestic students must file a Free Application for Federal Student Aid (FAFSA) to qualify for any Federal Financial Aid.

PERSONAL ADVISING

Students that may be experiencing personal difficulties too specialized to handle in school will be advised with appropriate referrals to professional agencies within the community. Students wishing to discuss such a situation should make an appointment with the Director of Student Services or appropriate staff person,

who will advise students, while respecting their confidentiality, except where prohibited by law. Students also have access to WellConnect, a confidential and voluntary counseling and resource referral service provided at no cost by Studio School.

Student Services provides a wide offering of services, from on campus personal counseling through an outside vendor, career counseling, extracurricular programming, international services, transportation solutions, to registrar services and financial aid. For any of these services, appointments are available upon a student's request. any of these services, appointments are available upon a student's request.

INTERNATIONAL STUDENT SERVICES

The Dean of Student Services coordinates assistance for enrolled International Students and ensures immigration compliance. A non-immigrant student F-1 Visa is required for all degree programs. Studio School will assist students in obtaining such visas and will confirm student status with inquiring agencies. An I-20 immigration form will be issued to the student upon meeting all entrance and financial requirements. The student must take the I-20 form to the U.S. Embassy or Consulate in his or her county of residence to obtain a student visa in order to enter the United States. All students who attend Studio School with a valid non-immigrant student status are required to comply with all United States Department of Homeland Security (DHS) and United States Citizenship and Immigration Services (USCIS) regulations.

If you are unsure about a policy (i.e., wish to change your course of study, travel outside the United States, or accept employment), always check with the International Student advisor, who is the key contact for all international students. The International Student Advisor serves as the Designated School Official (DSO) on behalf of the U.S. Department of Homeland Security. They also provide assistance and

guidance with policies and procedures regarding non-immigrant student issues.

CAREER SERVICES

The school employs a Director of Campus Life + Career Development who consults with students from their first semester on goal-setting and throughout the remainder of their enrollment on additional pre-professional and professional opportunities. Student Services will reach out to new students to set an initial appointment. Follow-up appointments are then available upon request to address career-related issues or questions. Our goal in this process is to strongly position you for gainful employment.

HEALTH AND WELLNESS

At Studio School, we encourage students, faculty and staff to take care of the “whole” you—including your body, mind and spirit. The transition to college can be overwhelming (final exams, project debuts, interacting with professionals) so we offer workshops, informational events, local resources, student discounts and support services to keep our students on the right path.

Student Resource Services (WellConnect) provides students, faculty and staff at Studio School with confidential and professional guidance including personal concerns and anything that may affect your performance at school. Counselors are available by telephone 24 hours a day, every single day—including holidays and weekends. These services are provided by Studio School at no cost.

Counseling services include immediate and ongoing support for:

- ❑ Stress from school, home or job
- ❑ Worries about not having enough money
- ❑ Relationship issues with a spouse, boyfriend, girlfriend or parents
- ❑ Drug or alcohol problems that affect you or a loved one
- ❑ Worries about children or finding good child care
- ❑ Test anxiety or time management challenges
- ❑ Housing or roommate problems



CAMPUS LIFE

Counseling is a process of talking with a trained professional. Sometimes they can help you see and feel more clearly those things that are preventing you from reaching your full potential. Then together you can identify new strategies to help you. Other times, it simply helps to express yourself about situations that have been concerning you. Your counselor is a neutral and experienced person who will work with you to move toward the goals that are important to you. Studio School also employs a counselor on-site several hours a week. They are available for pre-scheduled or drop in appointments depending on need. Studio School Students are allotted 3-6 appointments (to be evaluated by the counselor). After that, Studio School Students may be referred out to Counseling West for a discounted fee.

Questions about confidentiality are common in regards to counseling. At Studio School, we contract a pre-licensed counselor through Counseling West. They will be available on average one day per week for pre-scheduled appointments. Walk-ins will be honored if there is available time - see schedule on door during his hours listed above. Content shared within the appointment is confidential with the exceptions outlined in Counseling West's consent to treatment. You will read and sign this document during your first session. A Studio School Staff member will coordinate appointment times. The act of signing up for an appointment is completely confidential except to staff in Student Services.

Studio School supports students inside and outside of the classroom. We live in a connected world and support powerful learning outcomes not only with a passionate love of learning, but also with an intrinsic reverence for life.

FACILITIES

Inspiration meets state-of-the-art technology. In the midst of this active production studio is Studio School's brand-new, fully-secured campus that is designed to foster collaboration and interaction. Highlights include:

- ❑ Broadcast-ready Digital Production Studio, RS1
- ❑ Audio and Video Edit lab
- ❑ Camera-ready Dance Studio
- ❑ Staging areas with Green Screen backdrops
- ❑ The Hub: including Computer Lab and Faculty Offices
- ❑ The West Wing: including Library and Faculty Lounge
- ❑ Turn Court Student Lounge
- ❑ Changing Rooms with lockers and practice rooms
- ❑ Individually-designed, Hollywood-inspired classrooms and common areas



HOUSING

While Studio School does not offer dorms or other on-campus housing, your college experience still includes finding the right living arrangements. The Housing Guide is available to help you with your search for adequate student housing in the Downtown Los Angeles Area.

Located within walking distance or a short shuttle-ride to Los Angeles Center Studios, are many options for downtown housing near Studio School. Modern, fully furnished or unfurnished housing is available in amenity-rich complexes offering fitness centers, residence lounges, swimming pools and more. Downtown Los Angeles is a thriving scene that includes the L.A. LIVE (Los Angeles's premiere entertainment complex), entertainment venues, movie theaters, farmers markets, organic/specialty retailers, supermarkets and unique cafés.

Studio School can assist you in contacting nearby apartment communities including The Lorenzo, Bixel at Fifth, The Visconti, The Medici, The Piero, 1111 Wilshire, 1010 Wilshire, Bunker Hill Towers and The Metropolitan. To find potential roommates, contact Admissions as soon as possible prior to the start of your program.

FLIX CAFÉ

In the tradition of classic Hollywood back lots, the Los Angeles Center Studios commissary, Flix Café, services cast members, crew and staff of on-site productions as well as Studio School students. Located on the campus, this green-

certified facility offers indoor and outdoor dining options for students. A-la-carte breakfast, lunch and snack options are available during school hours. Studio School students are eligible for discount lunch cards—programs vary.

LA FOOD + DINING

Fuel your creativity with great food. The Studio School Downtown Los Angeles Campus is at the center of one of the most exciting and affordable epicurean destinations in America. This area is a sprawling collection of extremely diverse culinary adventures. Grand Central Market is the most robust food market in the City. Hole-in-the-wall discoveries offer full meals for student budgets. Farmers Markets offer locally-sourced organic produce. There are also major supermarkets, Whole Foods and a Target with grocery are within blocks.

GETTING AROUND

You don't need a car to get to Hollywood. Blocks away are public transit arteries—including the Metro line, offering subway service to Hollywood and the Blue Line ending in Long Beach, plus public buses like the Big Blue Bus ending in Santa Monica. Within half an hour are gorgeous beaches, dramatic nature escapes and iconic neighborhoods perfect to play or film in. The Campus offers secure parking for students at a per semester fee.



CAMPUS LIFE

PARKING

Guest parking for tours, prospective students and their families can be arranged by contacting us prior to your visit. Student is available for \$750 per semester through Student Services. We want to spend a lifetime celebrating the future accomplishments of our students and request that everyone—including our staff and faculty—sign Studio School's "It Can Wait" pledge to not text and drive.

DOMESTIC OUT-OF-STATE + INTERNATIONAL STUDENTS

Any student who isn't a resident of California and wishes to operate nonresident vehicles with the use of out-of-state license plates in California can do so according to these guidelines:

- A nonresident student aged 23 or younger operating a nonresident vehicle that displays valid registration/plates in the student's home state is exempt from California registration.
- The nonresident student may possess a California driver license or operate on a valid driver license from his/her state.
- If the nonresident student applies for California registration, all requirements for California registration are applicable.
- Nonresident students 24 years of age and older are not exempt from California registration requirements, and any vehicle operated by the student must be registered in California.
- All California emission and registration requirements must be satisfied.





INTERNATIONAL STUDENTS

When you apply for an original California driver license/Identification (DL/ID) card, you must present:

- An acceptable birth date / legal presence (BD/LP) document.
- An acceptable true full name document if the name of your BD/LP document is different from the name on your DL/ID card application.
- Your social security number (SSN). It will be verified with the Social Security Administration (SSA) while you are in the Department of Motor Vehicles (DMV) office. You must also provide verification of your SSN to change an existing SSN on DMV's database.

All students planning on owning and operating a vehicle while at Studio School should contact their local DMV (or equivalent) as well as the California DMV prior to arrival in Los Angeles so that all required documentation, deadlines

and requirements are clearly understood and prepared for in advance including additional car-related expenses: gas, parking, fines, insurance, and general maintenance.

STUDENT SAFETY

Students and parents should know that safety is a top priority at Studio School. We believe everyone deserves—and should contribute to—a safe learning environment and community that includes services, training and information resources including:

- Studio School Photo ID (with computer chip scanning technology) required by faculty, staff and students for access to parking or campus
- 24-hour gated security to LA Center Studios and all campus facilities with security cameras and ID access checkpoints including elevators, hallways and parking structures



The Oral History Program has documented over 70 in-depth interviews on subjects ranging from art direction and editing to censorship and Academy history. Their periodicals number over 3,000 titles about all aspects of filmmaking since the first decade of the twentieth century.

The Roddy McDowall Photograph Archive has 10 million+ photographs of reference stills and stills of film scenes, individuals and advertising; candid and informal photos and behind-the-scenes production shots; research photos; and images of premieres, studios, theaters, equipment, residences and Hollywood landmarks. There are more than 11,000 produced screenplays acquired dating back to the 30's.

There is also a Special Collections that document the product and activities of companies and organizations as well as the careers of producers, directors, writers, actors, cinematographers, art directors, costume designers, composers, makeup artists, animators, columnists, publicists, executives and others who have made a significant contribution to the industry.

THE LOS ANGELES PUBLIC LIBRARY

LAPL's Central Library, constructed in 1926 and a historic Los Angeles landmark, is a 7-minute walk from our campus. It has over 6 million books, audiobooks, periodicals, DVDs and CDs to check out. It contains up-to-date subject information from journals, dictionaries, encyclopedias, statistical resources and more to assist students with their research and homework. Their photo collection has over 80,000 photographs with emphasis on Southern California history. Their visual collections include maps, posters, bookplates and other visual materials.

In addition to their hard copy resources, there are e-books, e-audiobooks, e-videos and mp3 downloads. Professional librarians are on staff to assist faculty with curriculum matters and all students with research and studies. They can also either be reached in person during hours of operation or via text messaging by texting AskLAPL to 66746.

ONLINE LIBRARY NETWORK (LIRN)

The LIRN collection is available twenty-four hours a day and provides students with millions of peer-reviewed and full-text journal, magazine, and newspaper articles, e-books, podcasts, audio, and video resources to support their academic studies from Gale Cengage, ProQuest, EBSCO, eLibrary, Books24x7 and more.

COMMUNITY OUTREACH

Studio School was created by people committed to a new educational platform that will transform, inspire and empower our graduates to succeed not only in professional careers, but also in all areas of life. Students in each cohort will have opportunities over their four years to define their community footprint with project ideas, partnerships and proposals of interest to the class. Topics of interest may include:

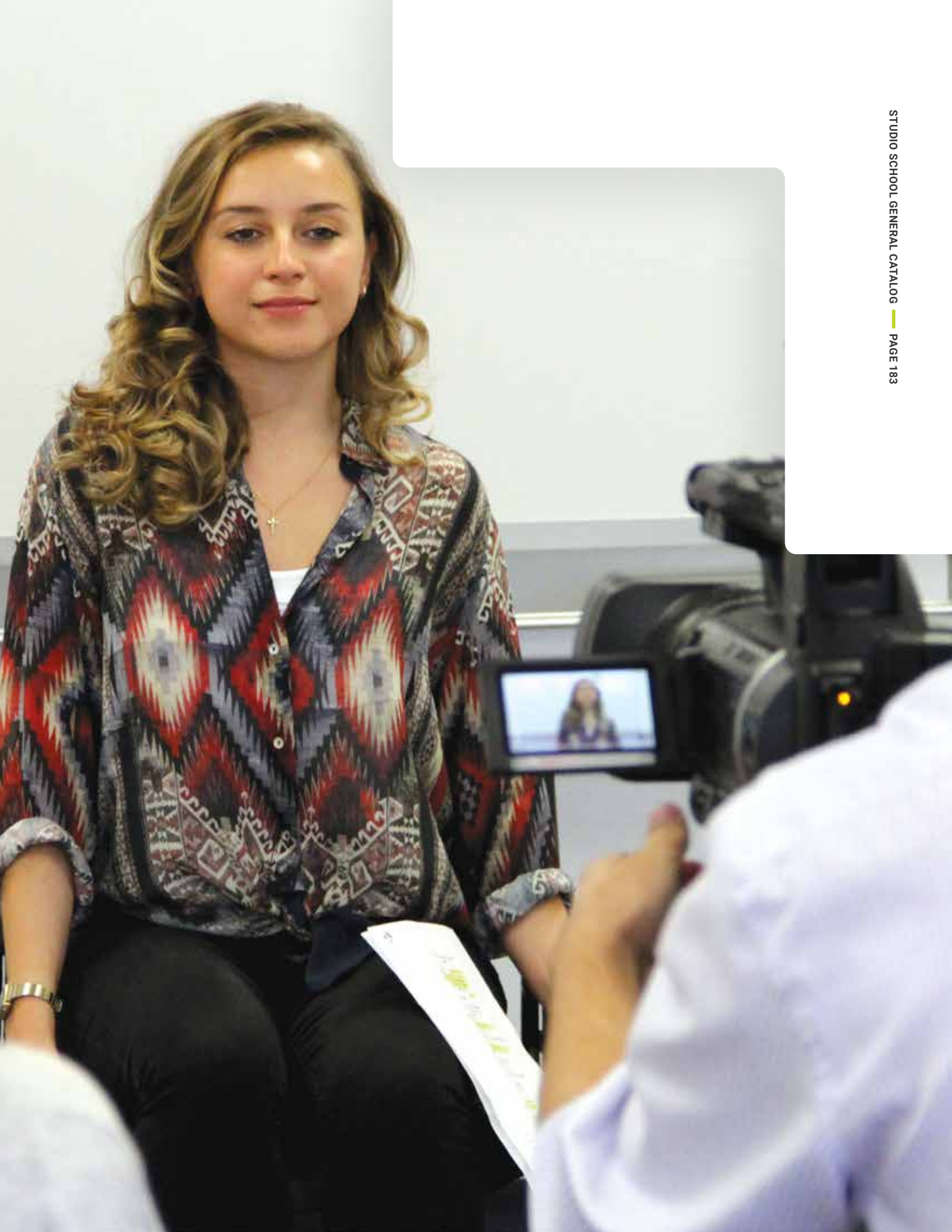
- ❑ Sustainability + The Environment
- ❑ Manifesting Change with Visual + Performing Arts
- ❑ Mentorship for Young People

- ❑ Beautification + Improvement Services throughout Los Angeles

- ❑ HIV/AIDS Awareness, Outreach + Community Programs

- ❑ Crisis Intervention + Suicide Prevention for LGBT Youth

All students are encouraged to volunteer through school-sponsored programs, organizations and projects—or simply on their own. For the record, when your Admissions Counselor is helping you with your application components and says, “It’s easy. Just show us how you are going to change the world.” They mean it.



CAMPUS LIFE

SPECIAL EVENTS + ACTIVITIES

We know that your college life is made up of more than just grades and test scores. In fact, we strive to help you make your experience well-rounded and reflective of the diverse interests and cultures represented on our campus. In addition to in-house screenings, guest speakers, master classes, departmental excursions and our innovative “Hollywood Insider Series,” you will have the opportunity to participate in exclusive one-of-a-kind offerings as they are made available and posted around campus. You can also talk to a student on the Studio School’s Student Council to find ways to get involved.

HOLLYWOOD INSIDER SERIES

We continually curate guest lectures, master classes and appearances by industry leaders who are reshaping the industry through our Hollywood Insider Series. From directors and screenwriters of upcoming productions, to animators, choreographers, marketers and YouTube Creators, we aim to cultivate professional relationships that can last a lifetime. Each event is open to all Studio School students.

At Studio School, we believe that student support inside and outside of the classroom is paramount to professional success, artistic success, and personal success. Hollywood Insider Series events will help you start out on the right foot.





STUDIO SCHOOL FIRST YEAR EXPERIENCE

We know that setting up a foundation for success begins the moment you arrive at Studio School in our student orientation program. The Studio School First Year Experience consists of three full days of workshops, tours, meet-n-greets, and faculty advisement and information seminars about living in Los Angeles—prior to your first full day of classes.

Goal setting workshops, collaboration team builds, film set etiquette, alcohol awareness, campus tour, computer lab introduction, faculty advisor meetings, facilities overview and more make up the exciting foundation for this course.

Throughout your first semester, you will have additional workshops on special topics such as financial literacy, time management, substance abuse prevention, clearing creative block and interpersonal communication. This is a required course for all Studio School students to encourage personal growth, cultivate safety, engage in global diversity and provide an early platform to develop true leadership qualities.



PARENTS AND FAMILY

STAYING CONNECTED

We want to share the Studio School experience by involving parents and family in frequent events, including a designated Family Orientation, an annual Family Weekend, invitations to student screenings, productions and more.

BOOKS FOR PARENTS

We know that sending off your child to college is a major milestone in life. Here are some helpful books that might assist with the transition:

Letting Go: A Parents' Guide to Understanding the College Years by Karin Levin Cobum

You're On Your Own (But I'm Here If You Need Me) by Marjorie Savage

When Your Kid Goes to College; A Parent's Survival Guide by Carol Barkin

FAMILY WEEKEND

We hope to meet everyone March 23 to March 25, 2018 for our annual Family Weekend with three days of activities including:

- ❑ Welcome Happy Hour
- ❑ Special workshops for parents to learn about Studio School and campus life
- ❑ Presentations from our star faculty and staff
- ❑ "Classes" for the parents with their students
- ❑ Musical or Play Production
- ❑ Campus Tour
- ❑ Student Screenings by Major
- ❑ Dance Concert



**AROUND HERE,
HOWEVER, WE DON'T
LOOK BACK FOR
VERY LONG. WE KEEP
MOVING FORWARD,
OPENING UP NEW
DOORS AND DOING
NEW THINGS, BECAUSE
WE'RE CURIOUS...
AND CURIOSITY
KEEPS LEADING US
DOWN NEW PATHS.**

— WALT DISNEY

INTERNATIONAL STUDENTS

We are committed to cultural vibrancy and realize that extraordinary outcomes are possible when our students, faculty and staff engage diverse cultures around the world with curiosity, courage and respect. Our campus is located in the heart of Los Angeles—the cultural hub of the Pacific Rim and one of only two U.S. cities without a majority population. People from 140 countries, speaking approximately 86 different languages, currently call Los Angeles home. Studio School not only supports global consciousness, we champion it from Day One through collaborative projects, innovative technologies and digital platforms.

ADVANTAGES OF A US EDUCATION

Over 700,000 international students from more than 200 countries around the world come to the United States to pursue higher education each year. The educational experience here is among the best in the world and you will find that it adds considerable value to your professional development—as well as enhances your career, success and leadership in your country. Studying here will broaden your horizons and expose you to a variety of perspectives, the latest technology, state-of-the-art research and world-class training.

PASSPORTS + VISAS

To study at Studio School as a non-resident, students must first obtain an F-1 student visa. The F-1 student visa allows you to lawfully enter the U.S. and is not a tourist visa. In fact, it is different from all other visa types. You will not apply for your F-1 student visa until first being accepted into one of our programs and after we send you an authorized Immigration Form I-20. Students can apply within 120 days and can travel within 30 days from the start date of their I-20.

You will apply for your student visa at the nearest U.S. Embassy or Consulate and the application process usually involves a short in-person interview.

Assuming you choose to arrive in the United States on your student visa, make sure that you take all of your paperwork with you, including your visa, your copies of the I-20 that the school sent you, and your passport. Before you leave home, check that your passport is up to date and valid for at least 6 months AFTER you are scheduled to finish your studies. Information for student F-1 visas and travel requirements is handled by the U.S. Department of State, Bureau of Consulate Affairs.

ENGLISH AS A 2ND LANGUAGE

Studio School plans to be at the forefront of bringing ESL speakers to Hollywood and teaching the skills necessary to reach a broader global audience. Cultural diversity is important to us—we welcome students that speak English as their second language. Studio School does not currently offer on-campus English as a Second Language (ESL).

INTERNATIONAL STUDENTS

Proof of English Language Proficiency is required of all students whose native language is not English. Language verification is not required if you graduated from a school in the U.S., UK, Australia or Canada (except Quebec). You may either submit TOEFL scores, IELTS Scores or, you may submit certification of English Language Studies. Please note the Institutional TOEFL is not acceptable. **Our school TOEFL code is 7616.**

TEST	MINIMUM SCORE	TO REGISTER
iTEP	3.7	itepexam.com
TOEFL Internet	79	ets.org
TOEFL Paper	550	ets.org
IELTS	6.0	ielts.org
TOEIC	710	ets.org/toeic

Scores are available as early as 15 business days from the date of testing. The TOEFL/IELTS requirement may be waived for applicants who have earned a four-year degree from a U.S. College or University, or for citizens of the following countries whose native language is also English: England, Scotland, Wales, Ireland, Australia, New Zealand, Canada, or South Africa.

INTERNATIONAL STUDENT ORIENTATION

All international students have special breakout sessions as part of The Studio School First Year Experience course that is required for all students during your first semester. This orientation program consists of three full days of workshops, tours, meet-n-greets, and faculty advisement and information seminars prior to your first day of classes. Our orientation program continues throughout your first semester with additional offerings and events specifically created for our diverse global community.

LIVING IN THE USA

Your first days in the US will be a combination of excitements and challenges because everything is new. Our orientation program is three full days of workshops and informational seminars for all of our students before starting your class schedule. It includes breakout sessions for international students with our faculty and staff that were international students themselves and are now working professionals living in Los Angeles. You can find information on everything from banking to shipping packages at eduPASS! The SmartStudent Guide to Studying in the USA.

CULTURAL DIFFERENCES

You can only learn many of the nuances of the American lifestyle by simply being here for your degree program. American tipping customs and socially accepted rules about personal space remain a constant frustration for many cultures—but they are easy to understand and master. Californians—particularly in the entertainment industry and related fields—are especially interested in health, personal hygiene, wellness, skincare and nutrition. You will also have front row seats to the landscape of U.S. politics, the idea of time as money, American slang, gender equality and outrageous food portions. If you have never visited the U.S. prior to your arrival, you can find many great online resources to avoid culture shock and create a smooth transition to campus life at Studio School.

HEALTH INSURANCE

All students attending Studio School must have a comprehensive health insurance plan that meets healthcare reform standards while attending. Students must provide proof of insurance for enrollment and to begin classes.

TUITION INSURANCE

Tuition refund insurance, also referred to as tuition insurance, provides coverage in case a child is forced to withdraw from college for medical or other reasons. Travel & Tuition Insurance is not required. There is no “right” amount of tuition insurance. It varies person to person, family to family. Be sure to assess your out-of-pocket risk before choosing your coverage levels. Consider all of the costs associated with attending college that you and your family would lose if you had to withdraw for medical reasons. This includes fees, room, board, tuition, and books.



**REALITY SIMPLY CONSISTS OF DIFFERENT
POINTS OF VIEW.**

— MARGARET ATWOOD

INTERNATIONAL STUDENTS

FINANCIAL AID FOR INTERNATIONAL STUDENTS

International students are not eligible for need-based aid including federal and state government-based funding, subsidized loans and military programs, as well as Studio School need-based grants. However, institutional scholarship awards are available to all students including Talent Scholarships, Innovation Grants and more.

GRANTS + SCHOLARSHIPS

All prospective students, including international students, are eligible for all Studio School grants and scholarships. See the TUITION AND FINANCIAL AID section for more information.

RESOURCES FOR INTERNATIONAL STUDENTS

As an International Student, finding information can be a challenging task and each country has it's own set of requirements to study abroad. Every student applying to Studio School should download our INTERNATIONAL STUDENT INFORMATION GUIDE and contact the Director of International Student Services when you start your application process.

If you haven't already discovered it in your research, you should visit the eduPASS! website. It contains up-to-date information about everything an international student needs to know about studying and living in the United States. It covers every topic, from college admissions and financial aid to culture shock and clothing sizes. EDUCATIONUSA and INTEREXCHANGE also have great information about studying in the USA, visas, financial aid and cultural exchange.





**THERE IS A VITALITY, A
LIFE FORCE, AN ENERGY,
A QUICKENING THAT IS
TRANSLATED THROUGH
YOU INTO ACTION, AND
BECAUSE THERE IS ONLY
ONE OF YOU IN ALL TIME,
THIS EXPRESSION IS
UNIQUE. AND IF YOU BLOCK
IT, IT WILL NEVER EXIST
THROUGH ANY OTHER
MEDIUM AND WILL BE LOST.**

— MARTHA GRAHAM

TUITION + FINANCIAL AID

Mapping your future starts with higher education. Your college degree can open doors to better jobs and give you choices that would otherwise not be possible. We know that paying for college can be challenging for some students, but there are many types of financing and aid to make your goal a reality.

PAYING FOR COLLEGE

Financial aid can be in the form of scholarships, grants and low-interest loans and may come from many sources:

- ❑ The US Federal Government
- ❑ The state where you live
- ❑ The college you attend
- ❑ A nonprofit or private organization and community organization

The US Department of Education's FEDERAL FINANCIAL AID website is a great place to start learning about financial aid programs and other resources to help pay for school. We are committed to helping students find the best path to higher education and to pursue their passion. Our Admissions Team and Director of Financial Aid are available before, during and after the application process to help.

FINANCING OPTIONS

The choice to pursue higher-education is a major investment in your future. We also know that that college decision process for students—and their families—requires a clear understanding of your current resources, available financial aid and financing options.

No college can be all things to everyone, and we will support you and your family in making the best decision before, during and after the application process including Financial Wellness & Student Loan Management, a required workshop for all incoming Freshman to successfully manage their finances while at Studio School and beyond.

Ultimately, it's up to you to find the best path to your goals that takes into account many factors: culture, academics, location, size, cost, student life and professional opportunities. The terminology and complexity of financial aid can vary from school to school, but everything can be evaluated with 3 simple distinctions:

- ❑ Institutional aid vs. federal, state and private sector financial aid
- ❑ Scholarships + grants vs. loans, and incentives
- ❑ Available financing options for domestic students vs. international students

Once you have been assigned to your personal Admissions Counselor, you can ask about the options we have to financially assist you in attending Studio School. We are committed to helping you achieve your goals responsibly with institutional transparency and integrity.

TUITION + FINANCIAL AID

TUITION + FEES

How much does attending Studio School cost? To answer that question accurately, you must take a look at your resources and preferences. Students can use the table below to estimate their total program cost but remember to adjust estimated categories like food, transportation and personal expense based on your needs.

PROGRAM COSTS PER YEAR

	\$39,600	BFA in Film + Digital Content
	\$39,600	BFA in Acting
	\$39,600	BFA in Contemporary Musical Theatre + Film
	\$39,600	BFA in Commercial Dance
	\$39,600	BA in Entrepreneurship
	\$39,600	BFA in Art
	\$15,750	All Post-Bacc Programs
	\$1,200	All Film + Digital Content Programs
	\$1,200	All Entrepreneurship Programs
	\$600	Acting
Estimated Books + Supplies **	\$600	Contemporary Musical Theatre + Film
	\$900	All Art Programs
	\$600	Commercial Dance
	\$1,200	All Post-Bacc Programs
Estimated Room + Board ***	\$13,600	
Shuttle Fee	\$90	per semester [optional]
Parking @ LACS	\$750	per semester [optional]
Estimated Transportation	\$875	
Estimated Health Insurance ****	\$950	
Estimated Personal + Miscellaneous	\$1,395	
Campus Fees	\$250	per semester

ADMINISTRATIVE FEES

Application Fee	\$75	One time, non-refundable fee
Orientation Fee	\$95	First semester students only
School ID Replacement Fee	\$25	
Graduation Fee	\$100	Seniors Only
Official Transcript Fee	\$20	
Add/Drop Fee	\$35	per class - Applied to schedule changes between weeks 3-12
Course Repeat Fee	\$333	per unit
Return Check Fee	\$35	
Cancellation Fee	\$150	New students only. Must cancel Enrollment Agreement by the end of week 2 of first term.
Late Payment Fee	3%	of outstanding balance

Tuition and fees are subject to change. All Tuition and Fee notices are published at studioschool.org

* A 3% Credit Card Service Fee will be added for all credit card payments.

** An Apple Macbook/Macbook Pro is highly recommended with Microsoft Office and/or Adobe Creative Cloud depending on the program. For detailed information and recommendations for hardware and software by discipline, please download our EQUIPMENT GUIDE at studioschool.org/equipment-guide.

*** The average rent for an apartment in Los Angeles is \$2,107, a 6% increase compared to the previous year, when the average rent was \$1,983. Studio apartments in Los Angeles rent for \$1,553 a month, while 1-bedroom apartments ask on average \$1,965 a month; the average rent for a 2-bedroom apartment is \$2,634.

**** Proof of health insurance is required for all students and must be updated annually.

TUITION PAYMENT

Tuition must be paid 45 days prior to the start of each term. For the Fall semester, tuition is due in-full by mid-July and for the Spring semester, at the beginning of December. Please plan accordingly. Exact due dates will be printed on the invoice which will be emailed 60 days prior to the due date. If you have completed your FAFSA and are eligible to receive Federal Financial Aid, your award will be deducted from tuition invoice.

FEDERAL + STATE PROGRAMS

Studio School is seeking all approvals necessary to offer Federal financial aid programs to eligible students. Such programs may include the following:

FEDERAL PELL PROGRAM

A federally funded grant program. Eligibility for the grant and the amount of the award is based on the student's and their family's financial status.

FEDERAL SEOG

Supplemental Educational Opportunity Grant — A federally funded grant program administered by the school. Students must receive the Pell Grant and show an exceptional need in order to be eligible for the SEOG. The grants are available on a first-come, first-served basis.

FEDERAL DIRECT STAFFORD LOAN (SUBSIDIZED/UNSUBSIDIZED)

A long term, low interest loan made available through the federal government. No payments are due until six months after the student ceases to be enrolled at least half-time.

TUITION + FINANCIAL AID

FEDERAL DIRECT PLUS LOANS

A long term variable interest rate loan made available through participating lenders to parents of dependent students. PLUS loans are not based on financial need, but are based on credit history. Repayment of interest and principal begins within 60 days after the loan is disbursed. The borrower must pay all of the interest on the loan after it is disbursed. However, principal can be deferred while the student remains in school full-time.

UNSUBSIDIZED DIRECT STAFFORD LOAN

This program is similar to the Federal Direct Stafford Loan program except students may have to pay interest on their loan while attending school. This loan is not need based, but the amount a student receives is influenced by their regular Stafford Loan eligibility.

These programs are designed to assist students in meeting their educational expense. Students will be required to complete a Free Application for Federal Student Aid online to determine their eligibility for one or more of the above programs. Visit FAFSA for more information about the application process. Upon approval Studio School will provide direct access to a financial aid officer for additional information and assistance.

International students are not eligible for need-based aid including federal and state government-based funding, subsidized loans and military programs, as well as Studio School need-based grants.

NEED-BASED GRANTS

Need-based grants are institutional grants presented by Studio School in combination with other federally funded aid. Only US citizens and eligible non-citizens may receive federal student financial aid and need-based institutional aid.

FAFSA PDF ONLINE APPLICATION

You may choose any of these three methods to file a Free Application for Federal Student Aid (FAFSA):

- Login to <https://fafsa.ed.gov> (highly recommended for faster processing)
- Complete a PDF FAFSA (Note: PDF FAFSAs must be mailed for processing)
- Request a paper FAFSA by calling us at 1-800-4-FED-AID (1-800-433-3243) or 319-337-5665. If you are hearing impaired, contact the TTY line at 1-800-730-8913.
- Select the school year for which you are applying for financial aid. For example, if you plan to attend college between July 1, 2014 and June 30, 2015, click The 2014-2015 School Year (July 1, 2014 – June 30, 2015).

If you plan to attend college between July 1, 2013 and June 30, 2014, click the other link. If you are applying for a summer session, check with your college to verify which application you should complete. The PDF FAFSA is available for you to print and fill out manually or is screen-fillable. Screen-fillable means you can enter your data on the screen before printing. If you choose this option you will not be able to save your data to your PC.

SCHOLARSHIPS

We are committed to finding the next-generation of entrepreneurs, content creators, collaborators and industry-leading talent from around the world. To accomplish our goal, Studio School provides financial support with the following scholarships and grants.

TALENT-BASED SCHOLARSHIPS

Awarded to students based on a combined talent score of their creative portfolio submissions by application review committee. Talent scores are applied to each applicant by each application reviewer during the application review process.

JOE TREMAINE COMMERCIAL DANCE SCHOLARSHIP

All students accepted into the Commercial Dance program are eligible to apply for this \$25,000 scholarship. The award recipient is selected by Joe Tremaine from 5 finalists presented by the Studio School Review Committee. The Tremaine Commercial Dance Scholarship application is required in addition to a completed Studio School Application. The scholarship is awarded once per calendar year to a Freshman dancer/choreographer who demonstrates powerfully connected stories through dance on the following three relationships: (1) Self to inner self, (2) Self to community, and (3) Self to world (global issues/themes). The award is applied to tuition and distributed equally in semester 3 thru 8.

INNOVATION SCHOLARSHIPS

Applicants who have demonstrated powerful innovation, ideation or invention in their community or school are eligible for this annual grant. A Scholarship committee will reference the applicant's submitted materials including reference letters, resume, personal statement and video introduction with particular attention to community and/or pre-professional involvement. There is no application for this grant and evaluations are conducted at the time of application review. Strong consideration is given to students with a track record of festival and competition participation.

NEED-BASED SCHOLARSHIPS

An annual award of \$3000 granted to applicants with an EFC score of below \$2000.

NEXT-GENERATION DEVELOPMENT SCHOLARSHIP

Applicants who have demonstrated extraordinary ability and accomplishment and/or earned recognition in their field of interest are considered for this award. The Scholarship Committee will reference the applicant's submitted materials including reference letters, resume, personal statement and creative

portfolio with particular attention extraordinary talent and/or accomplishment related to their proposed field of study.

FINANCIAL AID RESEARCH

Paying for college is a combination of funding factors and resources unique to each student and can be overwhelming—but it doesn't have to be. Financial aid sources and financing options can vary for domestic and international students so we have provided some useful resources below.

FAFSA

<http://www.fafsa.ed.gov/>

The Free Application for Federal Student Aid: a required form for any student seeking need-based financial aid.

NASFAA

http://www.nasfaa.org/students/About_Financial_Aid.aspx

The National Association of Student Financial Aid Administrators. More than 18,000 student financial assistance professionals at approximately 3,000 institutions of higher education, serving over 16 million students. Offering extensive resources for students and parents.

NACAC

<http://www.nacacnet.org/studentinfo/Pages/Default.aspx>

The National Association for College Admission Counseling. Nearly 13,000 professionals from around the world dedicated to serving students as they make choices about pursuing postsecondary education. Offering extensive resources for students and parents.

OFFICE OF FEDERAL STUDENT AID

<http://studentaid.ed.gov/>

A resource of the U.S. Department of Education. Learn about different types of financial aid and how to apply for them.

TUITION + FINANCIAL AID

KNOW HOW 2 GO

<http://www.knowhow2go.org/>

A public service initiative that helps middle and high school students prepare, apply, and pay for college. Sponsored by The American Council on Education, the Lumina Foundation, and the Ad Council.

YOU CAN GO

<http://youcango.collegeboard.org/>

A College Board project connecting students with success stories about preparing, applying, and paying for college.

FINANCIAL AID RESOURCES FOR INTERNATIONAL STUDENTS

The following online resources are a great starting point to learn about scholarships, financial aid resources and funding programs for international students who wish to study abroad.

EDUPASS! THE SMARTSTUDENT GUIDE TO STUDYING IN THE USA

<http://edupass.org>

eduPASS! The SmartStudent Guide to Studying in the USA is a guide for international students interested in studying and living in the United States. It covers a wide range of topics, from college admissions and financial aid to culture shock and clothing sizes.

FUNDING FOR U.S. STUDY

fundingusstudy.org

Funding for U.S. Study is an extensive database of scholarships, fellowships, and grants maintained by the Institute of International Education. The database includes funding programs for all levels of post-secondary study across the full range of academic areas. You can select funding based on where in the United States you would like to study.

INTERNATIONAL FINANCIAL AID & COLLEGE SCHOLARSHIP SEARCH

iefa.org

IEFA's mission is to promote international education worldwide through the development and publication of the most comprehensive database of International Education Financial Aid information available on the Internet. It is a resource for financial aid, college scholarship and grant information for US and international students wishing to study abroad.

INTERNATIONAL STUDENT INSURANCE

isoa.org

International Student Insurance, provider of health insurance for non-U.S. citizens studying in the United States, provides a list of scholarship opportunities available to international students.

INTERNATIONAL STUDENT LOAN

internationalstudentloan.com

InternationalStudentLoan.com provides access to loans for non-U.S. students wishing to study in the United States and United States and Canadian citizens studying abroad. International students studying in the United States usually need to have a U.S. citizen cosigner when applying for loans.

TOOLS + CALCULATORS

Studio School is committed to providing the best information we can to support students and parents to plan for the cost of attending college. In addition to your bank or personal financial advisor, there are numerous resources dedicated specifically to support students who are evaluating their options for college. Visit bigfuture.collegeboard.org to find calculators and tools to help you estimate your financial aid and out-of-pocket expenses.



**A LOT OF PEOPLE
WANT A SHORT CUT.
I FIND THE BEST
SHORTCUT IS THE
LONG WAY, WHICH
IS BASICALLY TWO
WORDS: WORK HARD.**

— RANDY PAUSCH, THE LAST LECTURE

COURSE CATALOG

The courses at Studio School are designed to empower you to think, innovate, and pursue intellectual curiosity within your chosen area of study and to discover true collaboration across departments. We want you to engage, debate, explore, create and examine not only your area of concentrated study, but also a variety of academic disciplines that will foster a world view full of possibility and intellectual discovery.

ACTING

Story: Mediums + Genre Lab [1 cr]

In this discipline-specific lab that accompanies Story: Mediums + Genre, mentor-practitioners lead experiential learning workshops designed to give students a hands-on apprenticeship in handling the narrative challenges and opportunities that they will face in their professional practice. *Prerequisites: None*

Alexander Technique [2 cr]

This course introduces students to the movement and voice work of F. M. Alexander. Students will explore their own physical habits and unnecessary tensions, and then consciously discover ways to find more efficient and healthful means of self-expression. Through one-on-one training with the instructor and partners, students will learn to recognize unnecessary and inefficient patterns of muscular exertion and explore new possibilities for expression with freedom and a sense of curiosity. *Prerequisites: None*

Acting I: Fundamentals [4 cr]

This course provides students a practical introduction to the foundational concepts and skills of on-camera acting. Rather than train students in a particular 'technique,' this course will introduce a basic awareness and freedom of expression that will be adaptable to any future study, production, or on-set demands. These skills will serve as the basis for not only future acting courses, but also as an essential foundation for the actor's progress in the world of professional performance. *Prerequisites: None*

Stage Combat I: Unarmed + Single Sword [2 cr]

This course introduces actors to the concepts of fight choreography, starting with unarmed stage combat, and progressing into single sword stage combat. Students will learn the mandatory rules for safe rehearsal processes, various unarmed techniques including slaps, punches, kicks, shoves, reactions, knaps, basic footwork, attacks, defense, blade etiquette, maintenance and safety. Students will also learn responsible performances of unarmed and single sword fight choreography, as well as the techniques required to perform these scenes for both a live stage and filmed performance setting. *Prerequisites: None*

Introduction to Scene Study [4 cr]

The course continues to develop the skills acquired in Acting 145, by putting them to use in the interpretation and active participation of scripted scene work. Moving beyond basic exercises, students will learn how vulnerability, receptivity, imagination, listening and responding create full engagement in and embodiment of an author's text. This course will teach a basic approach to full immersion in a scene, which can then be applied to more complex texts and professional work. *Prerequisites: ACT 145*

Introduction to Improvisation [2 cr]

This course introduces students to the foundational concepts of improvisation for the stage, with a focus on freeing the actor's imagination for full immersion into present time and present place. Through in-class exercises, games, and activities, students will

COURSE CATALOG

become familiar with the essential concept of 'yes, and' as well as other basic 'rules' of improvisation. Students will learn to discover trust, collaboration and embrace of failure in all of their work, both academic and professional. *Prerequisites: None*

Viewpoints [2 cr]

This course is an introduction to the Viewpoints movement work developed by Mary Overlie and Anne Bogart. Using the Viewpoints framework, students will gain greater awareness of their physicality and its expressive potential. Through physical exploration and in-class group work, students will augment their range of expression with an introduction to the basic concepts of spatial awareness and kinesthetic response. *Prerequisites: None*

Discovering Speech [2 cr]

The physical awareness gained through the works of Knight, Thompson, Fitzmaurice, Linklater, and Rodenburg will expand in this course into an awareness of the musculature of articulation and speech production. Students will play with and develop mastery of the muscles that produce speech, using games, exercises, partner explorations, and projects to feel (not just understand) how human speech is made. This course will introduce the International Phonetic Alphabet (IPA) and provide the foundation necessary to consciously and efficiently create professional-grade accents for performance. *Prerequisites: ACT 142*

Speech Essentials [2 cr]

This course introduces students to the speech and breath works of Knight, Thompson, Fitzmaurice, Linklater, and Rodenburg. Students will develop an awareness of the musculature of articulation and speech production. Students will play with and develop mastery of the muscles that produce speech, using games, exercises, partner explorations, and projects to feel (not just understand) how human speech is made. This course will introduce the International Phonetic Alphabet (IPA) and provide the foundation necessary to consciously

and efficiently create changes in performance through speech and breath. *Prerequisites: None*

Improvising in Story [2 cr]

This course expands upon students' fundamental improvisation skills and applies those skills to the creation of spontaneous and deeply imagined storytelling. Using the progression of skills, games, and exercises outlined by Viola Spolin, this course requires students to imagine with freedom, specificity, and detail. Students will discover how to harness the creative potential of unplanned, forward-moving stories while also taking their imaginative freedom to greater depths of personal expressivity. *Prerequisites: ACT 158*

Comedy [2 cr]

This course will explore various comedy genres such as sketch, improvisation, stand-up comedy, short form comedy, parody, physical comedy, satire, animated comedy, mask and clown, and many more. This course also continues to develop the skills acquired in Introduction to Scene Study, specifically focusing on the many comedic genres in film and television. Moving beyond basic exercises, students will learn the difference between multi-camera sitcom and single-camera comedy techniques. *Prerequisites: ACT 145, ACT 158*

Stage Combat II: Broadsword, Rapier + Dagger [2 cr]

This course re-introduces actors to and further educates on the concepts of fight choreography, starting with broadsword combat, and progressing into single rapier and dagger combat. Students will learn the mandatory rules for safe rehearsal processes, various sword fight techniques involved in choreography including cuts, thrusts, swipes, evades, executing and performing injuries, falls, basic footwork, attacks, defense, blade etiquette, maintenance and safety. Students will also learn responsible performances of broadsword and rapier/dagger choreography, as well as the techniques required to perform these scenes for both a live stage and filmed performance setting. On set

professionalism and the difference between performing for a live audience or a filmed environment will also be taught. *Prerequisites:* ACT 152, ACT 155

Discovering Breath [2 cr]

This course will introduce students to a heightened awareness of breath and its role in the actor's art. Exploring breath in the body will encourage the student to find presence, both to self and partners. This course will explore breath and vocal production with increasing freedom, using the techniques of Catherine Fitzmaurice and Kristin Linklater. Through awareness and relaxation, breath will become a powerful mode of expression, that is tapped into the personal truth of the actor.
Prerequisites: ACT 142

Becoming the Character [4 cr]

This course combines the imaginative freedom gained through improvisation with the contextual clues gained through rigorous text analysis. By combining these two skill sets, students in this course will discover how to bring vibrant, detailed and imaginative life to the demands of the text and performance. Through exercises, guided meditation, and improvisational scenarios, students will build specific beliefs in the worlds created by playwrights and screenwriters, producing a dynamic harmony between actor and author.
Prerequisites: ACT 155

Commercials + Voiceovers [2 cr]

This course is a hands-on exploration of the unique opportunities and demands placed upon the actor in a commercial or voiceover performance. Students will learn effective copy/script analysis, microphone techniques, how to find variety through multiple takes and characters, how to put together a voiceover demo, current market trends and an overview of what the business demands of an actor on set. Students will have practical experience performing in front of a camera and in a recording booth, with detailed review and analysis of the growth and challenges in their

personal creative process.
Prerequisites: ACT 155, ACT 158

Filmcraft: Directing, Editing + Cinematography [3 cr]

This course provides students in the Acting Program with a working knowledge of the concepts, skills, and procedures of creating a filmed work. Students will gain a familiarity with the roles and demands of the director, editor, and cinematographer in order to contextualize the actor's work and process in a professional setting. Students will develop an original project to be shot with a professional crew on location with industry mentorship. *Prerequisites:* LAB 100

Exploring Dramatic Texts [3 cr]

This course provides students with a thorough understanding of script analysis and dramaturgy. Students will learn how to approach texts systematically and with attention to detail, thereby enriching their ability to translate those texts into embodied performances. Students will focus on the structure of story, the importance of context, awareness of tone/style/genre, the necessity of research, and the application of this knowledge to modern texts. This course serves as an essential foundation for the complexities of professional performances. *Prerequisites:* ACT 101, GED 101, ACT 155

Mastering Speech + Phonetics [2 cr]

This course prepares students for the application of physical awareness to the demands of speech as it exists in the world. Through practical experience, projects, listening, and mimicry, students will translate their physical understanding of speech into the language of phonetics. Students will further explore the International Phonetic Alphabet, its uses, its limitations, and its versatility for performance purposes. From this base, students will begin to explore accents with personal truth and technical proficiency.
Prerequisites: ACT 244

COURSE CATALOG

Camera Techniques [4 cr]

This course expands on the unique opportunities and demands placed upon the actor's art by the camera. Students will re-discover the role that camera plays in motion picture performance, a familiarity with onset protocol and organization, and how their process fits into a working film set. Students will further explore genre, tone and style in the current film and television landscape. Students will have practical experience performing in front of a camera, with detailed review and analysis of the growth and challenges in their personal creative process. *Prerequisites: ACT 155*

Audition Techniques I [2 cr]

This course will familiarize students with the professionalism and protocol of auditioning for film and television productions in the contemporary marketplace. Students will utilize their performance skills to bring personal truth and engagement to audition sides and cold reads, while honing their ability to quickly and specifically analyze and immerse in text. Students will learn how to prepare adequately, perform with presence, and follow through respectfully for all professional audition environments in film and television. *Prerequisites: ACT 255, ACT 345*

Classical Texts + Shakespeare [4 cr]

This course will ground actors in the heightened demands of classical texts and the works of William Shakespeare. Actors will apply text analysis skills to scripts written in verse, rhyme, and prose, with further application to any challenging script they may encounter in the future. By performing texts written in times and places far removed from present-day Hollywood, this course will prepare students to handle complex acting demands with truth and freedom. *Prerequisites: ACT 155, ACT 245, ACT 255*

On-Camera Special Project: Page to Screen [2 cr]

This course provides actors the chance to work with a professional writer and director during the making of original content. It provides students with real life skills in learning how to meet a director's needs and rise to the writer's material. These skills will serve as the basis for not only future acting courses, but also as an essential foundation for the actor's progress in the world of professional performance. *Prerequisites: LAB 200*

Audition Essentials [2 cr]

This course will familiarize students with the professionalism and protocol of auditioning for film, television, new media, voiceover, commercial and stage productions in the contemporary marketplace. Students will utilize their performance skills to bring personal truth and engagement to the demands of these formats, incorporating all of their voice, speech, improvisation, and research skills into an integrated performance of audition sides, cold reads, and monologues. Students will learn how to prepare adequately, perform with presence, and follow through respectfully for all professional audition environments. *Prerequisites: ACT 345*

Marketing for Actors [3 cr]

This course draws on the entire academic experience so that actors can craft a powerful 2-year action plan that supports their personal and professional goals upon graduation. Students will define measurable objectives and formulate actionable strategies to achieve them. All students are expected to define their unique personal brand, style and professional interests. Additionally, students will design branded business collateral prior to graduation to support their professional launch such as business cards, websites, reels, headshots, social media pages and more. *Prerequisites: BUS 101, ACT 353, ACT 443*

Firearms Safety + Weapons Training [3 cr]

This course re-introduces actors to and further educates on the concepts of fight choreography, starting with quarterstaff combat, and progressing into lightsaber, short sword and shield, firearms and found objects combat. Students will learn the mandatory rules for safe rehearsal processes, various sword fight techniques involved in choreography including cuts, thrusts, swipes, evades, executing and performing injuries, falls, basic footwork, attacks, defense, blade etiquette, maintenance and safety. Students will also learn the proper respect, etiquette, storage, usage, and on camera and stage technique for handguns. Zero round blanks, stance, grip, draw, terminology and aim off degree will also be fully researched and executed. Students will also learn responsible performances of each weapon covered, as well as the techniques required to perform these scenes for both a live stage and filmed performance setting. On set professionalism and the difference between performing for a live audience or a filmed environment will also be taught. *Prerequisites:* ACT 152, ACT 252

Movement + Contact Improv [2 cr]

This course introduces students to the unpredictable and exciting possibilities of movement through contact improvisation. Students will build confidence and expand their physical awareness to include listening and responding through shared weight with a partner, as they follow pure ease in establishing physical connection. *Prerequisites:* ACT 142

Audition Techniques II [2 cr]

This course continues to build on the skills acquired in Audition Techniques I. Students will utilize their performance and audition skills to bring personal truth and engagement to commercials, animation voiceovers and commercial voiceovers, as well as all genres of film and television. Students will learn advanced techniques on how to prepare adequately, perform with presence, and follow

through respectfully for all professional audition environments. *Prerequisites:* ACT 259, ACT 353

Creating Accents for Performance [2 cr]

This course is a culmination of the advanced actor's work in voice and speech, establishing the mindset and habits needed to create production-ready accents. In combining physical awareness, kinesthetic phonetics, an immersive grasp of character, and research, students will learn how to systematically build an accent for performance. Through demonstration, interaction, and scenes, students will develop ease and honesty in developing accents that are not only accurate but truthful to their own expression. *Prerequisites:* ACT 344

Advanced Camera Techniques [4 cr]

An in-depth and multi-layered investigation of the actor's art in front of the camera. This course expands upon the basic skills learned in ACT 345 and requires students to bring every part of themselves to the high-stakes world of professional film and television performance. Students will incorporate all previously acquired skills in different filming styles, different types of roles, different film genres, and the challenges facing professional productions. *Prerequisites:* ACT 345, ACT 353

Audition Techniques III [2 cr]

This course continues to build on the skills acquired in Audition Techniques I and II. Students will utilize their performance and audition skills to bring personal truth and engagement to film, television, commercials, live theatre, new media, animation voiceover, and commercial voiceover auditions. Students will learn advanced techniques on how to prepare adequately, perform with presence, and follow through respectfully for all professional audition environments in film and television. *Prerequisites:* ACT 353, ACT 443

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The Actor's Reel [4 cr]

This course gives students the opportunity to create one of the most important and essential marketing tools an actor can have, their demo reel. Students will collaborate to carefully create, select and edit a polished reel that highlights their unique gifts as performers to introduce them powerfully to the film and television industries. *Prerequisites: ACT 259, ACT 353, ACT 443*

Actors on Acting [1 cr]

This advanced seminar is designed to connect acting students with working, professional actors, to share nuances of the craft, tricks of the trade and advice on breaking into the business. Students will also research case studies of past masters to gain insight on their creative process. *Prerequisites: None*

Stories, Mediums and Genre (Lab) [1 cr]

In this discipline-specific lab that accompanies Stories, Mediums and Genres, mentor-practitioners lead experiential learning workshops designed to give students a hands-on apprenticeship in handling the narrative challenges and opportunities that they will face in their professional practice. *Prerequisites: None*

ART

Fundamentals of Drawing I [3 cr]

This is an introductory black-and-white drawing course, for first-year students, which provides instruction in the fundamentals of the visual vocabulary of drawing in response to creative problems. Instructors cover various techniques and materials in depicting volume, form, proportion, and spatial relationships. Instruction will cover still-life to human form with emphasis on value, line, and composition as some of the topics covered. The instructor will assist the student in finding a range of creative, yet methodical, approaches to drawing.

Prerequisites: None

Fundamentals of 2-D Design: Design Elements [3 cr]

This is a foundation course for first-year students that provides the scaffolding of design instruction for all courses in the BFA program. This first semester of 2-D will give students access to new materials and methods including wet and dry media, relief printing, and the use of text as a visual element. Students will receive an introduction to book arts as well pay particular attention to the craft and construction of art. This course establishes the basic understanding of the theory and elements of design.

Prerequisites: None

Fundamentals of Drawing II [3 cr]

This drawing course builds upon the principles introduced in Fundamentals of Drawing I. Students will continue to explore 2-D form and rendering in black and white, but color will be introduced as well. Fundamentals of Drawing II will work in conjunction with Fundamentals in 2-D: Color Theory as it explores the color-bias wheel and its applications to drawing as a medium. A variety of wet and dry media is used. Still-life and the model will be among the subjects covered in this course. Students will also be encouraged to begin to build a visual sensibility of personal expression.

Prerequisites: FAD 101

Graphic Design I [3 cr]

This course will serve as an introduction to advertising design and the vocabularies of print design. The course examines the principles of design, design procedures, the handling of graphic tools, and the use of design related equipment. Students learn how to create interest and complex forms based on simple forms. Students create designs from thumbnails and roughs in Mac based computer systems.

Prerequisites: None

Introduction to Illustration I [3 cr]

This course introduces topics in the development of narrative imagery, the illusion of objects in space, typography, and their combined potential for communication.

Illustration procedures focus on developing visual awareness, generating ideas, and personal approaches to the solution of visual problems. Starting with the simplest B/W silhouette forms, the course builds in gradual steps towards more complex image creation in full color. The course stresses strong drawing and design principles. Students learn through lectures, in-class tutorials and coursework, in a variety of visual and procedural approaches for meeting assignment goals. At the end of this course, students will have created a group of images that solve specific visual problems.

Prerequisites: None

CSS Technology (Cascading Style Sheets) [3 cr]

This course will provide the student with the opportunity to gain knowledge and skill in using Cascading Style Sheets (CSS) to style websites. Designers use CSS to design most modern websites, while older websites are converting to CSS. This course focuses on using CSS and CSS editors to define many design features of websites. Students will learn how to use CSS techniques to create margins, text styling and other text basics, page positioning and layout as well, plus image styling, create complete links and navigation bars styling. *Prerequisites: None*

Device/Technology Specific Design [3 cr]

This course covers the tools and methods to design for specific devices and technologies, both technically, with targeted styling and visually, with content modification for different devices. Printers, Browsers, Mobile Web Design & Development, Kiosk user interface design, the core principles and techniques essential to building web sites for various devices or other authored applications such as multimedia for CD/DVD ROM. Styling requirements via targeted styling, interface design techniques that enhance existing sites for mobile viewing. The course shows how to approach designing for mobile form factors such as smaller screens and finger-based interaction, along with how to incorporate CSS3 and HTML5 capabilities, such as geolocation, local storage, and media queries.

Students will install tools, set up a local web server, install and use device emulators, build a mobile web page, develop mobile pages with desktop browsers, and explore useful mobile web development resources. *Prerequisites: DMD 202*

Fundamentals of 2-D Design: Color Theory [3 cr]

This is a foundation course, for first-year students, that builds upon the first semester of 2-D design that provides a basis of design elements and color instruction for all courses in the BFA in Art program. The mixing of paint using Wilcox's Colour Bias Wheel to understand value, contrast, harmony, and color relationships will be explored in a variety of projects to combine both color and design. Instructors stress craft and construction as an important visual component while students have more freedom within project parameters for personal exploration. *Prerequisites: FAD 103*

Fundamentals of 3-D Design: Maya [3 cr]

This is an elective course that gives students training and access to various materials and methods that create 3-D models. This is a hybrid course that helps students relate the importance of a fine art background in regards to a career in graphic design, digital arts, and illustration. Students learn both technical ability and individual creativity in the course. The course will culminate in a short stop-motion animated film originating with 3-D clay figures. Part of the instruction includes sound elements. *Prerequisites: None*

Fundamentals of Painting [3 cr]

Fundamentals of Painting is a required painting workshop to intensify the properties of additional painting skills learned in Fundamentals of 2-D Design and to explore various visual and creative solutions in acrylic paint. Instructors emphasize the development of painting concepts, composition, and handling paint and color while developing a cohesive body of work. *Prerequisites: None*

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Visual Imaging Tools [3 cr]

This course will provide students with the opportunity to gain knowledge and skills in relationship to the latest Adobe Photoshop program. Students receive information related to the professional use of paths, masks, selections, and layer adjustments. The understanding provided in the use of the aforementioned features will allow students to expand their image editing abilities. With the enhanced tool usage presented during this class, students will have the ability to better control image processing and further expand their skills in printing and prepress management. *Prerequisites: None*

Graphic Design II [3 cr]

This course will provide the student with the opportunity to further develop design concepts in creating advertising art for magazine advertisements, media advertising, and other forms of communication. Group projects will simulate studio procedures and in turn will reinforce student confidence in a working environment. A variety of projects in Graphic Design II will increase the students' working knowledge while solving client- advertising directives. Students use the Adobe Creative Suite programs to produce comprehensive layouts for clients. This course will allow the student to develop several finished, complex layouts, which in turn will be printed and presented as portfolio quality works. *Prerequisites: GDD 202*

Scenic Design [3 cr]

In this course, students focus on the development of scenic design ideas and their application in film and television. By developing, articulating and defending design concepts, students demonstrate successful scenic design projects for film, television and digital content. *Prerequisites: FLM 260*

CAD Lab [1 cr]

This course focuses on CAD drafting for the entertainment designer with the intent of making the student fluent in the language of

layout, shape, proportion, contour, mass, detail and the drafting standards established by the Unites States Institute for Theatre Technology. *Prerequisites: FLM 260*

Introduction to Illustration II [3 cr]

This course concentrates on the development of narrative imagery, the illusion of objects in spaces, typography, and their combined potential for communication. Illustration procedures focus on developing visual awareness, generating ideas, and personal approaches to design solutions. Starting with the simplest B/W silhouette forms, the course builds in graduated steps toward more complex image creation in full color. This course stresses strong drawing and design principles. Students learn through lectures, in-class tutorials, and coursework, in a variety of visual and procedural approaches for meeting assignment goals. At the end of this course, students will have created a group of images that solve specific visual problems. *Prerequisites: VCD 101*

Intermediate Illustration I [3 cr]

This course focuses on development of narrative imagery. Exploration of additional design elements and techniques will enlarge student's visual vocabulary. Emphasis will be placed on individual research, composition, mood, character development, manuscript interpretation, and visual impact. Additional focus will be on developing skills to work with team members such as art directors, producing finished art, and generating professional output. *Prerequisites: VCD 102*

Web Programming I [3 cr]

This course will explore in-depth aspects of layout and design with XHTML and will explore the future of the web with HTML5 and CSS3. Students will explore the tools to develop CSS effects and CSS3 techniques. The class will focus on developing state-of-the-art web sites; both web compliant and validated, while exploring redesigning and repurposing existing sites, maximizing flexibility of content, and

facilitating future use of the content. Instructors will cover template design and usage.

Prerequisites: None

Motion Graphics I [3 cr]

This course will explore the foundations of motion graphics. Instructors cover design for effective use of graphical elements, sound, video, and motion with simple animations, logo and shape motion, character development, and visual effects. Although technical proficiency is expected, the primary emphasis of the course is the creation of imagery, sound, video, and animation for use in motion graphic projects. Through the application of traditional motion techniques, the course aims to develop technical, verbal, and conceptual design skills that effectively develop motion graphics projects. *Prerequisites: DMD 202*

Dynamic Web Development (PHP/MySQL) [3 cr]

This course familiarizes students with application scripting, database management, object-oriented programming and full-lifecycle software development. It outlines the fundamental skills required to develop and maintain a dynamic data-driven website. Students will develop a complete website to create and manipulate relational data, learn basic PHP to store and retrieve data and control the rules of interaction, and write HTML to format data and control display with CSS.

Prerequisites: DMD 201

Fundamentals of Life Drawing [3 cr]

This is an introductory black-and-white drawing course, for first-year students, which provides instruction on the fundamentals of the visual vocabulary of drawing in response to creative problems. Instructors teach various techniques and materials in depicting volume, form, proportion, and spatial relationships. Instruction will cover still-life to human form with emphasis on value, line, and composition as some of the topics covered. The instructor will assist the student in finding a range of creative, yet

methodical, approaches to drawing.

Prerequisites: FAD 102

Brand Marketing [3 cr]

Students in this class will learn how to further develop their existing creative ideas into brand marketing strategies. This course will provide students with the understanding that as markets become more competitive, because of infinite choices, companies seek emotional contact with their customer base. Students develop brand-based creative materials to show their understanding of the link between brand messages and the emotional connection to the customer base. In-class instruction will direct students in their efforts to combine intelligence and insight with imagination and computer skills to produce unique portfolio pieces.

Prerequisites: None

Pre-Press Production [3 cr]

Prepress production is the final step in production. This course will supply students with an understanding of the offset printing process, paper stocks, inks and special printing processes such as die lines, spot finishes, foils and embossing. The design of this course will provide students with a survey of different files such as TIFF, EPS, PDF, JPG, PNG, and others, as well as the knowledge of when best to use a specific format. Instructors express the importance of client involvement in decision-making and the direct contact with the printer. In-class training will enable students to communicate with small and large printing vendors. *Prerequisites: None*

Concept Art 1: Storyboarding & Illustrations [3 cr]

Students will learn the purpose and art of storyboards and concept art as used in film, television, interactive gaming and other entertainment arenas. Starting with traditional media (pencils / pens) and moving to digital media (computer), students will draw their own versions of cinema art while studying the films and artworks of the masters. *Prerequisites: FLM260, FAD120*

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Concept Art 2: VFX & Virtual Modeling [3 cr]

Students will further explore the purpose of concept art as used in film, television, interactive gaming and other entertainment as a tool for previsualizing VFX and virtual environments.

This course gives students training and access to various materials and methods that create 3-D models and introduces them to state of the industry workflow and applications.

Prerequisites: PDN240

Production Design 2 [3 cr]

This intermediate level course continues practical learning for production design students incorporating more advanced topics including set design, costumes and costume designer relations, hair & makeup, special effects makeup, and much more. Both conceptual as well as practical training is given wherein students are able to see on screen and first-hand the topics they are learning.

Prerequisites: FLM 260

Period Styles for Production Design [3 cr]

Students examine lifestyles and societal influences to understand the look and feel of each period and how this can be expressed through the various dimensions of production design. The goal is that students learn the need for conclusive and rigorous research as a foundation for creativity and verisimilitude, a vital tool for articulating the director's vision and conveying the reality of this expression to the audience. *Prerequisites: FLM 260*

Set Construction & Props [3 cr]

Survey of materials, design and construction for settings, wardrobe and props as rendered through film and television. Contemporary as well as period sets, costumes and props are examined in this course. Through readings, film screenings and other research methodologies, students will learn to find the visual details that convey authenticity and support the story and then apply their research to actual design. They learn experientially how to construct set pieces, fabricate props, and bring their design ideas to reality for film or television projects. While the

course is broad in historical scope, students will demonstrate their knowledge through creative presentations for a period of their unique interest. *Prerequisites: PDN 270, PDN 271*

Anatomy for Illustrators [3 cr]

This is a required course for Illustrators. In this class, students will examine the physical form of human anatomy in two main ways. First, they will observe large structures of the body in a general way and draw them from a live model.

This will require an accurate transcription of proportions and internal relationships to the drawing paper. Second, students examine in detail specific physical structures, showing relationships of bone and muscle, using the skeleton. The goal is to produce drawings of visual integrity with high levels of descriptive material that reveal the mass and movement of muscle and bone within the figure. The course will also be a forum for the study of changing concepts of 'ideal physical bodies' throughout history. This combined study of the 'ideal human form' and 'normal human form' will provide the student with a firm basis for advanced work with the figure.

Prerequisites: None

Editorial Illustration [3 cr]

This class will explore imagery that supports the written word. The field of editorial art brings the illustrator into a close partnership with the writer and editor. In this relationship, the illustrator's role is to attract the reader, clarify concepts, give visual shape to abstract ideas, and emphasize opinion. Students complete several editorial assignments in the same manner as professionals typically receive them. After receiving instruction, art direction, and reading text, illustrators respond with appropriate concept drawings. These drawings develop into the final piece. Editorial assignments cover a broad spectrum of contemporary issues featured in current magazines and newspapers. The goal is for students to create provocative illustrations that capture the attention of the reader. *Prerequisites: None*

Evolution of Production Design [3 cr]

The history of screen design and the production designer are inextricably linked to the evolution of film and television. This course traces the history of these related areas in film design, as well as personnel and production modalities. The goal of this course is develop the student's understanding of the role of the Production Designer and how it has evolved within film and television. *Prerequisites: FLM 260*

Motion Graphics II [3 cr]

This course will further develop techniques and practices of motion graphics and the integration of design, photo imaging, sound, video, and animation into video presentations. The course will explore experimental and new technological approaches to creating original visual imagery for use in design, fine arts, animation, interactive media, and the Internet. In addition to receiving an introduction to compositing in a post production suite, students will learn some basic nonlinear editing. Projects will deal with visual organization and communication, creative brainstorming skills, and experimentation with techniques and a variety of media. Students will examine current motion graphics projects and their development from concept to storyboard to flow chart to stand-alone digital video movie. The course will cover advanced animated special effects and output to different formats. Members of the class will work individually and in teams depending upon the complexity of the project. *Prerequisites: DMD 302*

Advanced Content Management [3 cr]

Content Management Systems (CMS) are the collection of procedures used to manage workflow in a collaborative environment. In a CMS, data is anything: documents, movies, pictures, scientific data, and so forth. Serving as a central repository, the CMS increases the version level of new updates to an already existing file. Students will explore best practices, in a PHP/MySQL open source environment and compare the functionality of some of the most popular content management systems on the

web today, through hands-on exercises, as well as developing a basic, functioning CMS, utilizing PHP/ MySQL. *Prerequisites: DMD 303*

Advanced Web Project I [3 cr]

In this course, the students will develop a completely functional website, utilizing the latest technologies for a 'client' or 'company'. The projects are designed so that all aspects of the web experience will need to be addressed, from wireframe, client approval, design, implementation of all pages and scripts to functions. This course will also cover search engine optimization and tracking, social networking to promote, corporate imaging to style across all platforms and devices consistently. Students will learn to track user experience. This course will also cover search engine optimization and tracking. *Prerequisites: DMD 202*

Device/Technology Specific Programming [3 cr]

This course will cover methods to program for specific devices and technologies and give an overview of specific languages, tools and techniques in use to create web sites and applications for Mobile Web Design & Development. The core principles and techniques essential to building web sites for various devices or other authored applications will be covered, as well as styling requirements via targeted styling and interface design techniques that enhance existing sites for mobile viewing. The course shows how to approach designing for mobile form factors such as smaller screens and finger-based interaction, along with how to incorporate CSS3 and HTML5 capabilities. *Prerequisites: DMD 202*

Advanced Web Project II [3 cr]

In this course, the students will investigate all the elements needed to complete a fully functional e-commerce website for a 'client' or 'company', utilizing the latest technologies. We will investigate all aspects of creating an e-commerce environment including the front-end, or user experience, as well as the back-

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end, or administrator functions. The course will cover reports and financial questions, collecting taxes, payments, and security. Students will use payment portals, such as PayPal and Authorize.net to complete a fully functioning, usable ecommerce store. *Prerequisites: DMD 401*

Advertising Communications [3 cr]

This course will provide the student with the opportunity to further develop design concepts in creating advertising art. Group projects will simulate studio procedures and in turn will reinforce student confidence in a professional working environment. The course presents current examples that highlight successful advertisements and promotional techniques as class topics for conversation and instruction. This course will allow the student to develop several finished complex layouts that will be printed and presented as portfolio quality works. *Prerequisites: None*

In-Depth Illustrator [3 cr]

This course will enhance the students' understanding of the computer as a graphic and illustration tool. Students will develop new technological approaches to creating original visual imagery for use in design, fine arts, animation, interactive media, and the Internet. In addition to receiving an introduction to compositing in a post production suite, students will learn some basic nonlinear editing. Projects will deal with visual organization and communication, creative brainstorming skills, and experimentation with techniques and a variety of media. Students will examine current motion graphics projects and their development from concept to storyboard to flow chart to stand-alone digital video movie. The course will cover advanced animated special effects and output to different formats. Members of the class will work individually and in teams depending upon the complexity of the project *Prerequisites: GDD 250*

Advanced Advertising [3 cr]

This course will provide the student with the opportunity to gain knowledge, use critical thinking, and apply their skills using the Adobe Creative Suite on several projects. A primary objective of this course will be to encourage students to utilize research as a key developmental tool. Advanced Advertising will allow the student to develop and refine concepts in preliminary thinking before using the computer to finalize the product. *Prerequisites: GDD 250*

Publication & Packaging [3 cr]

This course provides thorough study of Adobe InDesign as a tool to create packaging, brochures, pamphlets, newsletters, booklets, and catalogs. Students will use InDesign to interface with the Adobe Creative Suite as a platform for package design. Critical thinking based on strong, grid-based typographic treatments will be the main tool to enable students to acquire an understanding of the design principles of the industry. A sequence of files and images will form the professional work strategies that produce portfolio worthy and industry ready pieces. *Prerequisites: None*

Introduction to Flash [3 cr]

This course is an introduction to Adobe Flash and related support programs, their use, and their application to create corporate communication presentations. Students will develop skills to create effective presentations and multimedia pieces for presentations and for business and industry. Customizing presentations using animation, multimedia, and audio will allow students to refine the skills necessary to handle motion graphics at a professional level. *Prerequisites: None*

Graphic Design & Clearances [3 cr]

This course focuses on the requirements from both the legal and the practical side of the ability to use and the restriction against using third-party names, logos, brands, designs, and other intellectual property. Product manufacturers, companies and individuals protect their images

and identities, requiring graphic designers to license such images, illustrations, names or other forms of IP. The course explains the details of how and when to implement clearances in order to utilize these images and materials in design, on or off set. *Prerequisites: FAD 121*

Costume Design [3 cr]

This studio course explores the exciting and creative world of costuming for stage and screen. Assignments enable students to develop skills in areas such as rendering, swatching, play analysis, fabric modification, masks, hats, draping, accessorizing and productions. *Prerequisites: PDN 350*

Physical Masks & Creatures [3 cr]

Students are introduced to 3-D creation of physical masks, prosthetics and the use of special effects make-up design, providing them with a basic understanding of this specialized variation of make-up artistry blended with artistic sculptural talents. They explore the tools, instruments and materials used for character creation, prosthetic make-up and mold making for 3-D masks. They may also be presented with concepts in animatronics, basic airbrush illustration and the various props used to assist effects. *Prerequisites: None*

Production Designers on Production Design [3 cr]

This advanced seminar is designed to connect Production Design concentrators with working production designers to share nuances of the craft, tricks of the trade and advice on breaking into the business. Students will also research case studies of past masters to gain insight on their creative process. *Prerequisites: PDN 350*

Intermediation Illustration II [3 cr]

This course concentrates on further development of narrative imagery initiated in previous Illustration coursework. Advanced design elements and techniques are explored to enlarge each student's visual vocabulary. Emphasis will be placed on individual research,

composition, mood, character development, manuscript interpretation, and visual impact. The focus will be on encouraging the development of team skills while cultivating a personal approach to finished art and generating professional output.

Prerequisites: VCD 201

Illustration Concentration I [3 cr]

In this course, students focus on illustration in the form of Editorial, Advertising, Game Design, Publishing, etc. Students are encouraged to design a project related to their personal career objectives and portfolio. The student's choice of style or approach to visual form should be well suited to his or her chosen subject. This course also encourages the use of the computer for the development of pure digital illustration, or a hybrid of traditional and digital imagery for use in individual portfolio and career objectives.

Prerequisites: VCD 250

Career Development for Illustrators I [3 cr]

This is a required course for seniors. The class will provide students with critical fundamentals in contemporary art business practices. Students will develop the perspective that illustration as a career exists within the world of business. The creative act of making an effective illustration joins with its practical application in commerce. What is 'freelance' work? What is 'in-house' illustration? The course will cover these and other relevant business issues such as the marketplace, self-promotion, agents, employers, relationships with clients, professional ethics, scheduling, pricing, billing, and contracts. Topics of discussion include the important subjects of work-for-hire, licensing, and copyright in detail. Discussion involves real world examples. Students initiate and test a personal project. *Prerequisites: VCD 250*

Illustration Major 2 [3 cr]

The course concentrates on the further development of narrative imagery initiated in previous illustration coursework. Advanced design elements and techniques are explored to enlarge each student's visual vocabulary.

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Emphasis will be placed on individual research, composition, mood, character development, manuscript interpretation, and visual impact.

Prerequisites: VCD 380

Fundamentals of Typography [3 cr]

This course will provide the student with the opportunity to gain knowledge and skill in using type as a primary design element. Typography will provide the student with a survey of the foundations of type and a historical perspective of letterforms and functionality of typography. Students examine the aesthetic uses of type to convey messages. This course will allow the student to develop an understanding of the relationship between typography and pictorial imagery to create an effective message. Students learn the professional terminology associated with the placement of type in relationship to other type elements and images as a practical application for clarity. The course will emphasize proper type use, selection of type, and arrangement. *Prerequisites: None*

COMMERCIAL DANCE

Stories, Mediums + Genres (Lab) [1 cr]

In this discipline-specific lab that accompanies Stories, Mediums and Genres, mentor-practitioners lead experiential learning workshops designed to give students a hands-on apprenticeship in handling the narrative challenges and opportunities that they will face in their professional practice. *Prerequisites: Commercial Dance Major or Program Director approval*

Injury Prevention [3 cr]

This class focuses on the physiological side of dance in order to better understand the dancer's body, how it works, and how to prevent injury. Students will learn how to maintain a healthy body and cultivate practices that will greatly increase their career longevity.

Prerequisites: None

Ballet I [2 cr]

Students will learn the history and practice of fundamental Cecchetti and Vaganova ballet technique including barre, center, and across the floor movement. This class further refines the current technique of the student and targets areas that need improvement, providing students with a basic understanding of ballet theory in preparation for a multifaceted professional career. *Prerequisites: None*

Hip Hop I [2 cr]

This course details the practice and teachings of fundamental hip hop, and is designed to help the student better understand its technique and history. Throughout the course, students will work towards bettering their skill sets to define an individual style for their body type. It provides a detailed look at artists that have defined specific styles such as popping, locking, breaking, and animation, along with their influence on the origin of such genres. *Prerequisites: None*

Choreography I [1 cr]

This course is designed to expand the creative choreographic capabilities of movement artists. Students will be participating in creative choreographic exercises to satisfy the demands of various situational requirements in the dance industry while developing a traditional understanding of choreography. Students will be guided towards verbal as well as movement-based understanding of class concepts. *Prerequisites: None*

Ballet II [2 cr]

Students will continue their learning and knowledge of fundamental Cecchetti and Vaganova ballet technique incorporating more intermediate movements and center technique. They will also begin to learn basic combinations derived from the classical ballet repertoire. This class further refines the current technique of the student and targets areas that need improvement, providing students with a basic

understanding of ballet theory in preparation for a multifaceted professional career. *Prerequisites: CDN 141 or Program Director approval.*

Tap I [1 cr]

This course provides the learning and practice of fundamental tap technique including warm-up, rhythmic combinations, vocabulary, counting, across the floor, and change-of-weight skills. The instructor will identify the students' current technique level to target areas needing improvement. In addition, Tap I will provide students with the fundamentals of tap theory and history as to better prepare them for different styles of tap that may be used in the professional world. *Prerequisites: None*

Contemporary I [2 cr]

Students will be introduced to the dynamic capabilities of the body as a means of expression through dance. The course presents the basic concepts and skills of contemporary dance as the combination of ballet, modern and jazz. Classwork develops efficient alignment, strength, flexibility, coordination, rhythm, dynamics and spatial awareness. *Prerequisites: CDN 141 or Program Director approval*

Choreography II [1 cr]

This course continues the expansion of the creative choreographic capabilities of the movement artist. Students will participate in creative choreographic exercises to satisfy the demands of various situational requirements in the dance industry while developing a traditional understanding of choreography. Students will begin to work with individual dancers as well as groups of dancers to further hone their individual choreographic voice. *Prerequisites: CDN 147 or program director approval*

Iconic Choreographers [1 cr]

This course offers an overview of choreographers who left an impact on the dance world and how their influence relates to current trends. Students will learn repertoire from and analyze the work of important choreographers, past and present, including

Bob Fosse, Marius Petipa, Alvin Ailey, George Balanchine, Agnes DeMille, Jerome Robbins, Piña Bausch, Frank Gatson, and many others. *Prerequisites: CDN 141 or Program Director approval*

Ballet III [2 cr]

This course will further expand the student's ballet vocabulary and technique, exploring complex barre combinations and more advanced turns and jumps. Students will be able to identify, define, and execute classical ballet terms as well as be able to memorize and execute more intermediate ballet combinations. *Prerequisites: CDN 151 or Program Director approval*

Tap II [1 cr]

This course continues the learning and practice of fundamental tap technique including warm-up, rhythmic combinations, vocabulary, counting, across the floor, change-of-weight skills and rhythmic control. In addition, the course will provide students with a space to cultivate personal creativity within tap dance as to better prepare them for tap that is choreographed in the professional realm. *Prerequisites: CDN 152 or Program Director approval*

Jazz Funk I [1 cr]

This course focuses on the learning and practice of fusing classical jazz technique with hip hop styles and pop culture influences. Students will learn jazz funk choreography, incorporating highly syncopated musicality and intricate dance movements. The course also includes the study of influential jazz funk choreographers including Paula Abdul, Tina Landon, Brian Friedman, and Jaquel Knight. *Prerequisites: CDN 143 or program director approval*

Choreography III [1 cr]

This course is designed to continue expanding the creative choreographic capabilities of the movement artist. Students will utilize proficiency of class concepts via both written and movement-based demonstration, to examine the intersection of art and entertainment

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working with groups of dancers in various mediums. *Prerequisites: CDN 157 or Program Director approval*

World Cultural Dance [1 cr]

Students in this course will learn the basic steps, history, and techniques of different genres of cultural dance in order to provide them with a wider understanding of elements that can be applied to the commercial dance industry. This course will provide a basic understanding of the history, origin, and authentic performance techniques of Bollywood, Hula, and African dance. *Prerequisites: None*

Ballet IV [2 cr]

In this class, dancers continue their study of classical ballet technique and begin to incorporate partnering and more complex variations. Students will focus on the application of classical ballet technique to classical ballet repertoire as well as begin to incorporate the learning and execution of contemporary ballet repertoire. *Prerequisites: CDN 241 or Program Director approval*

Street Styles I [1 cr]

This class teaches the history and movement fundamentals of various street styles of dance as they pertain to today's commercial dance industry. Students learn the fundamentals of break dancing alongside the history and metamorphosis of street dance from its inception. *Prerequisites: CDN 143 or Program Director approval*

Choreography IV [1 cr]

This advanced choreography course continues the expansion of the creative choreographic capabilities of the movement artist. Students will utilize proficiency of class concepts via both written and movement-based demonstration, to examine the intersection of art and entertainment and will be required to present a fully-realized piece of choreography for performance. *Prerequisites: CDN 247 or Program Director approval*

Modern/Horton I [1 cr]

Students will learn the history and practice of fundamental modern technique with a focus on how this movement genre applies to today's commercial dance industry. In this class students will learn the fundamentals of release swings, flat backs, lateral stretches, contractions, leg swings, high release, deep lunges, T positions, and how to stretch and strengthen numerous areas of the body. *Prerequisites: CDN 151 or Program Director approval*

Ballroom I [1 cr]

This course introduces students to ballroom dance as a social and competitive activity with the goal of applying its fundamentals to commercial dance. Students will learn dance history and etiquette, cooperation with a partner, and the fundamentals of leading/following techniques through the fox trot, waltz, jitterbug/swing, polka, cha-cha, tango, Viennese waltz, and other styles. *Prerequisites: CDN 141 or Program Director approval*

Producing Your Own Work [3 cr]

This course is intended for students pursuing a Bachelor of Fine Arts degree in Acting, Musical Theatre or Commercial Dance. Over the course of 16 weeks, students will gain a deeper understanding of the producer's role in the creation of new work (film, theatre, live concert events, musicals, web series, etc). In today's world, it is essential that every artist understands how to create their own work, and this course empowers students to do just that. This course emphasizes creative, entrepreneurial and holistic producing practices. *Prerequisites: None*

Ballet V: Creative Barre [1 cr]

This class takes ballet technique into an urban performance environment. Students will continue to improve their barre and center practice and will create ways to 'modernize' ballet by combining classical technique with urban dance styles. Students will take ballet classes in heeled shoes and dance ballet-

based pieces to non-traditional music in non-traditional settings. *Prerequisites: CDN 251 or Program Director approval*

Tap III [1 cr]

Students in this class will continue the study of intermediate and advanced tap movements, increasing their knowledge and mastery of rhythmic control and change-of-weight skills, while expanding creativity through improvisational tap exercises. Increased emphasis is placed on proper technique, execution and terminology. *Prerequisites: CDN 242 or Program Director approval*

Hip Hop II [1 cr]

This class reinforces and expands concepts from Hip Hop I, emphasizing individualized expression of the body, freestyle, and various styles of hip hop choreography. Students will also take a detailed look at artists that have defined various styles of current and past hip hop techniques and how it applies to the commercial dance industry. *Prerequisites: CDN 143 or Program Director approval*

Contemporary II [1 cr]

In this course, students will continue to improve their contemporary dance technique and performance abilities, working on musicality, dynamic movement, alignment, strength, and flexibility. Students will also begin to explore their own movement styles as they learn and apply the basics of choreography; learning body part initiation, dynamics of movement, and attaching an emotional impetus to create original contemporary movement. *Prerequisites: CDN 154 or Program Director approval*

Ballet VI [1 cr]

Students will continue to expand their knowledge and proficiency in their ballet technique by learning more advanced petit allegro, grand allegro, and jumping and turning combinations. This course will also focus on advanced level variations and provide further understanding of classic works, providing the students an opportunity to stage variations

and ballet repertoire with fellow students to express their creative interpretation of traditional classical ballet. *Prerequisites: CDN 341 or Program Director approval*

Contemporary III [1 cr]

Students will continue to develop contemporary dance technique through advanced strength exercises, advanced leaps and turns, and continuing to explore their own movement styles through original choreography. Students will also learn and perform repertoire from current contemporary dance choreographers. *Prerequisites: CDN 344 or Program Director approval*

Jazz Funk II [1 cr]

Students in this course will continue the learning and practice of fusing classical jazz technique with hip hop styles and pop culture influences. This class focuses on advanced jazz funk choreography, incorporating advanced turns and jumps and performing these movements in heels (for women). Students also begin to choreograph their own jazz funk pieces and set them on their classmates for live performance. *Prerequisites: CDN 245 or Program Director approval*

Ballet VII [1 cr]

Students continue the study of classical ballet technique, moving to the practice of advanced coda (turns, leaps, and turning leaps) and pas de deux. This course will also include precision corps de ballet technique through the study of classical repertoire. *Prerequisites: CDN 351 or Program Director approval*

Street Styles II [1 cr]

This intermediate level class continues the history and movement fundamentals of various street styles of dance as they pertain to today's commercial dance industry introduced in Street Styles 1. Students continue to hone their skills, tricks, and musicality in various street styles. *Prerequisites: CDN 253 or Program Director approval*

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Jazz Funk III [1 cr]

Students in this course will continue the learning and practice of advanced aspects of fusing classical jazz technique with hip hop styles and pop culture influences. This class focuses on advanced jazz funk choreography, incorporating advanced turns and jumps and performing these movements in heels (for women). Students collaborate with working choreographers on jazz funk choreography creations. *Prerequisites: CDN 355 or Program Director approval*

Circus Arts [1 cr]

This course will educate students on the basics of circus arts, incorporating tumbling, aerial silks, rope work, lyra, juggling, and partnering work. Students will also study how these skills incorporate into the commercial dance industry. *Prerequisites: CDN 251 or Program Director approval*

Hip Hop III [1 cr]

This class builds upon the techniques learned in hip hop II, emphasizing various styles of complex hip hop choreography. Students will also take a detailed look at artists that have defined various styles of current and past hip hop techniques and how it applies to the commercial dance industry. *Prerequisites: CDN 343 or Program Director approval*

Ballet VIII [1 cr]

In this final section of ballet, students will utilize mastery of classical ballet technique to choreograph an original ballet piece utilizing fellow classmates. These pieces will be performed for industry professionals, choreographers, and agents in a live production as part of the year-end choreography showcase. *Prerequisites: CDN 441 or Program Director approval*

Contemporary IV [1 cr]

Students will continue to develop advanced contemporary dance technique through advanced strength exercises, advanced leaps and turns, and continuing to explore their own

movement styles through original choreography. Students will also learn and perform repertory from current contemporary dance choreographers and find ways to creatively incorporate other styles of commercial dance into their contemporary technique. *Prerequisites: CDN 354 or Program Director approval*

Dance Cinematography [2 cr]

This class is taught by an established choreographer and filmmaker. It focuses on creating movement specifically for film and television. Students will gain hands-on experience in the intricacies of how the camera changes the way movement is viewed, and how to use the camera to enhance the scope and effectiveness of movement. Students will compare choreographic pieces from film and television history and will learn to more effectively capture different angles and aspects of movement. *Prerequisites: LAB 100 or Program Director approval*

Choreography Showcase [2 cr]

Students in this course are led through the component of creating and setting their own choreography. Focus is put on storytelling, innovative movement, and utilizing the specific talents of dancers to the best of their ability. Students' choreography pieces will be performed for industry professionals, choreographers, and agents in a live production as part of a year-end showcase. *Prerequisites: CDN 257 or Program Director approval*

Master Class w/Resident Choreographer I [1 cr]

Students in this course will work with established commercial dance choreographers learning to quickly master and interpret different styles of commercial dance. Students will create a working relationship with these established industry professionals as well as hone their ability to pick up choreography in an audition environment. *Prerequisites: CDN 343 or Program Director approval*

Master Class w/Resident Choreographer II [1 cr]

This second course in the master class series will be taught by established commercial dance choreographers to help students learn to quickly master and interpret different styles of commercial dance. Students will create a working relationship with these established industry professionals as well as hone their ability to pick up choreography in an audition environment. Students in this class will also learn a piece of choreography to be presented in an on-camera or live performance at the end of the semester. *Prerequisites: CDN 480 or Program Director approval*

Dance Audition Technique [3 cr]

In this course, students will learn how best to showcase themselves in professional dance auditions. Students will participate in mock auditions for choreographers and agents, learning and performing original choreography and participating in mock cuts and job offers so as to prepare for entry into the commercial dance market. *Prerequisites: CDN 354 or Program Director approval*

Marketing for Commercial Dancers [3 cr]

This course draws on the entire academic experience so that commercial dancers can craft a powerful 2-year action plan that supports their personal and professional goals upon graduation. Students will define measurable objectives and formulate actionable strategies to achieve them. All students are expected to define their unique personal brand, style and professional interests. Additionally, students will design branded business collateral prior to graduation to support their professional launch such as business cards, websites, reels, headshots, social media pages and more. *Prerequisites: CDN 482 or program director approval*

CONTEMPORARY MUSICAL THEATRE + FILM

Marketing for Musical Theatre Artists [3 cr]

This course draws on the entire academic experience so that commercial dancers can craft a powerful 2-year action plan that supports their personal and professional goals upon graduation. Students will define measurable objectives and formulate actionable strategies to achieve them. All students are expected to define their unique personal brand, style and professional interests. Additionally, students will design branded business collateral prior to graduation to support their professional launch such as business cards, websites, reels, headshots, social media pages and more. *Prerequisites: MTH 353 or program director approval*

Stories, Mediums + Genres (Lab) [1 cr]

In this discipline-specific lab that accompanies Stories, Mediums and Genres, mentor-practitioners lead experiential learning workshops designed to give students a hands-on apprenticeship in handling the narrative challenges and opportunities that they will face in their professional practice. *Prerequisites: None*

Music Theory + Keyboard Skills [2 cr]

Students will gain basic musical literacy sufficient to function capably in music rehearsals and private singing/coaching lessons. Theory will be taught through application to basic piano skills. Students will learn to read and understand intermediate level vocal music and play various vocal lines accurately on a keyboard. Beginning application to understanding vocal harmony. *Prerequisites: None*

Ballet I (Musical Theatre) [1 cr]

Students will learn the history and practice of fundamental Cecchetti and Vaganova ballet technique including barre, center, and across the floor movement. This class further refines the current technique of the student

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and targets areas that need improvement, providing students with a basic understanding of ballet theory in preparation for a multifaceted professional career. *Prerequisites: None*

Vocal Techniques + Private Voice (lab) [1 cr]

This addition to the Vocal Techniques + Private Voice class offers students the opportunity to study one-on-one with the vocal techniques instructor to improve their personal vocal technique and expand their repertoire. *Prerequisites: CMT+F major or departmental approval*

Vocal Techniques + Private Voice [1 cr]

This classroom vocal technique course is combined with a weekly one-on-one private voice lesson to establish fundamental techniques, vocal integration, vocal hygiene, exercises, breath work, warm-ups, warm-downs including a unified voice pedagogy and vernacular for all musical theatre majors. *Prerequisites: None*

Musical Theatre Dance [1 cr]

Students will explore and become familiar with the fundamental elements of Musical Theatre and Jazz Dance technique through intensive and rigorous studio class structure. Emphasis is on strengthening, flexibility, beginning mastery of vocabulary and fundamental steps. This course may incorporate contemporary social and concert dance influences in preparation for professional expectations in Musical Theatre. *Prerequisites: None*

Ballet II (Musical Theatre) [1 cr]

Students will continue their learning and knowledge of fundamental Cecchetti and Vaganova ballet technique incorporating more intermediate movements and center technique. They will also begin to learn basic variations from the classical ballet repertoire for live performance. This class further refines the current technique of the student and targets areas that need improvement, providing

students with a basic understanding of ballet theory in preparation for a multifaceted professional career. *Prerequisites: MTH 141 or program director approval*

Journey of the Song [2 cr]

This course introduces students to the techniques and comprehensive disciplines required for interpreting the musical theatre song repertoire. It is designed to provide exposure to script, score and character analysis necessary for successful song interpretation by the actor in musical theatre. *Prerequisites: MTH 101 or program director approval*

Vocal Styles + Private Voice (lab) [1 cr]

This addition to the vocal styles + Private Voice class offers students the opportunity to study one-on-one with the vocal techniques instructor to improve their personal vocal technique and expand their repertoire. *Prerequisites: MTH 146 or Program Director approval*

Vocal Styles + Private Voice [1 cr]

This classroom vocal technique course is combined with a weekly one-on-one private voice lesson to establish a style vocabulary for vocal techniques, conventions, performance traditions, audience expectations and truthful acting across various vocal genres. Styles studied: Golden Age Musical Drama, Musical Comedy, Contemporary Musical Theatre, Rock Musicals, Popsicals, Film Musicals, and New Musical Theatre. *Prerequisites: MTH 146 or Program Director approval*

Ballet III (Musical Theatre) [1 cr]

This course will further expand the student's ballet vocabulary and technique, exploring complex barre combinations and more advanced turns and jumps. Students will be able to identify, define, and execute classical ballet terms as well as be able to memorize and execute more intermediate ballet combinations. *Prerequisites: MHT 151 or Program Director approval*

Private Voice I [1 cr]

This course provides each student private, individually tailored, singing instruction with an emphasis on healthy vocal production, breath support, alignment, vocal and physical freedom with specific emphasis on complete vocal integration needed for professional Broadway shows. *Prerequisites: MTH 156 or Program Director approval*

Guitar Skills [2 cr]

Students will learn the basic techniques and stylings of the acoustic guitar. Students will develop weekly musical content for live performance and digital content. *Prerequisites: None*

Ballet IV (Musical Theatre) [1 cr]

In this class, dancers continue their study of classical ballet technique and begin to incorporate partnering and more complex variations. Students will focus on the application of classical ballet technique to classical ballet repertoire as well as begin to incorporate the learning and execution of contemporary ballet repertoire. *Prerequisites: MTH 241 or Program Director approval.*

Standard Broadway Performance Lab [2 cr]

This weekly performance lab allows students to apply all previous learning to the Golden Age Musicals, Musical Comedy and MGM Movie Musicals culminating in a final project/performance. The repertoire for this course may include works from 1940s-1960s by Rodgers and Hammerstein, Lerner and Loewe, Frank Loesser, Comden & Green, Cole Porter, Irving Berlin and more. *Prerequisites: MTH 153 or Program Director approval*

Private Voice II [1 cr]

Continued private, individually tailored singing instruction with an emphasis on healthy vocal production, breath support, alignment, vocal and physical freedom with specific emphasis on complete vocal integration needed for professional Broadway shows. *Prerequisites: MTH 244 or program director approval*

Producing Your Own Work [3 cr]

This course is intended for students pursuing a Bachelor of Fine Arts degree in Acting, Musical Theatre or Commercial Dance. Over the course of 16 weeks, students will gain a deeper understanding of the producer's role in the creation of new work (film, theatre, live concert events, musicals, web series, etc). In today's world, it is essential that every artist understands how to create their own work, and this course empowers students to do just that. This course emphasizes creative, entrepreneurial and holistic producing practices. *Prerequisites: None*

Ballet V [1 cr]

Students will continue to expand their knowledge and proficiency in their ballet technique by learning more advanced petit allegro, grand allegro, and jumping and turning combinations. This course will also focus on advanced level variations and provide further understanding of classic works, providing the students an opportunity to stage variations and ballet repertoire with fellow students to express their creative interpretation of traditional classical ballet. *Prerequisites: MTH 251 or Program Director approval*

Contemporary Broadway Performance Lab [2 cr]

This weekly performance lab allows students to apply all previous learning to contemporary musical theatre culminating in a final project/performance. The repertoire for this course may include works from 1970s-present by Ahrens & Flaherty, Sondheim, Maury Yeston, Stephen Schwartz, Kander & Ebb, Henry Krieger and Alan Menken to the new generation of composers including Jason Robert Brown, Andrew Lippa, Michael John LaChiusa, Pasek & Paul, Joe Iconis and more. *Prerequisites: MTH 253 or Program Director approval*

Private Voice III [1 cr]

Building upon previous work, students continue their private, individually tailored singing instruction with an emphasis on healthy vocal

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production, breath support, alignment, vocal and physical freedom with specific emphasis on complete vocal integration needed for professional Broadway shows. *Prerequisites: MTH 254 or program director approval*

Ballet VI [1 cr]

Students continue the study of classical ballet technique, moving to the practice of advanced coda (turns, leaps, and turning leaps) and pas de deux. *Prerequisites: MTH 341 or Program Director approval*

Rock Musicals Performance Lab [2 cr]

This weekly performance lab allows students to apply all previous learning specifically to Rock Musicals, Rock Opera, Jukebox Musicals and Popsicals culminating in a final project/performance. The repertoire for this course may include shows such as "Jesus Christ Superstar", "Rock of Ages", "Hair", "Hedwig and the Angry Inch", "Rent", "Spring Awakening" and more. *Prerequisites: MTH 343 or Program Director approval*

Private Voice IV [1 cr]

Private, individually tailored singing instruction with an emphasis on healthy vocal production, breath support, alignment, vocal and physical freedom with specific emphasis on complete vocal integration needed for professional Broadway shows. *Prerequisites: MTH 344 or program director approval*

Ballet VII [1 cr]

Students continue the study of classical ballet technique, moving to the practice of advanced coda (turns, leaps, and turning leaps) and pas de deux. *Prerequisite: MTH 351 or Program Director approval*

Private Voice V [1 cr]

Building upon previous work, students continue their private, individually tailored singing instruction with an emphasis on healthy vocal production, breath support, alignment, vocal

and physical freedom with specific emphasis on complete vocal integration needed for professional Broadway shows. *Prerequisites: MTH 354 or program director approval*

Private Voice VI [1 cr]

Building upon previous work, students continue their private, individually tailored singing instruction with an emphasis on healthy vocal production, breath support, alignment, vocal and physical freedom with specific emphasis on complete vocal integration needed for professional Broadway shows. *Prerequisites: MTH 444 or program director approval*

Movie Musical Project [3 cr]

Students work with an industry mentor and established composer/lyricist to develop an original short-form movie musical. Character development, plot, musical landscape, visual concept, costume plot and production design will be explored in a collaborative environment. Course will explore innovation, preproduction, soundtrack recording, production timeline, project management, sound design and post-production for musical film. *Prerequisites: MTH 353 or Program Director approval*

Dance on Film [1 cr]

This class is taught by an established film and television choreographer, and helps students to better understand the process of creating and performing dance movement for camera. This course provides students with real-world experience through working with successful industry on-camera movement creation professionals. Students in this class will also participate in a project that captures their own work for film and will be graded on their creative interpretation and innovation in the cinematic capture of their choreography. *Prerequisites: DAN 239 or Program Director approval*

ENTREPRENEURSHIP

Innovation and the Entrepreneur [3 cr]

This course is the core philosophy of Studio School and is required for all students in their first year of study. Students are introduced to the discipline of entrepreneurship and how it applies to the entertainment industry. Course content includes the creation and innovation of new ideas and the improvement of existing models. Students will turn their ideas into assets and opportunities while researching the financial viability of potential business ventures.
Prerequisites: None

Digital Marketing & Social Media [3 cr]

This course uses real-time content, such as lectures from local business leaders and readings of recent cases, to offer broad context of digital marketing, including social media. Students will learn how digital marketing and social media are changing the means by which value is conveyed to consumers. A variety of topics will be addressed, all from an entirely digital perspective, including strategy, market research, positioning, branding and networking.
Prerequisites: None

Stories, Mediums and Genre (Lab) [1 cr]

In this discipline-specific lab that accompanies Stories, Mediums and Genres, mentor-practitioners lead experiential learning workshops designed to give students a hands-on apprenticeship in handling the narrative challenges and opportunities that they will face in their professional practice.
Prerequisites: None

Business & Entertainment Law [3 cr]

This course provides a comprehensive overview of the legal, business and financial aspects related to business ventures in the entertainment industry, with pertinent comparisons and contrasts between the motion picture and television industries, and between studio and independent production, including, but not limited to, unscripted reality television and webisodes. Case studies are

presented for analysis and discussion relating to the legal aspects of unsolicited and solicited submissions, acquisitions, financing sources, personal service contracts, completion risks, and distribution. In each class, students are expected to discuss current events in the entertainment business by presenting a written Industry Report from the online trades including Variety, Hollywood Reporter and Deadline.com.
Prerequisites: EPS 120

Digital Entrepreneurship [3 cr]

This course will focus on the development of digital media products and services as opportunities for new media entrepreneurship and as a means for redefining current media businesses. The challenges and opportunities in digital entrepreneurship will also be addressed, such as intellectual property protection and financing new ventures with new technology.
Prerequisites: EPS 120

Principles of Accounting [3 cr]

This course provides an introduction to accounting as a data development and communications function that enables effective financial decision-making and limits liabilities. Course content will focus on generally accepted accounting principles, including analyzing business transactions, ensuring internal controls, reviewing the accounting cycle and interpreting, preparing and presenting financial statements. Budgeting, examining profits and losses, monitoring cash flow and inventory and reporting are other topics emphasized.
Prerequisites: EPS 120

Information Systems & Technology [3 cr]

This course covers fundamentals of electronic commerce (e-commerce) and electronic business (e-business), including implementation, research and related issues and utilization of Information Technology applications to generate competitive advantages and enhance business success. Students learn topics such as hardware and software components, telecommunications, networking, Internet Technology, security issues, electronic markets

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and payment systems, online financial reporting, Artificial Intelligence (AI), research tools, and more. Basic computer literacy is required.

Prerequisites: BUS 050

Intellectual Property in Media [3 cr]

Content producers need to protect their work. Intellectual property, often referred to as 'IP' is the foundation for building wealth for a media company. In this course, the various forms of creative expressions that are copyrighted and copyrightable are discussed and analyzed in individual hands-on assignments, including how to register works for copyright, trademark and patent protection. The exclusive ownership rights of copyright, trademark and patent holders and methods of transferring those rights through licensing and assignment are examined through case studies. Copyright infringement cases and resolutions are discussed, as are defenses to copyright including fair use and public domain.

Prerequisites: LAW 250

Marketing & Research Methods [3 cr]

This course provides an overview of marketing research methods from the standpoint of both researchers and managers in organizing information to enable the best possible decision-making. Marketing and research of film and television productions involves the acquisition, evaluation and analysis of collected data that entertainment media marketers use to make informed marketing decision. Students will learn these metrics, while developing a framework for identifying, prioritizing and presenting the data to be utilized in real-world case studies. Exposing students to industry-proven methods used for answering brand or genre-specific questions related to marketing a particular film or television program, is an essential part of this course. Students will be able to prepare and analyze market research as it relates to the movie and television industry, and develop and present an effective film or television marketing campaign.

Prerequisites: MKT101

Global Entrepreneurship & Markets [3 cr]

This course emphasizes the development of a new global business and the skills and knowledge needed to be successful in such ventures in international markets. Students will conduct a feasibility study for selected ventures to determine the opportunities and challenges in developing a new venture in one or more countries outside of the United States. *Prerequisites: EPS 120, Program Director Approval*

Organizational Behavior & Leadership [3 cr]

This course will focus on how an individual may improve effectiveness in a variety of business settings through an understanding of organizational behavior of an entrepreneurial business as well as a large organization. Students study an overview of management topics organized to provide a perspective of the environment and techniques of business. A framework for understanding human behavior will be presented with opportunities to practice by applying varied disciplines including entrepreneurship, marketing, accounting, finance, marketing research, organizational behavior and leadership. Students will develop a greater understanding in how to achieve success when serving as a leader, individual contributor and team member. *Prerequisites: EPS 120*

Idea To Execution: The Business Plan [3 cr]

This is an experiential course in which students will apply concepts from previous coursework to develop a business plan for a new business venture. The business plan will include all aspects necessary to attract potential buyers or funders. Industry experts will serve as the audience for the final presentation and will provide feedback to students. *Prerequisites: BUS 130*

Angels, Venture Capital & Crowdfunding [3 cr]

This course focuses on financial skills needed to fund and sustain new business ventures with a high potential for success. Topics covered include the challenges and opportunities faced

by entrepreneurs, including evaluating new business opportunities, acquiring funding, valuation, and negotiating contracts with extensive experiential practice in preparing and pitching decks for angels, venture capitalists and crowdfunding investors. Students ultimately compete for funding opportunities in front of angel investors or venture capitalists. *Prerequisites: EPS 120, Program Director Approval*

Micro & Macro Economics [3 cr]

This introductory course covers economics relating to an entrepreneurial business from both a macro and a micro perspective in a detailed analysis of supply and demand, competition and monopoly and firm and individual behavior. The microeconomics portion of the course will focus on topics related to market mechanisms, including how supply and demand and the price system determine quantities and prices of goods, how goods are produced, who receives income, and how the price system is modified and influenced by private organizations and government policy. The macroeconomics part of the course is an analysis of aggregate economic activity in relation to the level, stability, and growth of national income, including topics such as the determination and effects of unemployment, inflation, balance of payments, deficits, and economic development, and how these may be influenced by monetary, fiscal, and other policies. *Prerequisites: Program Director Approval*

Musician Management [3 cr]

In this course, students learn the importance and role of an artist manager in impacting the career of a musical artist, from the basics of why a musician needs a manager and avoiding management pitfalls to the specifics of planning an artist's future and money management. The course also explores the roles and responsibilities of the A&R (Artists and Repertoire) department of a record label or publishing company, including how to scout for new recording artists and an overview of artistic

development supervision. Students will examine management dynamics, leadership roles and motivation. In practical exercises, students will learn to draft and negotiate deal memos, short informal contracts establishing a business relationship between the recording artist and the record label or publishing company. Other topics include the manager's role in the indie world, digital age music management, image and career development, fees, merchandising, touring and dispute resolution techniques. *Prerequisites: EPS 120, Program Director Approval*

Casting For Film, Television & Digital Media [3 cr]

This course provides an in-depth overview of the process of casting for a variety of media -- film, television and digital media. Students learn the myriad of processes involved in casting including reading film scripts, television teleplays and commercial or industrial scripts, as well as meeting with actors and casting for the work, followed by negotiating with producers. Through practical exercises, students learn the relationship of the parties in the casting process -- agents, actors, managers, and producers -- and the importance of understanding the process from both an internal micro perspective to a global macro viewpoint. *Prerequisites: Program Director Approval*

Entertainment Agency & Management [3 cr]

In this course students learn the roles and responsibilities of professional talent agents and managers for all types of performers and artists. Using hypothetical cases and role plays, students participate in hands-on learning of the roles of a talent agent and personal manager by drafting and negotiating agreements to represent and cast talent (agent) or develop and manage talent (manager) domestically as well as internationally, in film and in television. This course also explores issues related to representing, casting, developing and managing minors. Specific laws and regulations governing

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talent managers and agents in California are also covered. *Prerequisites: Program Director Approval*

Sports Media [3 cr]

Students in this course will learn the role of sports media in American culture, studying the relationships between sports media and social issues such as race, gender, nationalism, capitalism v. consumerism, sexual orientation, violence and civic life. Students will also analyze contemporary ethics of sports journalism and broadcasting, as well as production of sports media, including managing talent, production staffing, financing, marketing and promotion. *Prerequisites: EPS 120, Program Director Approval*

Entertainment Contracts & Negotiations [3 cr]

This course is an in-depth hands-on approach to a myriad of contractual agreements used in the entertainment industry for products including feature films, scripted and unscripted/reality television series and digital web productions. Students learn how to draft, revise and negotiate contracts from perspectives on both sides of the table based on hypothetical problems, actual litigated cases, and union agreements. Students also discuss and participate in role plays of conflict resolution including mediation, arbitration and litigation for additional practical experience in negotiating contract dispute resolutions. *Prerequisites: LAW 250*

Sports Marketing [3 cr]

This course examines contemporary marketing for sports in all media formats, including digital. Students study historical and contemporary perspectives, current industry developments, social media, fantasy gaming, in-venue experiences, and sports e-commerce. The class examines and develops sports marketing strategies to achieve business objectives with critical stakeholders, including consumers, teams, athletes, agents, managers and financial constituents. Students participate in practical exercises to learn the business of sports marketing within the context of

media (broadcast, print, Internet), licensing, hospitality, professional teams, governing organizations and sponsorships. By the end of the course, students will have learned advanced sales management and selling tools relating to sports products, services and events. *Prerequisites: MKT101*

Social Entrepreneurship & Ethics [3 cr]

The main themes of this course are the global, national and local-based relationships between companies, governments, NGO's and society; the exercise of ethical leadership in organizations, and the importance of building foundations of professional business ethics in harmony with personal values. Students learn from the perspective of both an individual and a business decision-maker to address critical social, environmental and economic issues. Emphasis is placed on learning about current social entrepreneur pioneers who are creating new socially-responsible enterprises, whether private or non-profit, and on articulating and supporting a point of view on social responsibility and ethics of entrepreneurs. *Prerequisites: FIN 260*

Producing Sports Events [3 cr]

This course is both the study and the application of leadership, management and production as they relate to event planning for sports events and athletic competitions, including games, exhibitions and other live events as well as non-annual events such as the Olympics and The World Games. Topics studied include venues, event marketing and promotion, athlete and representative interaction, security, and production of professional sports events. Additionally, students learn roles and responsibilities as producers, associate producers and production managers for sports broadcasts. *Prerequisites: PRD150, Program Director Approval*

Sports Sponsorship & Licensing [3 cr]

Students in this course will learn the elements of corporate sports sponsorship and methods of licensing from the viewpoints of

organizations such as leagues, franchises and teams, as well as from the individual athlete's perspective. The course examines the growing role of sponsorship in the marketing mix and brand identity of corporate America, and evaluates and importance of sponsorship and licensing of sports branded goods, services and athletic identities to the public as well as to event producers, athletes, entertainments, communities and the media. Through case studies and hypothetical practical experience, students will learn effective methods to research, evaluate, plan, price, and implement sponsorships. Each student will present a complete corporate sports sponsorship plan by the end of the course. *Prerequisites: LAW 250, LAW 270 Program Director Approval*

Entertainment Finance [3 cr]

After students have gained a broad understanding of the distribution and marketing side of the film industry, they will take a critical look at film financing structures in both domestic and international markets to gain greater understanding of the budgeting process, expenditures and revenue streams associated with the independent film model. An analysis will be made of various types of entertainment productions, including studio and independent films, television scripted and unscripted series and webisodes. Upon completion of the course students will be able to demonstrate in their final project how the various components of film financing enable a producer to finance the budget for both a single film and for a film slate. Guest lecturers from a major studio or international distributor will be featured and Microsoft Excel will be used for final projects, with accounting and financial principles applied throughout the course. *Prerequisites: EPS 120, Program Director Approval*

Pitch Strategies for Film, TV & Digital Media [3 cr]

This is an advanced-level course teaching students to discover their authentic selves and passion for a desired outcome while helping them build a strong foundation in development

and presentation of entertainment project ideas in film, television or digital media. Students learn advanced methods for shaping ideas to pitch, researching and understanding the target market, connecting with the audience and creating their personal style in persuasive presentations. The course incorporates discussions, pitch writing and practicing multiple pitches with class and instructor feedback. After this course, students are prepared with a template deck and presentation skills to pitch their idea to investors.

Prerequisites: GED 130

Incubator Lab [1 cr]

This lab provides ongoing and engaged mentorship for Entrepreneurship students in researching and developing business ventures with the goal of launching a viable concern upon graduation from the program. This course provides real-world application to topics covered in all other classes within the program, particularly Idea to Execution: The Business Plan. *Prerequisites: BUS 260*

Industry Internship [1 cr]

Industry internships provide invaluable opportunities for business-specific learning, mentorship and networking. Studio School will support students in finding internships that are highly relevant to their areas of interest and opportunity. *Prerequisites: EPS 120, Program Director Approval*

Music Aesthetics [3 cr]

Students in this course learn the history and aesthetics of music and technology past and present. Beginning with strolling medieval minstrels and continuing through to contemporary musical forms and formats, students explore a timeline of musical creativity and the application of technology to music. Students will investigate contemporary music, practices, equipment and technologies, as well as copyright and intellectual property issues.

Prerequisites: EPS 120, Program Director Approval

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The Art of Negotiation [3 cr]

This course is comprised of negotiation and bargaining inter-personal communications with hands-on skill-building techniques. Students will learn various communications styles and theories together with institutional influences, ethics, fair and unfair tactics, strategies, body language, personality types, ethnicities and language nuances. Through hypothetical cases and role plays, students hone their abilities to recognize and analyze problems and resolve disputes in various circumstances including social settings and entertainment organizational situations. *Prerequisites: Program Director Approval*

Casting for Theatre & Musical Theatre [3 cr]

This course provides an in-depth overview of the process of casting for both theatre and musical theatre. Students learn the myriad of processes involved in casting including reading librettos and plays, as well as evaluating different types of talent for every stage of development from readings to workshops to full productions. Students learn how to handle large creative teams and various departments including negotiations with directors and producers. Through practical exercises, students learn the relationship of everyone involved in the casting process -- agents, actors, managers, and producers -- and the importance of understanding the process from both an internal micro perspective and a global macro viewpoint. *Prerequisites: Program Director Approval*

Music Law, Contracts & Negotiation [3 cr]

This course is a comprehensive overview of entertainment law focused on the music industry. Learning legal, business and financial elements of the music business, students apply these theories to drafting, analyzing and negotiating artist contracts using both domestic as well as international practices based on case studies and contemporary business models applied to beginning artists as well as established stars in the industry. Contractual agreements to be drafted and negotiated by students individually or in teams include

those for songwriting, recording, publishing, performing, touring, merchandising and sponsorships. *Prerequisites: LAW 260*

Entertainment Marketing & Distribution [3 cr]

After students have been exposed to the business side of film, they will take a more focused look at distribution for a major studio. In addition to the basics of 35mm and digital distribution, this course will provide an analytical framework by which students will be able to develop a distribution plan for a particular film. Students will learn how to determine the best films for the studio business model, the best films for box office success and the best release dates for these films given the current industry slate. Additionally students will gain an understanding of how distribution and marketing work together to launch a film. Guest lecturers from major motion picture studio will be featured. *Prerequisites: MKT101*

Literary Acquisition & Development [3 cr]

This course is a practical approach to acquiring and developing creative material into content for film, television and digital productions. Issues relating to the creation, licensing and assignment of intellectual property in media and entertainment are explored in hands-on exercises based on real-world cases. Students create individual film or television development slates and prepare and negotiate acquisition and development contracts for the IP using best practices in the film and television industry from both independent production companies and studio perspectives. Starting with a deal memo as the foundation to negotiate the major deal points for a film or television project, students learn about literary acquisition agreements, writing services agreements, and agreements for producing, directing and acting. While examining the underlying issues and reasons for each type of contract, students learn how and why the original deal memo could be renegotiated, along with other relevant issues. *Prerequisites: LAW 250*

Talent Management & Promotion [3 cr]

In this course students learn the roles and responsibilities of professional talent agents and managers for all types of performers and artists. Using hypothetical cases and role plays, students participate in hands-on learning of the roles of a talent agent, personal manager, road manager and company manager, as well as how to negotiate agreements to manage, promote, develop and obtain jobs for talent. Additional topics are the creation and management of an agency, formation and management of a management company, issues related to managing minors, talent development and special conditions and considerations for touring domestically and internationally. Specific laws and regulations governing talent managers and agents in California are also covered. *Prerequisites: Program Director Approval*

Sports Law & Contracts [3 cr]

This course provides an extensive overview of the legal and business aspects of professional sports, including contracts used by lawyers and sports agents in representing individual players, teams, leagues and franchises. Perspectives of college athletics as well as professional sports are discussed. Some of the legal topics covered include antitrust, labor, collective bargaining, torts, agency and intellectual property. Students receive practical training in transactional work, arbitration, research and writing. Students also present and discuss current sports law issues relating to classroom work. *Prerequisites: LAW 250, LAW 260*

Contracts, Unions & Intellectual Property [3 cr]

This course explores legal and business issues that arise in casting, managing and developing talent including drafting and negotiating contracts, working with unions and understanding how to create, protect, utilize, acquire and transfer intellectual property without infringement, as well as infringement and conflict resolution techniques. Students participate in typical and atypical role play situations experienced by casting and talent

managers, develop an understanding of labor requirements and union regulations, as well as learn professional responsibility, ethics and advocacy skills. *Prerequisites: LAW 250*

Analytics & Tracking [3 cr]

This course provides students with in-demand analytics skills emphasizing practical knowledge of obtaining and applying business data and intelligence to improve marketing strategies and decision making skills in the entertainment industry. A variety of research and tracking methods are explored including focus groups, crowd-sourcing management, surveys, web-based analytics, and Nielsen ratings and reporting, while studying major online entertainment leaders such as Netflix, Amazon and Hulu. Students will get hands-on training in using high-quality data, databases and technology to understanding audience behavior, meet customer needs and develop target strategies to reach narrowly-defined market segments as a means to drive business for film and television products. *Prerequisites: GED 250*

Music Supervision [3 cr]

This course explores the work of a music supervisor and his relationship with two powerful groups in the music industry -- the music creators and the producers of film and television implementing music in their storytelling. Students learn the role of the music supervisor utilizing film and television industry resources to mesh moving images with musical sounds. By blending both the business and the art of film and television music, students learn effective tools for operating on either side of a transaction as well as combining music and media in a creative way using special licensing practices and negotiation techniques. *Prerequisites: MBU 380, Program Director Approval*

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Athlete Management & Team Operations [3 cr]

This course covers issues of management and organizational behavior as well as financial and accounting techniques implemented in the sports industry from the perspectives of both a team as well as manager of an individual athlete. Topics include management practices, communication skills, motivation, and representation styles. Students learn business models of major sports leagues and organizations as well as of support businesses such as athletic licensing and sponsorship. Additionally, students examine the stages of an athlete's career in amateur and professional sports from the viewpoint of a manager in hands-on exercises and case studies. *Prerequisites: EPS 120, Program Director Approval*

Producing Tours & Live Events [3 cr]

This course is both the study and the application of practices in the live musical experience, whether it be concerts, tours, or other special live events for both classical and popular concert presentations. Topics studied include marketing and promotion, artist and representative interaction, venue selection, security and production of professional events. *Prerequisites: PRD150, Program Director Approval*

Music Publishing & Distribution [3 cr]

This course offers an in-depth survey of the methods utilized to monetize songs, compositions and music through licensing deals, advertising and other forms of placement. Hands-on application of concepts learned are applied to the rights and agreements in music publishing, songwriter agreements, performance rights and licenses in film, television and digital media. *Prerequisites: EPS 120, Program Director Approval*

Entrepreneurs on Entrepreneurship [3 cr]

This advanced seminar is designed to connect Entrepreneurship students with active entrepreneurs to share nuances

of this unique role which is transforming business and give advice on breaking into the business. *Prerequisites: EPS 120, Program Director Approval*

Industry Symposium: Casting Directors, Agents & Managers [3 cr]

This course is a workshop of lectures, discussions, Q&A's and practical hands-on training from leading casting directors, agents and managers in the entertainment industry. From learning how these experts got into the business, to their successes, failures, deals that got away, and advice, students who are aspiring casting directors, agents and managers will learn real-world professional do's and don'ts that will enhance their knowledge of casting as a career. Each student will make a presentation to one or more mentors during the class for feedback and a grade. *Prerequisites: Program Director Approval*

FILM + DIGITAL CONTENT

Stories, Mediums and Genre (Lab) [1 cr]

In this discipline-specific lab that accompanies Stories, Mediums and Genres, mentor-practitioners lead experiential learning workshops designed to give students a hands-on apprenticeship in handling the narrative challenges and opportunities that they will face in their professional practice. *Prerequisites: None*

Film Aesthetics [3 cr]

An introduction to the study of film. This course acquaints students with the narrative and aesthetic elements of cinema, the terminology governing Film & Digital Content, and the lines of critical inquiry that have been developed for the medium. The objective of the course is to equip students with the necessary skills to read films as trained and informed viewers and practitioners, by raising their awareness of the development and complexities of the cinema. *Prerequisites: None*

Acting For Filmmakers [2 cr]

This course provides filmmakers with a practical introduction to the foundational concepts and skills of acting, with an additional emphasis on the fundamentals of collaborating with actors as a director, producer or writer. Rather than train students in a particular acting 'technique,' this course will introduce a basic awareness and freedom of expression that will be adaptable to any future study, production, or on-set demands. These skills will serve as the basis for understanding how actors prepare a role, take adjustments from the director and collaborate with filmmakers to achieve a shared and common goal in performance.

Prerequisites: None

Intro to Producing Film [3 cr]

Hands-on introduction to the essential producing skills of filmcraft. This course provides students with a foundational understanding of the essential producing principles and practices necessary to complete all basic filmmaking projects while matriculating in the program, including: pre-production, budgeting, scheduling, work-for-hire agreements, permits, insurance, rights and casting resources.

Prerequisites: BUS 050, DIR 110

Screenwriting: The Short Film [3 cr]

This introductory course explores the foundation of screenwriting, concentrating on fundamental story concepts and screenplay format. Students will learn about conflict, narrative structure, dialogue and rewriting. *Prerequisites: GED 101, FDC 101*

Directing: Foundation [3 cr]

This course provides a basic introduction to the art and discipline of storytelling through the directing process, with emphasis on the fundamentals of visualizing the story and directing the camera and actor. Students will learn the fundamentals of film language and visual storytelling by engaging in numerous in-class exercises, workshops, and labs to help

them learn how to collaborate with actors and other filmmakers. *Prerequisites: Admission to the Film + Digital Content Program or Program Director approval*

Cinematography I [2 cr]

Hands-on introduction to the essential production tools of filmmaking. This course provides students with a foundational understanding of all basic on-set equipment necessary to complete filmmaking exercises while matriculating in the program including digital video cameras, sound equipment and basic lighting elements. Best practices for on-set workflow, crew positions and professionalism will also be addressed.

Prerequisites: DIR110

Studies in Film Genre [3 cr]

This advanced film studies course brings a dynamic perspective to film genres, viewing them not as static classifications but as dynamic expressions of the human experience. This is an essential tool not only for marketing your film, but also for moving your audience. Film Noir, Western, Slasher and Cult Films will all be explored. *Prerequisites: FLM 110*

Screenwriting: Developing the Feature I [3 cr]

This two-part screenwriting course will explore techniques for creating compelling, well-structured feature length narrative screenplays. In Developing the Feature I, students will select, analyze and create the main building blocks used to develop strong narrative storytelling and learn outlining techniques for their first feature-length script, as well as complete the first act of that script. In Developing the Feature II, students will complete Acts 2 and 3 and explore the impact of deep characterization on plot and structure. *Prerequisites: SCW 110*

Screenwriting: Developing the Feature II [3 cr]

This course expands on previous coursework requiring students to complete Acts 2 and 3 of their feature-length screenplay. Students will explore aspects of well structured scripts that include characterization, surprises, reversals,

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sacrifice, the power of a protagonist's decisions, loss and the emotional impact of their stories. Students will also experience the importance of rewriting, and learn how to incorporate professional industry feedback. *Prerequisites:* SCW 122

Editing [2 cr]

This course explores the theory, techniques and aesthetics of picture editing. Hands on editing practice with Avid Media Composer will be integrated with analysis and discussion of films with close attention to story arc, how characters are developed and crafted through editing choices, and how an editor uses pacing, shot selection, sounds and music to create drama and emotional impact. *Prerequisites:* DIR110, BUS 050

Directing: The Short Film [3 cr]

In the first part of the semester, students will be in pre-production on their original 5-10 minute narrative projects. Lectures will aid in strengthening pre-production choices. For the rest of the semester, students direct the principal photography, and supervise post production of their narrative project, as well as serve as crew in the production of other students' projects. *Prerequisites:* DIR 110, FLM 114

Cinematography II [2 cr]

Building on the fundamentals taught in Cinematography I, this intermediate level course explores all aspects of cinematography with a focus on the practical challenges of lighting under varied real-world conditions. Aesthetics of cinematography, safe practices of camera, grip and electric work, the visual effect of different film lenses, camera blocking, color timing, and advanced camera movement will all be addressed. *Prerequisites:* FLM 110, DIR 110

Cinematography Lab [1 cr]

Taken concurrently with FLM 240, students focus on the practical challenges of cinematography through real world exercises. Emphasis will be placed on the technical

and aesthetic skills learned in FLM 120 and FLM 240 and how they can be incorporated on set. Specific attention will be given to lighting, composition, color-theory and camera movement. *Prerequisites:* FLM 110, DIR 110

Directing: The Documentary [3 cr]

This course teaches students to look at their world and to develop their ability to create compelling and dramatic stories in which real people are the characters and real life is the plot. Through close study and analysis of feature length and short documentaries coupled with hands-on directing, shooting, sound-recording, editing and re-editing, students will rigorously explore the possibilities and the power of non-fiction story telling. *Prerequisites:* DIR 110, DIR 130

VFX and Motion Graphics [3 cr]

Intermediate production course designed to introduce and expand knowledge of motion graphics and special effects including credits, transitions, green screen, filters, masks, mattes, etc. In contrast to an animation course, this class focuses on advanced compositing and techniques to enrich video, stills, and typography to get exactly what you want to see on screen. *Prerequisites:* FLM 132

Advanced Screenwriting [3 cr]

In this course students will pitch, develop, draft and revise a second original feature length screenplay in the space of a single semester. Building upon previous coursework and script development, students expand their portfolio of original work to create vital creative capital for potential production in final projects. *Prerequisites:* SCW 122, SCW 130

Production Design [3 cr]

This intermediate level course focuses on the vital role of production design in the overall cinematic experience. Through screenings, discussions and hands on exercises, students will develop their vision, learn to effectively communicate it both visually and verbally to other members of the production team and gain

a working knowledge of what it takes to fulfill this vision including set design, construction, script breakdowns, scheduling, on-set art direction and decoration. *Prerequisites: FLM 110, DIR 130*

Audio Post Production [3 cr]

This class is designed to guide students through a successful soundtrack experience. It is a practical workshop focusing on the 'sound design' of the film, starting with preproduction through to final mix. This class will provide hands-on instruction with digital recording equipment and Pro Tools post production software. *Prerequisites: FLM 132*

Producing Low Budget Films [3 cr]

While it is vitally important to know how to work in the professional environment of high-end feature films, filmmakers tend to have lower budgets when creating their first feature. This course is designed to give directors, writers and producers the skills they need to help greenlight their own feature films after graduation. Case-studies, industry guests and hands-on, practical assignments are used to impart their expert insights and collaborative innovation techniques necessary to meet this key filmmaking challenge. *Prerequisites: PRD150, Program Director Approval*

Producing Digital Media [3 cr]

As the landscape of digital media rapidly shifts from the movie theater to more personal and portable distribution systems, understanding the changing role of the producer in the new media paradigm is important to the next generation of content creators. Students will study digital media in all of its current and developing forms, as well as the numerous distribution avenues available for content delivery. Students will fund, create and distribute next generation digital media productions of their own. *Prerequisites: DIR 110, PRD150*

Advanced Color Grading [3 cr]

This course provides in-depth apprenticeship in the art and technology of advanced color

grading. Students will master all of the controls modern color correction software provides to refine mood, create style, add polish to scenes, and breathe life into visuals. *Prerequisites: FLM 240, FLM 242*

Documentary Tradition [3 cr]

A comprehensive study of the forms, aesthetics and history of the documentary film tailored to the needs of advanced students apprenticing in this dynamic discipline. An overview of documentary film from the 1920s to present day. Building on the critical analysis tools gained in foundational film studies classes, this course will immerse young documentarians in the living history of their art form as a wellspring of inspiration and guiding force for their aspirations. *Prerequisites: DIR 130*

Screenwriting: Adaptation [3 cr]

This course aims to provide students with the necessary knowledge and skills to adapt intellectual property into scripts for film and television. Students will learn about different sources of literary material, from graphic novels to magazine articles, how to secure their rights and adapt them for the screen. *Prerequisites: GED 110, SCW 130*

Expanding Narrative [3 cr]

This course attempts to chart the history of the now: what kinds of stories are now possible in the new media? What are the elements of traditional narrative that still apply to new media? The Internet and other new media provide seemingly limitless possibilities for creative expression. Students will delve into areas of individual interest and try to find forms of expression which speak to them and to the larger cultural community as well. *Prerequisites: None*

Digital Foundation 2D/3D [3 cr]

This course covers the foundational tools necessary to begin the journey from concept drawing to fully realized VFX production. Students are introduced to the primary tools of 2D and 3D design - Adobe Photoshop

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and Autodesk Maya - and mentored through developing an innovative portfolio of creative work. *Prerequisites: FLM 370*

Advanced Recording [3 cr]

This advanced course provides an immersive practicum in the techniques and technology for both studio and field environments. The course introduces the theory and operation of both large-format audio consoles and advanced field recording equipment. Additional topics of study will be studio signal flow, recording techniques, and synchronization. Students utilize cutting-edge audio recording technology for advanced study in order to gain expertise in the art and science of field and studio recording. *Prerequisites: DIR 110*

Writing for Television: Series Spec [3 cr]

An advanced workshop where students learn how to write a spec script for a TV show that is currently on the air. Students learn how to brainstorm story ideas, structure an outline and write scenes with dialogue all inspired by and respecting the conventions of their chosen show. The class covers both half-hour sitcoms and one-hour shows. *Prerequisites: SCW 110, SCW 122, SCW 130*

Applied Cinematography: Feature Film / Episodic Television [3 cr]

This advanced seminar is a comprehensive practicum in the technology, techniques, workflow and aesthetics specific to episodic television and feature filmmaking. Students will work with industry professionals in real-world learning environments to develop their craft, create their reels and foster mentorship relationships. *Prerequisites: FLM 240, FLM 242*

Applied Cinematography: Documentary [3 cr]

This advanced seminar is a comprehensive practicum in the technology, techniques, workflow and aesthetics specific to documentary film and reality television. Students will work with industry professionals

in real-world learning environments to develop their craft, create their reels and foster mentorship relationships. *Prerequisites: FLM 240, FLM 242*

Socially Relevant Filmmaking [3 cr]

An in-depth examination of social issue filmmaking and non-profit organizations. Emphasis will be placed on current social issues that can be addressed through the powerful medium of documentary filmmaking. *Prerequisites: DOC 380 or Program Director approval*

Directing: Commercials & Music Videos [3 cr]

This course will explore two specialized forms of production: music videos and commercials, including spot advertisements developed by advanced screenwriting students in their Writing for Advertising course. In technology and film craft, these purpose-driven shorts have much in common with theatrical features. Yet the creative challenges they pose are often uniquely different. Projects produced for this class will add innovative commercial content to students' creative portfolios. *Prerequisites: DIR 110*

Directing: Experimental [3 cr]

An intermediate production course in which students experiment with non-narrative approaches to content, structure, technique, and style. Themes and orientations include many possibilities, such as music, choreography, visual or audio art, investigations of rhythm, color, shape, and line; poetry, fragmentation and collage, abstraction, performance; and subversion of linear narrative and documentary conventions. *Prerequisites: DIR 110, DIR 130*

Investigative Journalism for Documentarians [3 cr]

Students will gain a comprehensive understanding into investigative techniques used to tell non-fiction stories. Connecting purpose to practice, the course will also train students in the unique research tools, legal background and production methodologies necessary to complete an advanced

documentary project which they will produce in ethical and inspired engagement in *Advanced Documentary* *Prerequisites: DOC 260*

Screenwriting: Capstone Project [3 cr]

In this independent study, screenwriting concentrators work with a faculty mentor on an advanced project of their choosing - feature length screenplay, original series pilot, web series, video game bible or other capstone level project. *Prerequisites: SCW 250, SCW 372 and Program Director approval*

Screenwriting: Revision [3 cr]

This advanced course is an intensive workshop in the art of revision, essential for solidifying lessons learned in all previous screenwriting courses, and for polishing their creative portfolio prior to graduation. The course will also provide invaluable guidance on how to navigate the screenplay development process while keeping your story intact. *Prerequisites: SCW 122, SCW 130, SCW 250*

Writing for Television: Original Pilot [3 cr]

Students present an idea for an original TV pilot and spend the semester developing, writing and revising it. Students will also develop and write an extensive series bible for their show, laying out the narrative arcs for a speculative first season and positioning the show for the current market situation. *Prerequisites: SCW 110, FLM 114*

Screenwriting: Character and Dialogue [3 cr]

The study of compelling and memorable characters will be the center of this workshop writing class. Students will create their own characters that will serve as the foundation for a larger story in either film or television. Through the study of dialogue and all its intricacies, students will provide their characters with unique voices. *Prerequisites: SCW 110*

Producing for Television: Unscripted [1 cr]

With the emergence of Reality TV as a popular form, students will learn all aspects of producing from conceptualization to delivery.

Areas of study will include the daily workflow of physical production as well as the creative side and the producer's relationship with the network. *Prerequisites: None*

Producing for Television: Scripted [3 cr]

This course covers the 'nuts and bolts' of television production from the Producer's perspective. Over the course of the semester, students will gain a working understanding of the different roles in scripted TV production, learn about the workflow specific to the TV production environment and the development of suitable material. *Prerequisites: PRD 260*

Advanced VFX & Motion Graphics [3 cr]

An advanced post-production course, designed to expand knowledge base and gain mastery of complex motion graphics and advanced visual effects applications. This course emphasizes real world design challenges, post-production workflow and state of the industry best practices. *Prerequisites: FLM370*

Applied VFX 1: Feature Film [3 cr]

This advanced seminar is a comprehensive practicum in the technology, techniques, workflow and aesthetics specific to visual effects work in Feature Film. Students will work with industry professionals in real-world learning environments to develop their craft, create their reels and foster mentorship relationships. *Prerequisites: FLM 370*

Editing the Documentary [3 cr]

The documentary is often described, and for good reason, as an editor's medium. Life provides no script and so it's in editing that the narrative must first be discovered and then fully expressed. This course will provide opportunity to finalize their edit for their *Advanced Documentary* project and refine material shot in *DIRECTING: DOCUMENTARY* for their creative portfolios. *Prerequisites: DOC 384*

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Editing: Capstone Project [3 cr]

After having explored the primary creative spheres in which editors apply their craft, students will have an opportunity to complete a mentored capstone project as a signature element for their creative portfolio.

Prerequisites: DOC 384

Applied Post Production [3 cr]

Advanced mentored practicum in all aspects of post production focused on finishing and producing innovative, professional content for all final capstone projects. May also be used for creative portfolios, to learn advanced software and to further students' professional opportunities in securing employment upon graduation. *Prerequisites: FLM 370, FLM 372*

Marketing for Filmmakers [3 cr]

This course draws on the entire academic experience so that filmmakers can craft a powerful 2-year action plan that supports their personal and professional goals upon graduation. Students will define measurable objectives and formulate actionable strategies to achieve them. All students are expected to define their unique personal brand, style and professional interests. Additionally, students will design branded business collateral prior to graduation to support their professional launch such as business cards, websites, reels, portfolio samples, social media pages and more.

Prerequisites: BUS 050, EPS 110

Applied VFX 2: Interactive Media [3 cr]

This advanced seminar is a comprehensive practicum in the technology, techniques, workflow and aesthetics specific to visual effects work for interactive technology, games, virtual reality, apps and more. Students will work with industry professionals in real-world learning environments to develop their craft, create their reels and foster mentorship relationships.

Prerequisites: FLM 370

Applied Sound Design: Feature Films and Episodic Television [3 cr]

This advanced seminar is a comprehensive practicum in the technology, techniques, workflow and aesthetics specific to Feature Film and Episodic Television. Students will work with industry professionals in real-world learning environments to develop their craft, create their reels and foster mentorship relationships.

Prerequisites: FLM372

Branded Storytelling [1 cr]

An examination of documentaries in the blended space and the benefits of corporate sponsorship in the making of impactful message films. *Prerequisites: None*

Applied Sound Design: Interactive Media [3 cr]

This advanced seminar is a comprehensive practicum in the technology, techniques, workflow and aesthetics specific to interactive games, apps, media, virtual reality and more. Students will work with industry professionals in real-world learning environments to develop their craft, create their reels and foster mentorship relationships. *Prerequisites: FLM372*

VFX: Capstone Project [3 cr]

After having explored the primary creative spheres in which VFX artists apply their craft, students will have an opportunity to complete a mentored capstone project as a signature element for their creative portfolio.

Prerequisites: VFX374, VFX380

Sound Design: Capstone Project [3 cr]

This course teaches the techniques and software tools necessary to merge various elements into a cohesive whole. Students will gain flexibility with Nuke and After Effects to develop various looks while still achieving believable results. *Prerequisites: FLM372, Program Director Approval*

Directing: Capstone Project [3 cr]

The goal of this advanced course is to develop the directing student's skills in all phases of production in order to complete shooting of their Capstone film. Students work closely with faculty mentors during the stages of pre-visualization, rehearsal, preproduction, and principal photography in preparation for applied post production in the final semester. *Prerequisites: DIR 120, SCW 122*

Documentary: Capstone Project [3 cr]

The goal of this advanced course is to develop the documentary student's skills in all phases of production to complete shooting of their Documentary Capstone project. *Prerequisites: DOC 370*

Producing: Capstone Project [3 cr]

After having explored the varied responsibilities of a producer, students will have an opportunity to complete a mentored capstone project as a signature element of their creative portfolio. *Prerequisites: None*

Cinematography: Capstone Project [3 cr]

After having explored the primary creative spheres in which cinematographers apply their craft, students will have an opportunity to complete a mentored capstone project as a signature element for their creative portfolio. *Prerequisites: FLM 240, FLM 242*

Directors on Directing [3 cr]

This advanced seminar is designed to connect directing majors with working directors to share nuances of the craft, tricks of the trade and advice on breaking into the business. Students will also research case studies of past masters to gain insight on their creative process. *Prerequisites: None*

Producers on Producing [3 cr]

This advanced seminar is designed to connect producing majors with working producers to share nuances of the craft, tricks of the trade

and advice on breaking into the business. Students will also research case studies of past masters to gain insight on their creative process. *Prerequisites: PRD 260*

VFX Artists on VFX [3 cr]

This advanced seminar is designed to connect VFX concentrators with working VFX artists to share nuances of the craft, tricks of the trade and advice on breaking in to the business. Students will also research case studies of past masters to gain insight on their creative process. *Prerequisites: VFX382, Program Director Approval*

Screenwriters on Screenwriting [3 cr]

This advanced seminar is designed to connect screenwriting majors with working screenwriters to share nuances of the craft, tricks of the trade and advice on breaking into the business. Students will also research case studies of past masters to gain insight on their creative process. *Prerequisites: SCW370*

Editors on Editing [3 cr]

This advanced seminar is designed to connect editing concentrators with working editors to share nuances of the craft, tricks of the trade and advice on breaking in to the business. Students will also research case studies of past masters to gain insight on their creative process. *Prerequisites: EDT382 (Can be taken concurrently)*

Feature Film Case Study [3 cr]

This class will offer students the unique experience of getting to track a recently released film from the beginning of its development, through exhibition. Students will not only have direct access to all production materials, but will also do so with key players at Studio School, discussing and contextualizing the content for them. A very rare opportunity to really see how a successful movie gets produced. *Prerequisites: PRD 260*

COURSE CATALOG

Sound Designers on Sound Design [3 cr]

This advanced seminar is designed to connect sound design concentrators with working sound design professionals to share nuances of the craft, tricks of the trade and advice on breaking in to the business. Students will also research case studies of past masters to gain insight on their creative process. *Prerequisites: SND382, Program Director Approval*

Educational Assistant [0.5 cr]

Students aid faculty in recruiting and auditioning for Studio School. Through assisting with auditions in their discipline, students will improve their own audition technique and gain a more sophisticated approach to succeeding in the audition room. Students also act as ambassadors for the school, informing prospective students on campus life, curriculum, and their experience as a student of the school. Students must be an upperclassman to be eligible to take this course and will receive a half credit for each two events they attend. *Prerequisites: None*

Computer Proficiency Lab [0 cr]

Studio School requires that all entering students demonstrate computer skills in the following: Macintosh Computer Essentials, Microsoft Office (Word, Excel, PowerPoint) and Adobe Premiere. Self-paced tutorials and a faculty advisor are available for one-on-one assistance. While some degrees require different levels of proficiency, any student who completes the various proficiency tests can opt out of this course at that time. However, students must complete proficiencies within the first semester: Macintosh Computer Essentials, Intermediate Adobe Premier, Intermediate Word, Basic Excel, Basic PowerPoint. Advanced in all three highly recommended. *Prerequisites: None*

Producing Your Own Work [3 cr]

This course is intended for students pursuing a Bachelor of Fine Arts degree in Acting, Musical Theatre or Commercial Dance. Over the course of 16 weeks, students will gain a deeper understanding of the producer's role

in the creation of new work (film, theatre, live concert events, musicals, web series, etc). In today's world, it is essential that every artist understands how to create their own work, and this course empowers students to do just that. This course emphasizes creative, entrepreneurial and holistic producing practices. *Prerequisites: None*

Senior Portfolio I [3 cr]

This course provides students with the skills and the opportunity to create meaningful, thesis-relevant bodies of work. Students receive a survey of information that clearly presents what it takes to design with excellence. Topics for discussion, such as: function, inspiration, intuition, organization design analysis, typography, and structure provide students with a more thorough understanding of the objectives of their work. Pragmatic topics, such as project descriptions and client input as well as technical information gives students a better understanding of what makes a strong portfolio piece. *Prerequisites: VCD 250, GDD 250, or DMD 303*

Senior Portfolio II [3 cr]

This course continues to focus on thesis preparation and provide students with professional evaluations of work to determine individual directions, marketable strengths, various career objectives, potential markets, and stable employment. Students gain insight and strategies that enable them to make positive career decisions and prepare strong portfolios. *Prerequisites: CAP 370*

GENERAL EDUCATION

Story: Mediums + Genres [2 cr]

This course is designed as an introduction to the power of storytelling, as an initiation into the timeless depths of story, and as an immersive opportunity to develop fluency in the languages of pattern and form. Languages of story—such as image, character and narrative—are shared by waking life, dream, and all varieties of literary, visual, and performing arts. In this

course, students study the depths of symbolic imagery, archetypal character, and mythic narratives while engaging with the interplay of artistic creation, dream, memory and waking consciousness. To this end, students are immersed in an unbounded survey of stories extending from early cave paintings to narrative mediums of the contemporary world. On the first level, this means a close study of natural cycles—from those of celestial bodies like the sun, moon, and earth to those of the mortal realm, such as plants, animals and humans. On the second level, this means a study of mythic narratives informed by natural cycles and imagery. On the third level, this means an exploration into the contemporary application of symbolic imagery, archetypal characters, and narrative structures that find roots in natural cycles informing our biology and mythic memories that inform our culture.

Prerequisites: None

English Composition [3 cr]

This course is designed to establish the college-level writing and critical reading standards required for successful participation in scholastic and professional environments. Students achieve these goals by cultivating active reading skills, developing effective writing habits, and learning to both understand and use advanced writing techniques. There will be an emphasis on pre-writing, re-writing, research, citing sources, arguing a thesis, editing for grammar, and the development of syntactic variety as well as academic vocabulary.

Prerequisites: None

Studio School First Year Experience [1 cr]

Students spend orientation week and weekly sessions during their first semester integrating best practices that will support their academic experience at Studio School. Goal setting workshops, collaborative team builds, film set etiquette, alcohol awareness, campus tour, computer lab introduction, faculty advisor meetings, facilities overview and more make up the exciting foundation for this course. Additionally, students are exposed to

extracurricular opportunities and programmed activities designed to introduce students to the vibrant city of Los Angeles, public transportation and arts venues so that they can fully enjoy all that Hollywood and Studio School have to offer.

Prerequisites: None

Introduction to Statistical Analysis [3 cr]

This course introduces students to the basic concepts and logic of statistical reasoning. Students will choose, generate, and properly interpret appropriate descriptive and inferential methods. In addition, the course helps students gain an appreciation for the diverse applications of statistics and its relevance in areas like social media, online marketing, and content distribution. *Prerequisites: None*

Oral Communication [3 cr]

This course aims to equip students to develop, understand, and utilize strong oral communication skills within their chosen profession. Students will develop confidence through class activities and assignments designed to give them practice in a wide range of professional situations where oral communication is required. Topics include public speaking, interviewing, virtual conferencing, pitching, and professional presentations. *Prerequisites: None*

Psychology [3 cr]

This course introduces students to the study of mental processes and behavior. The following psychology topics are explored: methodology, physiology, sensation, perception, states of consciousness, learning, memory, intelligence, imagination, thought, language, development, motivation, emotion, sexuality, health, stress, personality, abnormal disorders, and therapies. Special emphasis is placed on addressing the psychological challenges faced as an artist or entrepreneur. *Prerequisites: None*

Anthropology [3 cr]

Anthropology is a cross-cultural, comparative science that explores what it means to be a human being both today and in the past.

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In the U.S., it has traditionally had four distinctive, although interrelated sub-fields: archaeology, linguistics, biological anthropology, and socio-cultural anthropology. Through different pathways and methods, each of these sub-fields aims to understand and interpret human behavior, as well as the politics and poetics of representing others.

This course introduces the basic tenets of anthropology, and as such it is designed to help students think and engage with the world more critically. The course is designed with the performing artist in mind, and through readings, lectures, films, discussions, and projects we explore what it means to both “think anthropologically” and “do anthropology”, while considering how artists can incorporate this unique perspective into your future work.
Prerequisites: None

Sustainability and the Environment [3 cr]

In this course, students explore impacts of their actions and choices on the environment as they examine the strategies necessary to endure in the face of global change. By studying industry best practices in green production, students increase their own environmental awareness, become effective communicators of the benefits of sustainability, and leverage their skills in storytelling to lead with a spirit of fearless accountability, not just for their own footprint on the planet, but the collective footprint they make as part of the human family.
Prerequisites: None

Physics [3 cr]

Physics tells us the fundamental story of the universe, which extends its root into nothingness and blossoms everywhere around us. Grounding your knowledge in physics and an understanding of the universe provides a context to the images and stories rising from the human imagination, which may help artists to participate more consciously in their creative processes, possibly contributing to the emergence of a modern myth. In this course, many stories of scientific discoveries

are counted in a non-technical way in order to describe the different phases of the scientific process. Scientific discovery, like myth, has a historical dimension which depends on the social context where it appeared. By learning about the history of the main paradigms in physics, from the philosophical conceptions of the Greeks to modern quantum mechanics, your vision opens to the paradoxes and wonders of the universe which, at times, seem to defy reason. This course is designed to connect you to this uncertain level of knowledge where creation materializes. *Prerequisites: None*

Philosophy [3 cr]

The purpose of this course is to develop students’ ability to analyze and critique beliefs. Through a survey of major debates and figures from the history of philosophy, students will learn to recognize the strengths and weaknesses of their own views.
Prerequisites: None

American Cinema [3 cr]

This course analyzes American culture from the lens of American cinema from post-WWII to the present. These films will be analyzed as portraits of the relationship between American national identity and industrialized mass culture. Filmmakers respond to what they see in the world; audiences, consciously or unconsciously, assimilate and imitate what they see on their screens. Students will be encouraged to respond creatively to the subject matter, engaging film history as a dynamic source of personal inspiration. *Prerequisites: None*

Theatre History + Literature [3 cr]

This course introduces students to the rich history of theatre and performance, including standard texts with which the working actor must be familiar. Students apply their text analysis skills in the context of global history and cultural shifts that demonstrate how theatre has reflected major religious, political and social issues while establishing key trends. The range and depth of drama is explored from the Classical to modern world

as a special emphasis on the ways in which drama was produced, staged, and acted are pursued. Tragedy (originating in religious choral odes) looks squarely at what makes us human and how people deal with horrendous circumstances. Comedy (developing out of fertility rituals) looks at how we best perpetuate ourselves and our communities.

This course encourages students to take initiative and develop independent, analytical thinking about dramatic texts through close and careful understanding. It focuses on learning techniques for taking a script and applying it to the craft of acting. Using a range of plays as source material we explore how to take a play apart to understand how it is put together in the context of its time. We practice the dramaturgical methodologies actors, directors, and designers need to employ prior to rehearsal to understand the bones of a dramatic text.

The class involves discussion, performance workshops, and lectures that explore the concrete dimensions of performance from the ancient to modern world. Developing a broader worldview, students empower their work specifically and meaningfully in the present. By the time we conclude, students should feel confident in their approach to any dramatic text they encounter and know how to begin exploring it on its own terms. *Prerequisites: None*

History of Broadway + Popular Song [3 cr]

Students survey the history of Musical Theatre from the birth of the modern book musical to the development of the Golden Age of the Musical in the mid-Twentieth century, and continuing to the birth of the Rock Musical. Students will explore the present state of the art form and discuss significant examples from major periods while studying historical, artistic and social contexts for these works. *Prerequisites: None*

Dance History [3 cr]

Through lectures and discussion, students survey the major developments in the history of art, from the Renaissance to the Post-Modern period, to gain an understanding and appreciation of historical periods, styles, techniques, subjects, and symbolism. Students also develop an awareness of appropriate vocabulary and terminology that describes these characteristics. The goal of if this course is to teach students how to consider how art from every period relates to the modern world. *Prerequisites: None*

Art History: Art of the Western World I [3 cr]

Students survey the major developments in the history of art from cave paintings to medieval art and gain an understanding and appreciation of historical periods, styles, techniques, subjects, and symbolism. They develop an awareness of appropriate vocabulary and the terminology that describes these characteristics and consider how art of every period relates to relevant culture. *Prerequisites: None*

History of Graphic Design [3 cr]

A critical and analytical study of the significant events, personalities, and technological advances that have contributed to the global history of graphic design. *Prerequisites: None*

Mythology: The Hero's Journey [3 cr]

In this course, heroine and hero journeys anchor an exploration into psychological, philosophical, historical, and cultural perspectives of ancient quests and timeless stories that continue to inspire art and life from American cinema and emerging mediums to contemporary dance and daily life. Beyond immersing students in the most unforgettable stories of human history, this course serves as an initiation into the art of creating and comprehending myths of the now and future. By engaging image, character, and narrative through their symbolic, archetypal, and mythical dimensions, students will develop a fluency in languages that give potency to stories and make them unforgettable. *Prerequisites: None*

COURSE CATALOG

Collaboration Lab I: Integrated Production Workshop [2 cr]

In this required course, students from all disciplines develop original digital content and entrepreneurial skills through project-based learning. Introducing fundamentals they will implement throughout their Studio School experience and professional careers, students exercise techniques in story development, screenplay construction, budgeting, basic lighting, on-set safety, digital cameras, sound recording, pre-visualization, casting and post production. Under the guided mentorship of industry experts and faculty advisement, students collaboratively apply these fundamentals to conceive and produce an original content. Students are introduced to best practices for successful collaboration and learn the basic skills and responsibilities of each role/job of a production starting with development and leading on through pre-production, production, post-production, and delivery. Students are evaluated through faculty mentorship, guided assessments, project planning, problem solving, participation, teamwork, demonstrated leadership and peer feedback. *Prerequisites: None*

Collaboration Lab II: Branding Digital Platforms [1 cr]

This lab accompanies Digital Marketing and Social Media and is designed to provide mentorship for students in developing their social media network and unique personal brand. Students learn social media best practices including techniques for building followers and engagement. *Prerequisites: Lab 100*

Collaboration Lab II: Program-Driven Collaborations [1 cr]

Students work with a faculty advisor to create original content driven by the unique talents within a given program but supported through creative collaboration with students in all programs. Examples of potential projects would include a scene presentation for Acting students, an original sketch comedy showcase written

and directed by Film + Digital Content students and a performance of original choreography created and performed by students in the Commercial Dance program. Final projects will be showcased as a live performance as well as filmed specifically for online viewing. Students will be evaluated on leadership, entrepreneurship, communication, innovation, creativity, organization and teamwork, as well as the final project outcome. *Prerequisites: LAB 150*

Collaboration Lab III: Web Series Development [1 cr]

This course appears in selected degree programs only. Students work in teams to develop an original web series and produce the pilot episode. Production strategy will include sourcing all cast, creative and crew necessary, outside of the student teams. Equipment and editing services will be provided as well as an industry mentor for all project teams. *Prerequisites: Lab 200*

Collaboration Lab IV: Industry Showcase [1 cr]

Studio School provides students a structured collaborative environment, necessary resources and the guided mentorship of a faculty advisor to create innovative industry showcases. Emphasis will be on program innovation and creativity to showcase our students and their work in exciting new ways. Drawing from all coursework, students will be prepared to powerfully demonstrate skill, commercial marketability and an entrepreneurial business mind to the entertainment industry at large. *Prerequisites: LAB 250*





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CATALOG ADDENDUM

2017-18

**I HAVE BEEN
IMPRESSED WITH THE
URGENCY OF DOING.
KNOWING IS NOT
ENOUGH; WE MUST
APPLY. BEING WILLING
IS NOT ENOUGH; WE
MUST DO. — LEONARDO DA VINCI**

POLICIES + DISCLOSURES

Studio School is committed to providing information to current students, prospective students, parents, faculty, staff and the general public in compliance with the Higher Education Opportunity Act. The following policies and procedures are designed to provide important information about topics that impact student life. For policies specific to a particular academic program, please contact the Dean of Academic Affairs or Department Chair.

ACADEMIC HONESTY

All work, whether written or oral, submitted or presented by students at Studio School as part of course assignments or requirements or for Studio School sponsored extracurricular activities must be the original work of the student unless otherwise expressly permitted by the instructor. Any use of the specific thoughts, ideas, writings or phrasings of another person (whether that person be a student, an acquaintance, a relative, a journalist, a recognized scholar or any other individual) must be accompanied in each instance of use by some form of attribution to the source.

It is prohibited to provide or receive unauthorized assistance in the taking of examinations, tests, or quizzes or in the preparation of any other performance requirements of a course. Such restrictions shall include, but not be limited to, the following practices or activities: the use of any unauthorized material in the taking of an examination, test or quiz or in the preparation of course program or degree work; the solicitation or use of a proxy test taker or the taking of a text, examination or quiz or the preparation or presentation of a course, program or degree assignment or requirement on behalf of another; obtaining or providing assistance to another person or group of persons without the instructor's express prior permission during an examination, test or quiz; the submission or presentation of a falsified excuse for an absence from a course requirement, examination, test or quiz either directly or through another source;

and, the presentation of false identification or credentials in order to gain admission to a course, examination, test or quiz, degree program, or Studio School sponsored activity.

ADMISSIONS POLICY

The full range of opportunities at Studio School is available to all students without regard to race, color, age, religion, sex, national origin, disability, or veteran status, in accordance with law, who meet School's admissions requirements.

The School reserves the right to deny admission, continued enrollment, or re-enrollment, to any applicant or student whose personal history and background indicate that his or her presence at the School would endanger the health, safety, welfare, or property of the members of the academic community or interfere with the orderly and effective performance of the School's functions. The School reserves the right to deny, revoke, and alter the academic records, degrees, awards, and other credentials, change the standing, and inform professional or disciplinary agencies of such changes, of any person who while a student or applying for admission to the School, engages in, submits, or who has engaged in or submitted false, dishonest or inaccurate credentials, coursework, or other information or violated the School's policies, rules or regulations

The admission office will confirm all students' transcripts arrive from a high school with a

POLICIES + DISCLOSURES

CEEB code, as well as the high school seal and/or signature. If a transcript is from a high school that lacks a CEEB code or seal/signature, the admission office will investigate to confirm the school is recognized by the state department of education or home school association. The admission office may request a copy of the student's diploma at any point in the admission process to verification process. If a diploma is determined invalid, a GED may be required for admission consideration.

The following procedures are established to implement this policy:

All applicants to Studio School submit a required online application, submit high school transcripts or the equivalent, submit college transcripts if applicable, and complete a creative assessment activity.

Students must maintain a 2.5 cumulative GPA in high school unless there are extenuating circumstances that would merit an exception. Exceptions are granted at the request of the Director of Admissions and approved by the Dean of Academic Affairs.

ADMISSIONS REVIEW PROCEDURES

Each student is evaluated holistically, with consideration for academic success, attendance, community service, extra curricular activities, creative freedom, entrepreneurial spirit and artistic ability. Artistic achievement is evaluated through creative assessment, application essays, audition or portfolio review and the interview process. Each applicant meets with an approved facilitator for an interview, either in-person, via Skype or by phone. At this time, the interviewer has the opportunity to review the applicant's submitted work and pose questions that gauge the applicant's commitment and understanding of Studio School's curriculum.

The President or the Dean of Academic Affairs shall make the final decision concerning

admission, readmission or continued enrollment. This decision shall be forwarded to the appropriate School office for action.

ANNUAL FERPA NOTICE

Family Educational Rights and Privacy Act Policy

The Family Educational Rights and Privacy Act of 1974, as amended (the "Act"), is a federal law which requires that Studio School (a) establish a written institutional policy setting forth the rights granted by the Act, and (b) make available a statement of procedures covering such rights. The school shall maintain the confidentiality of Education Records in accordance with the provisions of the Act and shall accord all the rights under the Act to eligible students who are or have been in attendance at the school.

Persons Protected

The rights of privacy provided herein are accorded to all students who are or have been in attendance at the school. The rights do not extend to persons who have never been admitted to the school. A student who has been in attendance at one component of the school does not acquire rights with respect to another component of the school to which the student has not been admitted. A "component" is an organizational unit, which has separately administered admissions and matriculation policies and separately maintains and administers Education Records.

Rights of Inspection

The Act provides students with the right to inspect and review information contained in their Education Records, to challenge the contents of those Records which students consider to be inaccurate, misleading, or otherwise in violation of their privacy or other rights, to have a hearing if the outcome of the challenge is unsatisfactory, and to submit explanatory statements for inclusion in their Education Records if the decision of a hearing officer or panel is unacceptable. The Director of Student Services/Registrar of Studio School has been assigned the responsibility to coordinate

the inspection and review procedures for Education Records.

Education Records: Definition

The term “Education Records” encompasses all recorded information, regardless of medium, which is directly related to a student and which is maintained by the school. Education Records include, but are not limited to, admissions, personal, academic, certain personnel, f aid, cooperative education, and placement records, and may also include appropriate information concerning disciplinary action taken against the student for conduct that posed a significant risk to the safety or well-being of that student, other students, or other members of the school community. The term “Education Records” does not include the following:

Records of instructional, supervisory, and administrative personnel, and ancillary educational personnel that are in the sole possession of the maker and are not accessible or revealed to any other individual except a substitute who may temporarily perform the duties of the maker;

Records of a law enforcement unit of the school, which are maintained separate from Education Records, are maintained solely for law enforcement purposes, and are not disclosed to individuals other than law enforcement officers of the same jurisdiction, provided that Education Records of the school may not be disclosed to the law enforcement unit;

Records relating to individuals who are employed by the school that are made and maintained in the normal course of business, relate exclusively to individuals in their capacity as employees and are not available for another purpose.

Note: *Employment records of persons who are employed solely as a consequence of school attendance, e.g., teaching/graduate assistants, workstudy students, student interns, are Education Records.*

Records created and maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional, acting or assisting in a professional capacity, such as student health records, to be used solely in connection with the provision of treatment to the student and not disclosed to anyone other than for treatment purposes, provided that records may be disclosed to a physician or professional of the students’ choice.

Note: *Treatment in this context does not include remedial education activities or other activities, which are part of the program of instruction at the school.*

Records of an institution which contain only information relating to a person after that person is no longer a student at the institution; e.g., accomplishments of alumni.

Request for Review

Students who desire to review their Education Records must present a written request to the Director of Student Services/Registrar, listing the item or items to be reviewed. Only those Education Records subject to inspection under this policy will be available for review. The items requested which are subject to review shall be made available for review no later than 45 calendar days following receipt of a written request. Students have the right to a copy of an Education Record which is subject to review when failure to provide a copy of the Record would effectively prevent the student from inspecting and reviewing the Education Record, as determined in the reasonable discretion of the school. A copy of an Education Record otherwise subject to review may be refused if a “hold” for nonpayment of financial obligations exists. Copies shall be made at the student’s expense. The fee for making copies of an Education Record is \$1 per page and must be paid at the time copies are requested.

POLICIES + DISCLOSURES

Limitations on Student Rights

There are some limitations on the rights to inspect Education Records. Students shall have no right of inspection or review of:

- Financial information submitted by their parents.
- Education Records containing information about more than one student. In such a case the school will permit access only to that part of the Education Record pertaining to the inquiring student.

Waiver of Student Rights

A student may waive any or all of his/her rights under this Policy. The school does not require waivers and no institutional service or benefit shall be denied a student who fails to supply a waiver. All waivers must be in writing and signed by the student. A student may waive his/her rights to inspect and review either individual documents (e.g., a letter of recommendation) or classes of documents (e.g., an admissions file). The items or documents to which a student has waived his/her right of access shall be used only for the purpose for which they were collected. If used for other purposes, the waiver shall be void and the documents may be inspected by the student. A student may revoke a waiver in writing, but by revoking it, the student does not regain the right to inspect and review documents collected while the waiver was validly in force.

Consent Provisions

No person outside of the school shall have access to, nor shall the school disclose any personally identifiable information from a student's Education Records without the written consent of the student. The consent must specify the Education Records to be disclosed, the purpose of the disclosure, the party or class of parties to whom disclosure may be made, and must be signed and dated by the student. A copy of the Education Record disclosed or to be disclosed shall be provided to the student upon request.

There are exceptions to this consent requirement. The school reserves the right, as permitted by law, to disclose Education Records or components thereof without written consent to:

- "school officials" who have a "legitimate educational interest." "school officials" shall mean any person employed by the school in an administrative, supervisory, academic, or support staff position; officer of the school or a member of the Board of Directors; or, person or entity employed by or under contract with the school to perform a special task (e.g. attorney, auditor, or collection agent). "Legitimate educational interest" shall mean any authorized interest, or activity undertaken in the name of the school for which access to an Education Record is necessary or appropriate to the proper performance of the undertaking, and shall include, without limitation: performing a task that is specified in or inherent to any school official's position description or contract; performing a task related to a student's education; performing a task related to the discipline of a student; providing a service or benefit relating to the student or student's family, such as health care, counseling, job placement or financial aid; and maintaining the safety and security of the Studio School campus and facilities.
- Officials of other educational agencies or institutions in which a student seeks to enroll.
- Officials of other educational agencies or institutions in which the student is currently enrolled.
- Persons or organizations providing student financial aid in order to determine the amount, eligibility, conditions of award, and to enforce the terms of the award.
- Accrediting organizations carrying out their accrediting functions.

- Authorized representatives of the Comptroller General of the United States, the Secretary of the U.S. Department of Education, and state or local educational authorities, only if the information is necessary for audit and evaluation of federal, state, or locally supported programs and only if such agencies or authorities have a policy for protecting information received from re-disclosure and for destroying such information when it is no longer needed for such purposes (unless access is authorized by federal law or student consent).
- State or local officials to whom disclosure is required by state statute adopted prior to November 19, 1974.
- Organizations conducting studies for or on behalf of educational agencies or institutions to develop, validate, and administer predictive tests, to administer student aid programs, or to improve instruction, so long as there is no further external disclosure of personally identifiable information and the information is destroyed when no longer necessary for the projects.
- Persons in order to comply with a judicial order or a lawfully issued subpoena, provided a reasonable effort is made to notify the student in advance of compliance.
- Appropriate persons in a health or safety emergency if the information is necessary to protect the health or safety of the student or other individuals.
- An alleged victim of any crime of violence (as that term is defined in section 16 of title 18, United States Code), but only the results of any disciplinary proceeding conducted by the school against the alleged perpetrator of such crime with respect to such crime.
- With respect to appropriate information concerning disciplinary action taken against a student for conduct that posed a significant risk to the safety or well-being of that student, other students, or other members of the school community, to teachers and school officials within the agency or institution who the agency or institution has determined have legitimate educational interests in the behavior of the student or to teachers and school officials in other colleges who have been determined to have legitimate educational interests in the behavior of the student.
- To the Attorney General of the United States or his designee in response to an ex parte order, based on "specific and articulable facts" that the education records sought are relevant, in connection with the investigation or prosecution or terrorist crimes.

With respect to items b. and c., above, the student shall be entitled to receive a copy of any disclosed Education Record upon request.

Institutional Record of Disclosure

The school shall keep a written record of all Education Record disclosures and the student shall have the right to inspect such record. The record shall include the names of parties or agencies to whom disclosure is made, the legitimate reason for the disclosure, and the date of the disclosure. No record of disclosure shall be required for those disclosures made to a student for his/her own use, disclosures made with the written consent of a student, disclosures made to a "school official" with a "legitimate educational interest," disclosures of "Directory Information," for disclosures to persons or parties identified in the section entitled "**Consent Provisions**," item 6, for purposes of auditing the school's recordkeeping practices, or disclosures made to federal law enforcement officials in connection with a terrorist investigation.

POLICIES + DISCLOSURES

Records of disclosure prepared pursuant to this section or the following section shall be subject to review only by the student, the custodian and his/her/its staff, "school officials" as defined in the section titled "**Consent Provisions**," item 1, and federal, state, or local government officials conducting audits of compliance by the school with the Act.

Re-disclosure of Student Records

Any disclosure of Education Records authorized under this Policy (whether with or without student consent) shall be made on the conditions that the recipient shall not re-disclose the Education Records without consent or authorization as required herein, and shall not permit or condone any unauthorized use.

Authorization for re-disclosure, without consent, for purposes and to persons and parties permitted by law, may be given to a person or party designated in the section titled "**Consent Provisions**," above, provided, such authorization must include a record of:

The name of the person or party to whom re-disclosures can be made; and

The legitimate interests which the additional person or party has for receiving the information and the purposes for which it may be used.

Such re-disclosures must be on the conditions set forth in the first paragraph of this section.

Disclosure of Disciplinary Proceedings to Alleged Victims of Crimes of Violence and Non-Forcible Sex Offenses

The school will, upon written request, disclose to the alleged victim of a crime of violence, or a non-forcible sex offense, the results of any disciplinary hearing conducted by the school against the student who is the alleged perpetrator of the crime or offense. If the alleged victim is deceased as a result of the

crime or offense, the school will provide the results of the disciplinary hearing to the victim's next of kin, if so requested.

Directory Information

In its discretion, the school may disclose, publish, or provide Directory Information concerning a student without consent or a record of disclosure. Directory Information shall include: a student's name, address, telephone number, email address, dates of attendance, degrees and awards received, the most recent previous educational agency or institution attended by the student, and school level. An individual student currently enrolled may request that such Directory Information not be disclosed by completing a nondisclosure form available in and deliverable to the Director of Student Services/Registrar's Office. Prior to receipt by the Director of Student Services/Registrar's Office of a nondisclosure form, a student's directory information may be disclosed. All written requests for nondisclosure will be honored by the school for only one (1) academic year; therefore, authorization to withhold Directory Information must be filed annually. Alumni may request non-disclosure of Directory Information concerning them at any time. Such request will be honored continuously.

CONSUMER INFORMATION

INTRODUCTION

This Consumer Information Guide is designed to provide current and prospective students with certain information regarding sources of financial aid, related policies, and other important information for students related to financing their education. Students should review this Consumer Information Guide in concert with the Studio School Catalog and the Student Handbook to more fully understand their options, rights and responsibilities as a current and/or prospective student.

If you have any questions regarding this Consumer Information Guide, please contact the Admissions Office at (310) 622-4136, and ask for the Director of Admissions.

LICENSES, ACCREDITATIONS AND APPROVALS

Studio School, a branch campus of Hussian College, is approved to operate in the State of California by the Bureau for Private Postsecondary Education and the Department of Consumer Affairs.

The Bureau's approval means compliance with minimum state standards and does not imply any endorsement or recommendation by the State of California or the Bureau.

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement. Any question a current or prospective student may have regarding this catalog that has not been satisfactorily answered by Studio School may be directed to the Bureau for Private Postsecondary Education (B.P.P.E. 2535 Capitol Oaks Dr. Suite 400, Sacramento, CA 95833).

A student or any member of the public may file a complaint about this institution with the Bureau of Private Postsecondary Education by calling 888-370-7589 or by completing a complaint form, which can be found on the Bureau's website (www.bppe.ca.gov).

The Bureau can be reached at:

P.O. Box 980818
West Sacramento, CA 95798-0818
(916) 574-7720
(888) 370-7589
www.bppe.ca.gov
bppe@dca.ca.gov

Studio School, a branch campus of Hussian College, is accredited by the Accrediting Commission of Career Schools and Colleges, which is located at 2101 Wilson Boulevard, Suite 302, Arlington, Virginia 22201, and can be reached by telephone at 703-247-4212.

Studio School's current license and certificate of accreditation are available for review in the Office of the President.

WHAT IS FINANCIAL AID?

Any financial resource a student receives through sources other than their parents and their own contribution is considered financial aid.

Financial Aid includes: (1) Grants and Scholarships – Gift assistance based on demonstrated needs that does not have to be repaid; (2) Loans – Borrowed money, based on need, that must be repaid with interest; and (3) Awards – Normally based on academic merit and need and normally are not repaid.

Financial Aid is available through state and federal programs. In addition students may be eligible for financial aid as a result of their service in the military, through private education lending companies, through organizations offering privately funded grants and scholarships, institutional grants such as talent-based scholarships. It is important that current and prospective students understand their options with regard to available financial aid sources, as well as the applicable terms and conditions relating to each source.

SOURCES OF FINANCIAL AID

Federal Student Aid

Hussian College participates in the following federal student aid programs:

1. The Federal Pell Grant Program

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2. William D. Ford Federal Direct Loan Programs (aka Stafford Loans)
3. Federal Supplemental Educational Opportunity Grant – FSEOG
4. Federal Work-Study Program
5. Parent PLUS Loan

State Student Aid (CA residence only)

1. CalGrant (CA residence only)
2. CHAFFEE Grant (CA residence only)

Other Sources

Students may be eligible for other sources of financial aid and should discuss their options with members of the Studio School Financial Aid Staff.

What We Do For You

Studio School Financial Aid Staff is available to assist current and prospective students with:

1. Locating sources of financial aid (Federal Aid, State Aid, Loans).
2. Understanding eligibility requirements for each source of financial aid.
3. Understanding the general terms and conditions associated with any chosen financial aid program.
4. Obtaining financial aid applications.
5. Completing and filing financial aid applications.

YOUR RIGHTS

Studio School feels that each student has the right to a full explanation of financial aid and determination of individual eligibility. For this reason, all prospective students are invited to have a personal interview with the Financial Aid Office. Please understand that the above eligibility requirements are general statements and a full and complete determination of a student's eligibility will always depend upon the specific facts and circumstances of

each student. Every student will be given the opportunity to seek eligibility to receive any sources of financial aid they choose.

YOUR RESPONSIBILITIES

Every student is responsible for submitting accurate information when applying for financial aid. Failure to do so can result in denial of aid and/or changes in the aid awarded. Students are required to provide documentation intended to verify student aid application information when requested by the Financial Aid Office. Failure to provide verification information in a timely manner when requested may result in a denial of financial aid.

Most information regarding approval of grants and loans is sent directly to the student. The student is responsible for delivering such grant and loan information to the school as soon as possible. Students are expected to notify the Financial Aid Office when there are changes in their financial status, enrollment status, address, or telephone numbers. Failure to do any of the above can result in denial of financial aid and interruption of classes.

Students must maintain satisfactory progress to remain eligible for financial aid.

FEDERAL STUDENT AID PROGRAMS

For a summary of Federal Student Aid programs, including information students should know when financing their education, students should access the "Funding Your Education" informational pamphlet available online at: <https://studentaid.ed.gov/sa/sites/default/files/funding-your-education.pdf>

OTHER SOURCES OF FINANCIAL AID

In addition to federal and state programs, certain students may be eligible for other programs which provide educational cost assistance. These benefits, like grants, do not have to be repaid:

Veteran's Administration

Veterans may qualify for educational benefits under the GI Bill or the Veteran's Educational Assistance Program (VEAP). Students can obtain further information on all GI benefit programs from the Veteran's Administration or from the School VA coordinator, the Registrar. Click on the Funding Your Education link for more information.

Outside Sources

There are many outside sources of financial aid in the form of scholarships, fellowships and loans which might be available to you. Some publications which might help you in your search are as follows:

1. Scholarships, Fellowships and Loans – by S. Norman Feingold and Marie Feingold. Check your local library for this booklet.
2. A Selected List of Fellowship Opportunities and Aids to Advanced Education – from the National Science Foundation, Publications Office, 1800 6th Street, NW, Washington, DC 10550.
3. Paying for Your Education, A Guide for Adult Learners – available at a cost of \$3.50 post paid from College Board Publications Orders, Box 2815, Princeton, NJ 08541.
4. Lovejoy's Scholarship Guide – available at your local library.
5. The Scholarship Book – by Daniel J. Cassidy – available in the Financial Aid Office.
6. Many religious, ethnic, civic and service organizations offer scholarships through their local chapters. A check with your organization may prove beneficial.
7. Many companies offer loans, grants and tuition refunds to employees, their spouses and their children. Unions also

offer educational aid to their members. A check with company personnel offices may be beneficial.

DETERMINING FINANCIAL NEED

Federal Student Aid is awarded based on a determination of "Financial Need." The Financial Aid Office determines Financial Need by subtracting the "Student Expense Budget" by the "Expected Family Contribution." The federal government refers to this procedure as Needs Analysis.

The annual Student Expense Budget is based upon the cost of student tuition, fees, books, and supplies, which can be found on the Studio School website at studioschool.org, under Tuition & Fees, and in the Studio School Catalog, as well as nationally standardized cost of living estimates. The nationally standardized estimates supply room, board, and other living expenses while taking into account student specific circumstances like marital status, whether the student lives independently or with parents, childcare costs, and living expenses associated with disabled students.

The average annual Student Expense Budget is:

- \$57,620 BFA Commercial Dance
- \$57,620 BFA Acting
- \$57,620 BFA Film and Digital Content
- \$57,620 BFA Art
- \$57,600 BA Entrepreneurship
- \$34,443 Post Baccalaureate Certificate

The Expected Family Contribution, (EFC), reported on your FAFSA, is the amount that a student and the student's family can be expected to contribute to their educational costs, in this case the Student Expense Budget. The expected family contribution is based upon information provided by the student on the

POLICIES + DISCLOSURES

Free Application for Federal Student Aid. The Central Processing System of the Department of Education analyzes the FAFSA information and takes into consideration elements such as available income, whether the student is a dependent of their parents, is independent, or has a spouse and/or dependents of their own. The expected contribution of a student and their parents, if applicable, forms the basis of the Expected Family Contribution.

The calculation of the Expected Family Contribution is required to determine eligibility for any Financial Aid Programs. Financial need of the student is determined by subtracting the Expected Family Contribution from the Student Expense Budget:

Student Expense Budget – Expected Family Contribution = Financial Need

VERIFICATION POLICIES + PROCEDURES

All applicants selected for verification will be required to submit verification of household size, number in post-secondary school, AGI, U.S. income taxes paid and untaxed income and benefits. Students must complete a verification worksheet and provide documentation of income. Documentation should be submitted within two (2) weeks of the request. Sometimes it is necessary to contact outside sources which could result in additional delays. Therefore, while the student must obtain the necessary documentation, a longer period of time is permitted, as long as the student meets all Federal submission deadline dates for verifications.

If you are applying for a PELL Grant, you must complete verification no later than sixty (60) days after the last day of enrollment or August 30 (following the end of the award year), whichever is earlier. Failure to submit needed documentation by stated deadlines may result in denial of aid. Pell applicants who do not meet Federal deadline for submission cannot receive

a PELL Grant. The student must meet with the Financial Aid Officer to discuss any problems in verifying information.

The student will know the required documents to submit to the financial aid office at the entrance interview. These documents will include an IRS FORM 1040/1040A/1040EZ (where applicable) to verify adjusted gross income and U.S. income taxes paid. In addition, a statement of untaxed income will be required where applicable. Documentation of untaxed income may include a Social Security 1099, an Unemployment Compensation 1099, or letter from the local Welfare Agency.

If the submitted data fails to meet requirements, or the award changes due to verification, the financial aid administrator will contact the student either through a note to the classroom or by asking the student to come to the Financial Aid Office. If corrections must be made to the application, it will be necessary for the student and parent/spouse to sign part 2 of the SAR and resubmit it for corrections. After the verification procedures are complete, the student will receive a notification that will confirm that their file meets Federal standards of accuracy.

All of the above constitutes the applicant's responsibility with respect to verification of required information. You are required to meet the deadlines set above and report to the Financial Aid Office when requested.

We are required by Federal regulations to make referrals to the U.S. Department of Education, Office of Inspector General, if it is suspected that aid was requested under a false pretense. We take our role as a proper steward of federal funds very seriously and will cooperate with government agencies in the full prosecution of students who are found to have provided falsified documentation.

Conflicting Information

The student is always required to resolve information that appears to be conflicting. This requirement holds true whether or not the central processing system selected the student for verification.

Required Verification Items

There are five items that require verification by the Federal government if a student is selected by the CPS because they have a material effect on the EFC formula:

1. Adjusted Gross Income
2. U.S. Taxes Paid
3. Certain Untaxed Income
4. Household Size
5. Number in Postsecondary Schooling

Certain Untaxed Income

There are eight types of untaxed income which require verification:

1. Social Security Benefits
2. Child Support
3. IRA/Keogh Deductions
4. Foreign Income Exclusion
5. Earned Income Credit
6. Interest on Tax-Free Bonds
7. Untaxed Portions of Pensions
8. Credit for Federal Tax on Special Fuels

In addition to verifying these sources untaxed income, non-filers must submit a statement which certifies their non-filer status and list the sources and amounts of untaxed income and benefits.

Acceptable Documentation: All applications selected for Verification must complete and sign (including spouse and parent signatures, if applicable) a Verification Worksheet. There are separate worksheets for dependent and independent students.

The Verification Worksheet provides a chart to document household size and number in postsecondary education. You must provide

the name, age, and relationship to student of all members of the household. In addition, for those members of the household who are reported as enrolled in postsecondary education, you must provide the name of the institution in which they are enrolled.

SATISFACTORY PROGRESS STATEMENT

Student eligibility for certain state and federal programs of student financial aid depends upon maintaining satisfactory academic progress in their program and completion of their degree in accordance with this policy. However, students should be informed that this policy applies equally to full-time and part-time students as we as students that do not receive financial aid. The student aid programs affected by the satisfactory academic progress policy are:

- Federal Pell Grant
- Federal Supplemental Education Opportunity Grant (SEOG)
- Federal Work-Study Program
- Federal Subsidized and Unsubsidized Stafford Loan
- CalGrants
- Veteran's Benefits

Courses where a student withdrew, failed, or was awarded no credit count as attempted but not completed. Credits transferred in will count as attempted and completed. Students in all levels must be working toward graduation requirements. Under no circumstances may a student receive aid for more than 150% of the published program length (e.g. Studio School's 4 year program must be completed in no more than 6 years).

If a student fails to maintain satisfactory academic progress with regard to the minimum grade point average or completed credits at the end of any academic year, the student will be officially notified in writing by Studio School and immediately be placed on probationary status. The probationary status will remain in place until the end of the immediately following academic year. During probation, students will continue

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to be eligible for federal student aid. Studio School may place academic restrictions on the student during the probationary period to help ensure that the student successfully reinstates satisfactory academic progress by the end of the probationary period. Students that fail to obtain a cumulative grade point average in accordance with the minimum standards of this policy or fail to complete the minimum percentage of credits during the probationary period will cease to be eligible for federal student aid programs and all federal student aid will be canceled. Students whose aid is canceled are not eligible for additional financial aid until the student completes all necessary coursework or improves their GPA to exceed the minimum threshold.

WITHDRAWAL/LEAVE OF ABSENCE

Students must make all requests for leave of absence in writing. The period of the leave of absence must not begin until a student has submitted and the school has approved a written and signed request for an approved leave of absence. A leave of absence may not exceed 180 days within any 12 month period. A school may grant more than one leave of absence in the event that unforeseen circumstances arise, such as medical reasons affecting a student or a member of the student's immediate family, military service requirements, or jury duty provided that the combined leaves of absence do not exceed 180 days within a 12 month period. If the student does not return following the approved leave of absence, the school will terminate the student and apply the refund policy in accordance with applicable and published requirements. Please contact the registrar to initiate a leave of absence.

Students are encouraged to provide written notice of withdrawal to the Registrar prior to withdrawing from a Studio School program. Failure to provide written notice of withdrawal can delay any refunds owed to the student. Students considering withdrawal should contact the Registrar for information and withdrawal forms. Additionally, students considering

withdrawal who have been the recipients of financial aid will have continuing obligations and options available to them, and should contact the Studio School Financial Aid Office to discuss the effect of withdrawal on their financial aid portfolio and schedule an Exit Interview as applicable.

REFUND + CANCELLATION POLICY

Rejection. Any student who is denied admission to Studio School will receive a full refund of monies paid except for application fee.

Cancellation. All monies paid less application fee by an applicant will be refunded following their delivery of a written request for cancellation to the Registrar's Office within five (5) days after signing an Enrollment Agreement. If unable to provide a written request within five (5) days, the student may preserve their right to a full refund by verbally requesting cancellation from the Registrar within five (5) days, and submitting the formal written request within ten (10) days from signing the Enrollment Agreement. Students will not be entitled to a full refund if a written request for cancellation is submitted after the start of classes.

Withdrawal Prior To Classes. Students will receive a full refund of all tuition and fees if they provide a written notice of withdrawal to the Registrar no later than five (5) days following their initial visit and opportunity for inspection of the School facilities, but in any event no later than ten (10) days prior to the first day of classes. Students providing a written notice of withdrawal to the Registrar, which does not comply with the policy regarding cancellation or inspection of School facilities, but is provided before the start of classes, will receive a full refund of all monies paid to Studio School in excess of the \$150.00 Enrollment Deposit.

Refunds After The Start Of Classes. Students have the right to cancel his or her program of instruction, without any penalty or obligations, through attendance at the first class session

or the seventh calendar day after enrollment, whichever is later. After the end of the cancellation period, the student has the right to stop school at any time; and he or she has the right to receive a pro rata refund if he or she has completed 60 percent or less of the scheduled days in the current payment period in the program through the last day of attendance. Cancellation may occur when the student provides a written notice of cancellation at the following address:

**Studio School
1201 W 5th St, Suite F-10
Los Angeles, CA 90017**

This can be done by mail or by hand delivery.

The written notice of cancellation, if sent by mail, is effective when deposited in the mail properly addressed with proper postage.

The written notice of cancellation need not take any particular form and, however expressed, it is effective if it shows that the student no longer wishes to be bound by the Enrollment Agreement.

If the Enrollment Agreement is canceled the school will refund the student any money he/she paid, less a registration or administration fee not to exceed \$150, and less any deduction for equipment not returned in good condition, within 45 days after the notice of cancellation is received.

Important Note: All monies to be refunded in accordance with any provisions of this Refund and Cancellation policy will be refunded within forty-five (45) days from the date that Studio School determines a student's last date of attendance, the date Studio School receives written notice of cancellation, or the date that a student fails to return from an approved leave of absence. The Refund and Cancellation policy will apply equally to students that are administratively terminated from a Studio School program. All refunds shall be paid

to the student unless payment to a lender or other entity is required by the terms of a student financial aid program in which Studio School participates.

Withdrawal From the Program. You may withdraw from the school at any time after the cancellation period (described above) and receive a pro rata refund if you have completed 60 percent or less of the scheduled days in the current payment period in your program through the last day of attendance. The refund will be less a registration or administration fee not to exceed \$50.00, and less any deduction for equipment not returned in good condition, within 45 days of withdrawal. If the student has completed more than 60% of the period of attendance for which the student was charged, the tuition is considered earned and the student will receive no refund.

For the purpose of determining a refund under this section, a student shall be deemed to have withdrawn from a program of instruction when any of the following occurs:

- The student notifies the institution of the student's withdrawal or as of the date of the student's withdrawal, whichever is later.
- The institution terminates the student's enrollment for failure to maintain satisfactory progress; failure to abide by the rules and regulations of the institution; absences in excess of maximum set forth by the institution; and/or failure to meet financial obligations to the school.
- The student has failed to attend class for five days.
- Failure to return from a leave of absence.

For the purpose of determining the amount of the refund, the date of the student's withdrawal shall be deemed the last date of recorded attendance. The amount owed equals the daily charge for the program (total institutional

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charge, minus non-refundable fees, divided by the number of days in the program), multiplied by the number of days scheduled to attend, prior to withdrawal. For the purpose of determining when the refund must be paid, the student shall be deemed to have withdrawn at the end of five days.

For programs beyond the current "payment period," if you withdraw prior to the next payment period, all charges collected for the next period will be refunded. If any portion of the tuition was paid from the proceeds of a loan or third party, the refund shall be sent to the lender, third party or, if appropriate, to the state or federal agency that guaranteed or reinsured the loan.

Any amount of the refund in excess of the unpaid balance of the loan shall be first used to repay any student financial aid programs from which the student received benefits, in proportion to the amount of the benefits received, and any remaining amount shall be paid to the student.

If the student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds. Students must also complete a Financial Aid Exit interview.

RETURN OF FEDERAL STUDENT AID

The amount of Federal assistance that a student receives and is ultimately retained to cover institutional charges is dictated by Federal Regulations. After the student has attended for sixty (60%) percent of the semester, all Federal student aid received by or on behalf of the student may be retained to cover institutional charges. If a student withdraws from a semester prior to completing sixty (60%) percent of the semester, a pro-rata share of the Federal student aid received must be returned to the aid source within forty-five (45) days of Studio School's determination of withdrawal, or formal written withdrawal by the student. To determine the amount of Federal aid to be retained to

cover institutional charges, Studio School must divide the number of days of the semester up to an including the student's last day of attendance, by the total days in the semester. The resulting percentage will be used to determine the pro rata amount of Federal aid to be retained.

Federal student aid refunds must be made in the following priority order.

1. Unsubsidized Federal Direct Stafford Loan
2. Subsidized Federal Direct Stafford Loan
3. Federal Direct PLUS Loan
4. Federal Pell Grant
5. FSEOG
6. Other Federal student aid programs
7. Other Federal sources of aid
8. Other state, private, or institutional aid
9. The student

Students are strongly encouraged to check with school officials prior to officially or unofficially withdrawing.

ENTRANCE + EXIT COUNSELING

Entrance Counseling

Each student will be required to attend an Entrance Counseling session. This is held in a group setting where the Director of Financial Aid or Financial Aid Coordinator will outline:

1. Types of Direct Loans (Subsidized, Unsubsidized, PLUS)
2. Annual Loan Limits
3. Aggregate Loan Limits
4. Interest
5. Deferments and Forbearances
6. Delinquency and Default
7. Paying Back Your Loan

A Rights and Responsibilities summary checklist will be distributed to the student for their review and signature, and collected for placement in the student's file. An Entrance Counseling Guide booklet will be distributed to each student for his or her guidance and referral.

Exit Counseling

Each student is required to attend an Exit Counseling session. In the event of an unexpected withdrawal, the student will be contact via phone or letter to set up an appointment. If it is a planned withdrawal, the student will be sent directly to the Financial Aid Office to complete their Exit Counseling immediately.

The graduating class will attend a group session the month prior to their graduation. During the group session the Director of Financial Aid will outline:

1. Repayment
2. Avoiding delinquency and default
3. Deferment and forbearances
4. Consolidation

A Rights and Responsibilities summary checklist will be distributed to the student for their review and signature, and collected for placement in the student's file. An Exit Counseling Guide booklet will be distributed to each student for their guidance and referral.

DISABILITY SERVICES

In accordance with the Rehabilitation Act of 1973, Americans with Disabilities Act (ADA) of 1990, and the ADA Amendments Act of 2008, Studio School does not discriminate on the basis of disability and is committed to providing reasonable accommodations with regard to its programs, activities and facilities to students with a qualified disability. Students are responsible to both self-disclose their disability to, and request accommodation from, the Studio School Disability Services Coordinator. Students requesting accommodation will be required to provide verification of their disability in the form of documentation from their health care provider. Verification through documentation from a health care provider is required prior to accommodations being determined and fulfilled. Communicating with faculty or other staff members regarding a disability is not the proper method of informing

Studio School regarding a disability and will meet the requirements necessary for documenting a disability or initiating a request for reasonable accommodations.

The Studio School Disability Services Coordinator is responsible for managing the verification and accommodation process, including documenting the request for accommodation, requesting verification documentation from the student, collaborating with the student and other necessary parties (faculty, facilities manager, et cetera) to determine the reasonable scope of accommodation under the circumstances, finalizing appropriate student accommodations, and maintaining a record of the student's disability and accommodation to the extent required by law.

Students may contact the Disability Services Coordinator at 310.622.4136 for more information about Studio School Disability Services as well as ADA accessible facility entrances, exits, elevators, and restrooms.

DISCLAIMER

While Studio School has put forth reasonable efforts to ensure that this Consumer Information Guide is accurate and current, it is not a complete record of all information applicable to student aid programs available to current and prospective Studio School students, and as with any document, there may be errors, omissions, or misinterpretations that can be drawn from the summary nature of the contents. Students are advised to also review the Studio School Catalog, Student Handbook, and seek clarification from the appropriate Studio School representatives as necessary or appropriate to inform their understanding of the school, its programs, and student aid. We will make every effort to assure an adequate answer.

OTHER INFORMATION ON THE SCHOOL

The Studio School Catalog can provide students with further information on the School. Additional information including but not limited

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to placement figures, retention rates, graduation rates, and information regarding tuition and fees can be found on Studio School's homepage under the "Policies and Disclosures" link.

CRIME REPORTING + EMERGENCY PROCEDURES

INTRODUCTION

The goal in the development of this Crime Reporting, Emergency Response and Evacuation Plan is to provide for the efficient and effective mobilization and allocation of School, government, and other resources to provide for the protection of life and property, orderly response to emergencies, and general safety of the Studio School community.

This Crime Reporting, Emergency Response and Evacuation Plan is organized to set forth general reporting, detection, notification, and response guidelines. In certain instances and as indicated herein, different procedures and strategies are pertinent to different kinds of emergencies.

It is recognized that no plan can cover all contingencies, however, this Plan provides a reasonable procedure to guide the Studio School community in times of crisis.

JEANNE CLERY DISCLOSURE FOR CAMPUS SECURITY POLICY AND CAMPUS CRIME

Statistics Act

Security, crime and the rights of individuals are a national concern with regard to the protection of self, personal belongings, general security, respect and recognition of the individual rights of others.

Although our campus is limited to the physical space of the school our concern is as great as other campuses that are very large and involve complicated situations. It is important for everyone to be aware of certain policies and procedures should any of these offenses occur.

- Should a crime, criminal offense, discriminatory act, sexual harassment situation or emergency occur REPORT this matter to your instructor and/or the office IMMEDIATELY to either Mr. Glenn Kailson, Site Director or Dr. Steve Martinez, Dean of Student Services.
- Reporting accurate prompt information and supplying evidence of proof is important to enable a complete and thorough conclusion.
- If reported to an instructor, the instructor must also report the incident to the office and the appropriate above personnel.
- Appropriate actions will be taken to correct, improve and/or eliminate the offense or individual, depending on the finding and evaluation of the complaint or situation. If required, notification to appropriate authorities will be made. A full report will be recorded and on file in the school.

It is suggested to be careful of yourself and respectful of others. Prudent in your actions and notify someone of anything that is wrong, different, inappropriate or unacceptable.

REPORTING AN EMERGENCY, CRIME, CRIMINAL ACTIVITY

Most members of the Studio School administration and staff are trained to receive information regarding a crime, criminal activity, emergency or dangerous situation (including medical emergencies), alert the proper authorities, and prepare the appropriate crime or incident report. In the case of an emergency (including medical emergencies), students, faculty and staff should not be apprehensive in any way from DIALING 911!!

In the event of a non-emergency crime, criminal activity, or dangerous situation, be deliberate in physically locating a member of the Studio School staff or administration, or call 310.622.4136 and the appropriate measures

will be taken based on the information provided, which may include one or more of the following: (1) further verification of the reported incident including requesting more information; (2) physically responding to the location of the incident; (3) referring the incident to the appropriate staff member; and/or (4) contacting local law enforcement.

When calling-in a crime, criminal activity, emergency or dangerous situation (including medical emergencies) be prepared to provide the following at a minimum:

- Your name
- Telephone number (in case of a dropped call)
- The location of the incident (e.g. address, cross-streets, landmark)
- The nature of the incident

For Tips Regarding Suspects or Crimes That are Not in Progress

Students, faculty and staff can contact the Los Angeles Police Department TIP LINE by telephone or text message as follows:

Text: **CRIMES274637**, followed by your message and then hit SEND.

You will receive a response from Crime Stoppers shortly, which will start the secure text dialogue.

Phone: **1.877.LAPD 24-7** (1.877.527.3247)

TIMELY WARNING NOTIFICATIONS

In the event Studio School is notified of an actual emergency that poses a danger to the campus community, staff, faculty and students will be provided with a Timely Warning Notification through text message, email, campus-wide postings, word of mouth, and, if time permits, the Studio School website. All staff, faculty and students receive Studio School email accounts upon enrollment or employment.

In order to receive campus-wide Timely Warning Notification email announcements, staff, faculty and students must have and regularly check their Studio School email account. In the event that staff, faculty and students prefer to consolidate email messages into one account, the Office of the Registrar can provide assistance for automatic forwarding of email messages from a Studio School account to another email account.

The student must provide the Student Services department with updated contact information in order to receive Timely Warning Notifications at registrar@studioschool.org. Please be sure that Student Services has been provided with updated mobile phone numbers and email addresses. Studio School will provide at least one test Timely Warning Notification text message and email each semester to ensure the system is functioning properly.

Most of the time the Timely Warning Notifications are delivered immediately upon receipt of credible information regarding an actual emergency, but in the event that information is not immediately available, the Timely Warning Notifications will be completed within 48-72 hours from the date the crime or incident was reported.

In the event that a crime or incident is reported that represents an immediate threat to the health or safety of the Studio School community on campus, Studio School will, without delay, take into account the safety of the community, determine the content of the Timely Warning Notification and initiate the Timely Warning Notification measures described in this policy, unless the notification will, in the professional judgment of responsible authorities, compromise efforts to assist victims or to contain, respond to or otherwise mitigate the emergency.

If the situation requires further dissemination of emergency information to the larger community, Studio School staff will contact the Los Angeles

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Police Department or Fire Department. Studio School's President or Dean of Academic Affairs will work in conjunction with the City of Los Angeles first responders to determine the content of the notification to the community at large.

Events that qualify for timely warnings include, but are not limited to, the following:

- Homicide
- Burglary
- Manslaughter
- Motor Vehicle Theft
- Sex Offenses
- Arson
- Robbery
- Hate Crimes
- Aggravated Assault
- Any crime or incident considered to represent a threat to the public

Persons responsible for disseminating Timely Warning Notifications are:

Lisa Mandel *Director of Operations*
(310) 622-4136

Glenn Kalison *Site Director of Studio School*
(310) 622-4136

If total evacuation from the campus is necessary, staff will consult with City authorities and provide specific instructions for safe evacuation.

EMERGENCY EVACUATION PROCEDURES

Purpose

To reduce the possibility of death and injury to members of the campus community through an organized evacuation procedure.

Objectives

To alert the campus community that a hazard exists.

To conduct an orderly and safe evacuation using designated routes.

To ensure that the evacuation is conducted in a safe and orderly manner.

To warn the campus population through the use of current technology, including, but not limited to:

- Text messaging
- Email
- Fire alarms

Number Of Tests

Emergency response and evacuation procedures will be conducted at least one test per calendar year.

EMERGENCY FIRE & SMOKE PROTOCOL

Safety of Life

If fire is in occupied room, remove anyone from immediate danger. Confine the fire or smoke by closing doors as you leave the area.

Notification

Activate the manual pull station.

Notify the Fire Department. Dial **9-1-1**. The following ten-digit emergency phone number for your area, as a secondary contract, should be used only if a problem occurs in the **9-1-1** system **800.688.8000**.

Give them the following information:

Building name: **Los Angeles Center Studios**

Building address: **401 S Boylston St
Los Angeles, CA 90017**

Nearest cross street: **3rd or 6th Street**

If time permits, notify the Building Management at **213.534.3000** or Building Security

at **213.534.2397**.

Note: Do not hang up until the emergency operator does so first.

Fire Fighting

Building policy is not to attempt to fight fire.

Evacuation

Proceed to the safest exit or stairwell and begin to evacuate, unless told otherwise by building staff or the Fire Department.

The following phone numbers are alternate emergency numbers, use only if a problem occurs in the 9-1-1 system. Dial additional digit if needed for an outside line.

Fire Department	800.668.8000
Paramedic:	800.688.8000
Police:	800.485.2681

UPON HEARING A FIRE ALARM

1. When leaving a room, feel the doors before opening them and do not open any that are hot. Remember to close the doors behind you but do not lock them.
2. Do not return to your office or area for personal belongings.
3. If smoke is present, stay low. The best quality air is near the floor. Do not attempt to run through heavy smoke or flames.
4. Do not use the elevators if you are in an elevator when the alarm sounds, do not push the emergency stop button.
5. Proceed to the safest stairwell and exit the building, unless told to do otherwise by your floor warden or the building staff.

Note: You may be called upon to assist the floor warden with people who may need assistance on your floor.

IF TRAPPED INSIDE AN AREA OR YOUR OFFICE

1. Close as many doors as possible between you and the fire.
2. Wedge cloth material along the bottom of the door to keep smoke out.
3. Use telephone (if available) and notify Fire Department of your problem. Open curtains, blinds or drapes. Stay by window and wave a bright object to attract the attention of emergency responders.
4. If windows can be opened and you must have air, open the window. Break windows only as a last resort as it will become impossible to close them if necessary.

Note: Smoke detectors are provided for your personal safety. Anyone who willfully and maliciously tampers with, damages, breaks or removes any required smoke detector shall be guilty of a misdemeanor. {L.A.M.C. SEC.57.112.05} Any person who willfully and maliciously sends, gives, transmits, or sounds any false alarm of fire is guilty of a misdemeanor. {P.C. 148.3}

EARTHQUAKE PROCEDURES

During the Earthquake

During an earthquake you will usually be safer inside the building than you are outside. If you feel a tremor:

- **DUCK** - Duck or drop to the floor
- **COVER** - Take cover under a sturdy desk, table or other furniture. If that is not possible, seek cover against an interior wall and protect your head and neck with your arms. Avoid danger spots near windows, hanging objects, mirrors or tall furniture.

POLICIES + DISCLOSURES

- HOLD - If you take cover under a sturdy piece of furniture, hold on to it and be prepared to move with it. Hold the position until the ground stops shaking, and it is safe to move.
- DO NOT ENTER OR EXIT - Do not enter or exit the building during the shaking. There is danger of falling debris.
- DO NOT USE ELEVATORS - Elevators will automatically move to the next floor in direction of travel and open.
- IF YOU ARE OUTDOORS - Move away from buildings, falling objects, and power lines.
- CHECK DOORS for heat before opening.
- FOLLOW INSTRUCTIONS given by emergency personnel.
- DO NOT RUN. Walk and keep noise to a minimum.
- DO NOT USE ELEVATORS.
- DO NOT PUSH OR CROWD. Use handrails in stairwells and move to the right if you encounter emergency personnel.
- MOVE to your designated evacuation area unless otherwise instructed. Check doors for heat before opening.

After the Earthquake

- BE PREPARED FOR AFTERSHOCKS - If you are outside, do not return to your apartment until authorized.
- CHECK INJURIES - Check injuries and administer first aid if necessary (and if qualified). Do not move victims unless absolutely necessary.
- REPLACE TELEPHONE HANDSETS - Place handsets on cradle if they have been shaken off, but do not try to use the telephone except to report fires or medical emergencies.
- DO NOT USE ELEVATORS - When exiting, make sure that the exit is safe to use.
- ASSIST NON-AMBULATORY, visually impaired, and hearing-impaired persons if they are present.

If you have relocated away from the building, DO NOT return until you are notified that it is safe to return.

What if You Are In an Elevator?

If you are in an elevator you are probably better protected than most people. The elevator is designed to not fall down the shaft, and nothing heavy can fall on you.

Many elevators are designed to go to the nearest floor in the direction of travel and open.

Elevator will stop in any moderate earthquake. Building maintenance personnel will contact each elevator car as quickly as possible and advise you how rescue will occur. Upon being rescued, take directions from Building Fire Safety Director or designee.

If you have a medical or other emergency, pick up the telephone receiver and you will be automatically connected to the Elevator Company.

Earthquake Evacuation

Determine in advance the safest exit from your location and the route you will follow to reach that exit in the event an evacuation is necessary. Also establish an alternate route to be used in the event an evacuation is necessary. Also establish an alternate route to be used in the event your first route is blocked or unsafe to use.

- DO NOT evacuate unless told to do so if danger is imminent.

MEDICAL EMERGENCY

1. Do not move the person.
2. Call Paramedics 9-1-1. The following ten-digit phone number is only used if a problem occurs in the 9-1-1 system 800.688.3000. Give them the following information:
 Building name: **Los Angeles Center Studios**
 Building address: **450 South Bixel Street Los Angeles, CA 90017**
 Nearest cross street: 3rd or 6th Street
3. Call the Office of the Building.
 Dial 213.534.3000
4. Try to make the victim comfortable. If you are trained in first aid or CPR, assist as needed.
5. Gather as much information you can about the person and his/her injury, including the signs/symptoms and chief complaint of victim.
6. Have someone at the elevator lobby on the floor to direct Security Personnel and Paramedics to the victim’s location.

BOMB THREAT

1. Attract the attention of a co-worker. Have your co-worker call 9-1-1 to request the call on your line to be traced and for Police Department response.
2. Get as much information as possible from the caller about the bomb location, type and time of detonation.
3. Ask about the bomb appearance and who is placing it.
4. Listen for background noise or distinguishing voice characteristics that might aide police.
5. Assure that the emergency services

have been notified (9-1-1) and relay all information. The following 10-digit emergency phone number for your area should be used as a secondary contact only if a problem occurs in the 9-1-1 system 213.485.2681.

6. Survey your immediate work area and report all suspicious items to building security. Do not touch a suspected bomb or unusual device.

EMERGENCY RESOURCES DIRECTORY

Police/ Fire

Emergency.....**911**

Hospitals

Good Samaritan Hospital**213.977.2121**
 1225 Wilshire Blvd
 Los Angeles, CA 90017

St. Vincent Medical Center.....**213.484.7111**
 2131 West 3rd Street
 Los Angeles, CA 90057

Utilities

Southern California Gas Company
 Electric & Gas Emergency**800.427.2200**

Los Angeles**800.342.5397**
 Dept. of Water + Power**800.DIAL.DWP**

Other Government Offices – State

Attorney General.....**800.952.5225**

LA County Sheriff’s Dept**323.264.4151**
 East Los Angeles Station
 5019 East 3rd Street
 Los Angeles, CA 90022

EPA (Region 9)**213.244.1800**

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News - Electronic & Print

NBC4 Los Angeles (KNBC).....**818.684.3425**
ABC7 Los Angeles (KABC).....**877.777.6397**
CBS2/KCAL9**818.655.2000**

HAZ/MAT

American Association
of Poison Control Centers**800.222.1222**

Los Angeles
Poison Control Center**800.777.6476**

Toxic Chemical & Oil Spills...**800.424.8802 / 911**
(National Response Center)

DISABILITY ACCOMMODATION

Studio School's policy is to provide reasonable accommodations for disabled students, including learning disabled students and those with health and physical impairments, consistent with the Americans with Disability Act of 1990 ("ADA") and Section 504 of the Rehabilitation Act of 1973 ("the Rehabilitation Act"). Studio School complies with the ADA and the Rehabilitation Act.

Entering students whose disabilities may require accommodations must bring their written requests for reasonable accommodations and required documentation to the attention of the Dean of Academic Affairs and/or the Dean's designee as early as possible before the beginning of the semester.

Continuing students have an affirmative duty to notify Studio School in writing and provide the required documentation regarding requests for reasonable accommodations to the Dean of Academic Affairs and/or person designated by the Dean no later than two weeks prior to the date of mid-term exams, final exams, or due dates for writing assignments.

All students who require auxiliary services must also contact the Dean of Academic Affairs and/

or the Dean's designee and provide written documentation related to their disability from a qualified medical professional, along with a written request for auxiliary services, as early as possible before the beginning of each semester.

Students who request accommodations because of a learning disability are required to provide written documentation that: (i) is prepared by a professional qualified to diagnose a learning disability, including but not limited to a licensed physician, learning disability specialist, or psychologist; (ii) includes the testing procedures followed, the instruments used to assess the disability, the test results, and an interpretation of the test results; and (iii) reflects the individual's present level of achievement. The student's documentation should be as comprehensive as possible and dated no more than three years prior to the student's request for services, unless the student had documentation as an undergraduate. Documentation should adequately measure cognitive abilities (using the Wechsler Adult Intelligence Scale Revised or equivalent test) and academic achievement skills (using Woodcock Johnson Part II, Wide Range Achievement Test, Nelson Denny or equivalent test). The achievement test should sample reading, math and writing. The documentation must include test results for at least the following characteristics: intelligence, vocabulary, reading rate, reading comprehension, spelling, mathematical comprehension, memory, and processing skills.

Studio School keeps all information pertaining to a student's disability confidential, and discloses such information only to the extent necessary to provide accommodation for the student's disability. Where it is deemed appropriate by the Dean of Academic Affairs and/or Dean's designee, a qualified professional may be retained by the school to determine the appropriate accommodation for a disability. The Dean of Academic Affairs and/or Dean's designee is vested with the authority to develop a reasonable accommodation plan for all

qualified persons with a disability at Studio School under the ADA or Rehabilitation Act.

Any student who identifies physical, architectural or other barrier problems should promptly bring these to the attention of the Dean of Students and/or Dean's designee.

A student may appeal the Dean of Academic Affairs and/or Dean's designee's decision regarding the existence of a disability, the denial of an accommodation, or the provisions of the accommodation plan by filing a written complaint with the Dean no later than 2 weeks following notification of the decision. The Dean's decision shall be final.

DISCIPLINE + DISMISSAL POLICY (CONDUCT)

In addition to unsatisfactory grades, non-payment of tuition and fees, and academic dishonesty, a student may be subjected to school imposed disciplinary action including, but not limited to, suspension or expulsion for violation of any school policy, rule, regulation or procedure. Improper student conduct may be referred to proper law enforcement officials and could result in civil and criminal legal judgments, penalties, fines, or other serious legal consequences.

Procedure for Student Discipline

The following Disciplinary Procedure is designed to preserve the Mission of Studio School and the health and safety of its students. This policy outlines the basic structure of the Procedure for Student Discipline. The administration reserves the right to define the severity of any violation and to choose the appropriate consequences.

For serious violations, students may be suspended or even expelled. The Dean of Academic Affairs and Dean of Student Services shall act in their reasonable discretion to assess any violation and initiate appropriate consequences. The Dean of Academic Affairs

and the Dean of Student Services may seek counsel and advice of the Director of the school at any time. The Director of School may choose to effect any disciplinary decision directly at his discretion—including immediate removal of any student in appropriate circumstances. If an urgent issue should arise, any member of the administration shall act at their discretion and take any temporary or immediate measures necessary to remediate the urgency of the matter.

Notification of Student Violation

Notification of Student Violations are typically—but not exclusively—generated by building security (private contractor), public safety officials and other staff or students. Reports shall be delivered to the Dean of Academic Affairs or Dean of Student Services. The Dean of Academic Affairs or Dean of Student Services will notify a student of the violation report and provide written details of the violation and its consequences. Copies of disciplinary documents are typically provided to appropriate school administrators with a legitimate educational interest in reviewing such material.

Appeal Process

Each student subject to disciplinary action may formally appeal that action by submitting a written appeal to the Dean of Academic Affairs in all cases and must present new evidence. The Dean of Academic Affairs, at his/her discretion, may require the student to submit other materials in addition to or in place of the aforementioned appeal form. Upon receipt of an appeal, the Dean of Academic Affairs will oversee a background investigation of the violation in question. The Dean of Academic

Affairs will notify the student of the administrative decision on the appeal. In instances of suspension or expulsion, the student may file an appeal with the President of the school within five business days of receiving notice of such suspension or expulsion.

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Suspension and Expulsion

Suspension means the student will be temporarily removed as a student from Studio School. The length of suspension shall be determined by the President of the school and can depend upon the number of violations committed, severity of the violation, or other aggravating circumstances. Expulsion means the student will be removed permanently as a student from Studio School and his/her matriculation is terminated. The school reserves the right to deny readmission for cause to any student.

DRUG POLICY

STUDENT AND EMPLOYEES are strictly prohibited from the unlawful manufacture, distribution, dispensing, possession or use of a controlled substance or alcohol anywhere on campus, anywhere within a student-approved living facility, or while participating in school-related activities. Students or employees who violate this policy will be subject to disciplinary action up to and including expulsion or termination of employment.

Studio School does permit the consumption, in moderation, of alcoholic beverages during certain approved functions involving external groups and only by persons of legal drinking age (21 years or above). A nonalcoholic beverage and food must also be served.

As a condition of enrollment or employment, students and employees must abide by the terms of this policy or Studio School will take one or more of the following actions within 30 days with respect to any student or employee who violates this policy by:

1. Reporting the violation to law enforcement officials.
2. Taking appropriate disciplinary action against such student or employee, up to and including expulsion or termination of employment.

3. To recommend such student or employee to participate in a substance abuse rehabilitation program approved for such purposes by a federal, state, local health, law enforcement or other appropriate agency.

In conformance with the law, Studio School will make a good faith effort to maintain a drug and alcohol free school and workplace through implementation of the preceding policy and will establish and maintain a drug and alcohol free awareness program.

In accordance with California law:

- The legal drinking age in California is 21: persons under the age of 21 may not consume, purchase or possess alcohol.
- It is unlawful to sell or furnish alcoholic beverages to persons under the age of 21.
- It is unlawful for persons under the age of 21 to misrepresent one's age for the purpose of purchasing alcoholic beverages.
- It is illegal to possess, consume, and or sell illicit drugs including narcotics, hallucinogens, amphetamines and barbiturates.

DRUG & ALCOHOL HELP LIST

The following is a list of resources you can turn to in order to find help for any type of drug or alcohol related problem or crisis. These numbers can give information on or refer you to treatment services, counseling, support groups, etc. In addition to these, the phone book can provide you with the phone numbers of your local hospitals and their drug and alcohol programs, local church programs, and local community programs. In case of extreme emergency, you can always dial 911.

National Institute on Drug Abuse Hotline.....**800.662.HELP**
An information and referral line that directs callers to treatment centers in their local community.

The Discovery House**888.962.8202**
Addiction Specialist hotline. A full-service drug addiction treatment center that helps individuals who are struggling with drug and alcohol addiction. The Los Angeles rehab center is located in Southern California, near Ventura, Thousand Oaks, Woodland Hills, and Santa Monica.

Didi Hirsch Mental Health Services**877.727.4747**

24 hour Suicide Prevention Crisis Line which is strictly confidential.

Narcotics Anonymous.....**323.850.1624**
24 hour Hollywood helpline, strictly confidential. Provides help and information for anyone who feels they have or may have a problem with any type of drug.

Alcoholics Anonymous.....**800.923.8722**

Office and Information Center:
 4311 Wilshire Blvd. #104
 Los Angeles, CA.

Provides 24 hour, confidential hotline for anyone who needs any type of assistance for an alcohol-related problem. AA is able to put callers in touch with many support groups or treatment centers in any geographic area.

EQUAL EDUCATION OPPORTUNITY POLICY

Studio School provides equal opportunity in education and employment for all qualified persons regardless of race, color, religion, national origin, sex, sexual orientation, age, disability, or veteran status.

FEDERAL STATE CONTROLLED SUBSTANCES + ALCOHOL PENALTIES

FEDERAL PENALTIES AND SANCTIONS FOR ILLEGAL POSSESSION OF A CONTROLLED SUBSTANCE 21 U.S.C. 844(A)

First Conviction
 Up to 1 year imprisonment and fined at least \$1,000 but not more than \$100,000, or both.

After 1 Prior Drug Conviction
 At least 15 days in prison, not to exceed 2 years and fined at least \$2,500 but not more than \$250,000, or both.

After 2 or More Prior Drug Convictions
 At least 90 days in prison, not to exceed 3 years and fined at least \$5,000 but not more than \$250,000, or both.

Special Sentencing Provisions For Possession of Crack Cocaine

Mandatory at least 5 years in prison, not to exceed 20 years and fined up to \$250,000, or both, if:

1. 1st conviction and the amount of crack possessed exceeds 5 grams.
2. 2nd crack conviction and the amount of crack possessed exceeds 3 grams.
3. 3rd or subsequent crack conviction and the amount of crack possessed exceeds 1 gram. 21 U.S.C. 853(a)(2) and 881(a)(7)

Forfeiture of personal and real property used to possess or facilitate possession of a controlled substance if that offense is punishable by more than 1 year imprisonment (see *special sentencing provisions re: crack.*) 21 U.S.C. 881(a)(4)

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Forfeiture of vehicles, boats, aircraft or any other conveyance used to transport or conceal a controlled substance. 21 U.S.C. 844a

Civil fine of up to \$10,000 (pending adoption of final regulations.) 21 U.S.C. 853a

Denial of Federal benefits, such as student loans, grants, contracts, and professional and commercial licenses, up to 1 year for first offense, up to 5 years for second and subsequent offenses. 18 U.S.C. 922(g)

Ineligible to receive or purchase a firearm.

Revocation of certain Federal licenses and benefits, e.g. pilot licenses, public housing tenancy, etc., are vested within the authorities of individual Federal agencies.

Note: These are only Federal penalties and sanctions. Additional State penalties and sanctions may apply.

OCCUPATIONAL INFORMATION

There is no data available for the programs offered at the Studio School campus as the programs are new. Upon student graduations, we will report Completion Rates, Job Placement rates, Graduate Median Debt/Title IV Loan Debt, Private Educational Loan Debt and Institutional Loan Debt.

RESPONSIBLE USE OF TECHNOLOGY RESOURCES

SCOPE AND USE

Studio School technology resources are to be used to advance the School's mission to inspire creativity in art, education, professional endeavors and life. Studio School faculty, students and staff ("Users") may use these resources for purposes related to their studies or research, their teaching, the execution of their duties as Studio School employees, their official business with or for the School, or other School-sanctioned activities. The School encourages

the use of technology resources for these primary activities. These resources include, but are not limited to the following if owned, leased, contracted, administered, or provided by the School: hardware (including telephones, PDAs, smartphones, computers, and traditional media equipment), software, electronically stored data, data networks, computer networks, electronic mail, or network connections of any kind accessible through School infrastructure or agreements ("Studio School IT Resources"). Unless approved in advance by the Dean of Academic Affairs, use of Studio School IT Resources for commercial purposes is prohibited.

The use of Studio School IT Resources for purposes not directly related to the primary activities indicated in the previous paragraph should be considered as secondary activities (i.e. personal or otherwise.) Should such secondary activity in any way interfere with primary activities, they may be terminated immediately.

Many of the Studio School IT Resources including but not limited to computer networks, Internet network access and bandwidth, and Studio School IT Resources Resources are shared amongst the entire School community. The use of Studio School IT Resources may not violate Federal law, the laws of the California, School policies and guidelines, or the rights of others.

PRIVATE DEVICES

Users that access Studio School IT Resources through private devices (e.g. laptop computers, personal computers, PDAs, smartphones, telephones, etc.) are responsible for the behavior of all persons using the private device, and all network traffic to and from the device, whether or not the owner/User is aware of the traffic generated. Users of such private devices may not connect to Studio School IT Resources (e.g. network connections) to provide network access for anyone who is not authorized to use the School systems. The private device may not

be used as a router or bridge between School networks and external networks, such as those of an Internet Service Provider (ISP).

MONITORING

The School reserves the right to ensure reasonable use of Studio School IT Resources by monitoring access logs, traffic data, and network utilization. Users that are given access codes for Studio School IT Resources must maintain the secrecy of the access code and are prohibited from sharing the access code with other Users or third-parties. If a User shares their access code with another User or a third-party, they shall be responsible for all actions of such User or third-party which violate applicable law or School policies or guidelines.

Users should not expect any right of privacy when utilizing Studio School IT Resources. While the School may not routinely monitor the usage and communication of Users, it may access or examine files or accounts that are suspected of unauthorized use or misuse, that have been corrupted or damaged, or that may threaten the integrity of the Studio School IT Resources. Traffic to and from private devices of Users that have accessed Studio School IT Resources will be monitored if staff has reason to believe that the User has engaged in illegal activities or activities in violation of this policy.

PROHIBITED ACTIVITIES

Users of Studio School IT Resources may not engage in prohibited activities which include, but are not limited to:

- Activities that obstruct usage or deny access to technology resources
- Activities that could be considered as harassing, libelous or obscene
- Activities that violate copyright or other intellectual property rights of others, including but not limited to transmitting, receiving, sharing, downloading or uploading copyrighted works without the consent of the copyright owner
- Activities that violate Studio School policies
- Activities that violate local, state or federal laws
- Unauthorized use of computer accounts
- Impersonating other individuals
- Attempts to explore or exploit security provisions, either at the School or elsewhere
- Activities that invade the right to privacy of others
- Destruction or alteration of data belonging to others
- Downloading third-party software to School hardware
- Creating, using or distributing computer viruses
- Allowing other individuals to use your account/password
- Disruption or unauthorized monitoring of electronic communications or of computer accounts
- Academic dishonesty (e.g., plagiarism, cheating)
- Inappropriate and/or widespread distribution of electronic communications (e.g. "spamming").
- The creation and propagation of anonymous or identified websites such as "blogs" for the purpose of disparaging, denigrating,

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harassing, damaging, or defaming the School or any of its students, employees, officers, or board members in the School-related roles or positions.

POSTINGS + FAIR COMMUNICATIONS

Users that wish to use School data or telecommunications infrastructure and/or information systems to access the World Wide Web, the Internet, instant messaging or chat functions, e-mail (including but not limited to "@studioschool.org" email) and other channels and means of information dissemination now known or later developed. Users providing information through these channels or resources must also abide by the general policy statements below. These policy statements should be interpreted where possible to active means of communication and information dissemination (e.g. e-mail, chat, etc.), as well as passive means and channels of information access and dissemination (e.g. World Wide Web and the Internet).

Publishing anonymous information through the use of School technology resources that violates any of the foregoing provisions is strictly prohibited. All publications must contain the electronic mail address of the person making the information available. For example, active information such as e-mail must contain the e-mail address of the sender in the FROM: field. Passive information, such as that found on the World Wide Web, must contain the e-mail address of the author, owner or sponsor at the bottom of the page.

All information must carry a date identifying when the information is being made available. For information made available actively, such as through e-mail, the date would appear in the DATE: field. For passive information, such as that published on the World Wide Web, the date should appear at the bottom of the page labeled as the posting date.

STATEMENT ON FILE SHARING + COPYRIGHT INFRINGEMENT

Federal copyright law applies to all forms of information, including electronic communications. Members of the School community should be aware that copyright infringement includes the unauthorized copying, displaying, and/or distributing of copyrighted material, including peer-to-peer file sharing. All such works, including those available electronically, should be considered protected by copyright law unless specifically stated otherwise.

Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work. In the file-sharing context, downloading or uploading substantial parts of a copyrighted work without authority constitutes an infringement.

Penalties for copyright infringement include civil and criminal penalties. In general, anyone found liable for civil copyright infringement may be ordered to pay either actual damages or "statutory" damages affixed at not less than \$750 and not more than \$30,000 per work infringed. For "willful" infringement, a court may award up to \$150,000 per work infringed. A court can, in its discretion, also assess costs and attorney 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.

Studio School complies with all provisions of the Digital Millennium Copyright Act (DMCA). Any use of the Studio School IT Resources to transfer copyrighted material including, but not limited to, software, text, images, audio, and

video is strictly prohibited. Therefore, the use of peer-to-peer file sharing programs such as BitTorrent, KaZaA, Morpheus, iMesh, etc. is, in most cases, a violation of School policy and federal law. Hussian currently blocks commonly known peer-to-peer ports at the network's border firewall as a technology-based deterrents to combat the unauthorized distribution of copyrighted materials. Anyone using Studio School IT Resources to commit acts of copyright infringement will be subject to the School's due process.

There are many legal sources for copyrighted material such as music and movies.

The following resources provide best practices for assisting in making a reasoned decision of fair-use of media materials:

<http://www.cmsimpact.org/fair-use/best-practices/code-best-practices-fair-use-media-literacy-education>

<http://www.cmsimpact.org/fair-use/related-materials/codes/code-best-practices-fair-use-online-video>

Additionally the Web site of the U.S. Copyright Office at www.copyright.gov, and especially its FAQ's at <http://www.copyright.gov/help/faq> are helpful in understanding the limits of copyright law.

DISCIPLINE

The School intends to place effort toward development of technology resources and not the policing of the use of those resources. Engaging in any activity that violates or is prohibited by any current operational policies may result in loss of access privileges or computing privileges, in addition to disciplinary action taken by the School in accordance with the disciplinary provisions of the Student Handbook, Faculty Handbook, or Employee Policy Manual (as applicable), in addition to separate legal action.

STATEMENT ON INDEMNIFICATION/LIABILITY

Studio School makes no express or implied warranties of any kind regarding the Studio School IT Resources and will not be responsible for any damages suffered by Users. Users assume all risks commonly associated with accessing information technology resources similar in kind and nature to the Studio School IT Resources.

All Users agree to indemnify and hold harmless Hussian College, Studio School Education, and the Board of Directors from and against any claim, lawsuit, cause of action, damages, judgment, losses, expenses, or liability resulting from any claim, including reasonable attorneys' fees, arising out of or related to the use of the Studio School IT Resources. This indemnity shall include, without limitation, those claims based on trademark or service mark infringement, trade name infringement, copyright infringement, defamation, unlawful discrimination or harassment, rights of publicity, and invasion of privacy.

APPLICABLE LAWS

Federal Law – The following federal legislation applies:

- USA Patriot Act
- Homeland Security Act of 2002, Section 225 (Cyber Security Enhancement Act of 2002)
- 17 U.S.C. § 101 et seq. Federal Copyright Law.
- Prosecutorial Remedies and tools Against the Exploitation of Children Today Act, 18 U.S.C. § 2702 (PROTECT Act)
- 18 U.S.C. § 1029. Fraud and related Activity in Connection with Access Devices

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- 18 U.S.C. § 1030. Fraud and related Activity in Connection with Computers
- 18 U.S.C. § 1362. Communication Lines, Stations, or Systems
- 18 U.S.C. § 2510 et seq. Wire and Electronic Communications interception and Interception of Oral Communications
- 18 U.S.C. § 2701 et seq. Stored Wire and Electronic Communications and Transactional Record Access
- 18 U.S.C. § 3121 et seq. Recording of Dialing, Routing, Addressing, and Signaling Information

SATISFACTORY PROGRESS

Student eligibility for certain state and federal programs of student financial aid depends upon maintaining satisfactory academic progress in their program and completion of their degree in accordance with this policy. However, students should be informed that this policy applies equally to full-time and part-time students as we as students that do not receive financial aid. The student aid programs affected by the satisfactory academic progress policy are:

- Federal Pell Grant
- Federal Supplemental Education Opportunity Grant (SEOG)
- Federal Work-Study Program
- Federal Subsidized and Unsubsidized Stafford Loan
- Federal PLUS Loan

Compliance with satisfactory progress is determined at the end of each academic year (September through May) through evaluation of individual student progress reports. To be considered in satisfactory progress, Freshmen students must achieve a minimum grade point average of 1.75 for their first semester, and a

minimum cumulative grade point average of 2.0 for their second semester as well as complete a minimum of 80% of their attempted credits (i.e. completed credits/attempted credits) during each semester. Sophomore, Junior, and Senior students must maintain a minimum cumulative grade point average of a 2.0 as well as complete a minimum of 80% of their credits attempted during each semester. Courses where a student withdrew, failed, or was awarded no credit count as attempted but not completed. Credits transferred in will count as attempted and completed. Students in all levels must be working toward graduation requirements. Under no circumstances may a student receive aid for more than 150% of the published program length (e.g. Studio School's 4 year program must be completed in no more than 6 years).

If a student fails to maintain satisfactory academic progress with regard to the minimum grade point average or completed credits at the end of any academic year, the student will be officially notified in writing by Studio School and immediately be placed on probationary status. The probationary status will remain in place until the end of the immediately following academic year. During probation, students will continue to be eligible for federal student aid. Studio School may place academic restrictions on the student during the probationary period to help ensure that the student successfully reinstates satisfactory academic progress by the end of the probationary period.

Students that fail to obtain a cumulative grade point average in accordance with the minimum standards of this policy or fail to complete the minimum percentage of credits during the probationary period will cease to be eligible for federal student aid programs and all federal student aid will be cancelled. Students whose aid is canceled are not eligible for additional financial aid until the student completes all necessary coursework or improves their GPA to exceed the minimum threshold.

SERVICE MEMBER READMISSION

STUDIO SCHOOL SERVICE MEMBERS READMISSION POLICY

Studio School complies with readmission requirements for service members set forth in the Higher Education Opportunity Act (HEOA) section 487 and its implementing regulations (34 CFR § 668.18). This applies to service in the uniformed services, whether voluntary or involuntary, on active duty in the Armed Forces, including service as a member of the National Guard or Reserve, for a period of more than 30 days under a call or order to active duty of more than 30 days.

Service members must give notice (written or oral) to the Registrar's Office prior to their absence from Studio School. The Registrar will provide additional information regarding how the absence/withdrawal will be treated in the service member's academic record. The service member is also encouraged to meet with the Office of Financial Aid as well to receive information regarding the effect of the absence on the service member's student financial assistance. Upon returning, service members should notify the Registrar's Office of their intent to return, to ensure that they stay within the time for readmission set forth in the applicable regulations, or Studio School policy in effect at the time readmission is sought.

Wherever possible, the most lenient readmission time period will be effective.

Pursuant to applicable law, and in limited circumstance, readmission may not be available.

INTERNSHIPS FOR CREDIT

Studio School students must put their site supervisor in communication with Student Services prior to the start date of any internship for credit. Internship sites that are not in communication (and appropriately vetted and approved) prior to start date are not eligible for credit. Paperwork that is not completed by the

end of the internship period may also void credit eligibility. Students cannot begin their internship for credit until they have completed the CAREER EXTERNSHIP PROGRAM packet. (This packet is available through Student Services once the site has been approved.) All internships MUST adhere to the Fair Labor Standards Act if it is unpaid or it cannot be approved for internship credit (and Studio School will advise against taking it).

STUDENT CODE OF CONDUCT

Any student found to have committed or to have attempted to commit the following misconduct is subject to the disciplinary sanctions:

Improper Conduct

Conduct that is disorderly, lewd, or indecent; breach of peace; or aiding, abetting, or procuring another person to breach the peace on the School premises or at functions sponsored by, or participated in by, the School or members of the School community. Disorderly Conduct includes but is not limited to: Any unauthorized use of electronic or other devices to make an audio or video record of any person while on School premises without his/her prior knowledge, or without his/her effective consent when such a recording is likely to cause injury or distress.

Use of Alcohol

Use, possession, manufacturing, or distribution of alcoholic beverages (except as expressly permitted by School regulations), or public intoxication. Alcoholic beverages may not, in any circumstances, be used by, possessed or distributed to any person under 21 years of age.

Narcotics

Use, possession, manufacturing, or distribution of heroin, cocaine, or other controlled substances except as expressly permitted by law.

POLICIES + DISCLOSURES

Firearms, Munitions, Explosives

Possession, use, or threatened use of firearms, fireworks, ammunition, explosives, chemicals, or any other objects as weapons on campus property or at School-sponsored events, except as expressly authorized by law or School regulation.

Facilities

Unauthorized entry to, or use of, School facilities is prohibited. Unauthorized possession, duplication or use of keys to any school facilities or interior rooms is prohibited.

Property Damage

Damage or destruction of the property of others, or of the School, including the deliberate defacement of library materials, buildings, sidewalks, furniture, walls, or trees. (NOTE: The penalty for this violation may include replacement or repair of property in addition to other disciplinary action.)

Theft

Attempted or actual theft of property of the School or property of a member of the School community or other personal or public property, on or off campus.

Disruption

Disruption or obstruction of teaching, research, administration, disciplinary proceedings, other School activities, including its public service functions on or off campus, or of other authorized non-School activities when the conduct occurs on School premises.

Proper Conduct

Students are required to engage in responsible social conduct that reflects credit upon the School community and to model good citizenship in any community.

Acts of Dishonesty

Acts of dishonesty, including but not limited to the following: cheating, plagiarism, or other

forms of academic dishonesty; furnishing false information to any School official, faculty member, or office; and forgery, alteration, or misuse of any School document, record, or instrument of identification.

Violation of Law

Violation of any federal, state or local law.

STUDENT RECORDS MAINTENANCE PLAN

SUMMARY

Describes School and departmental responsibilities for the retention of, access to, and disposal of student records.

RATIONALE

Studio School assigns responsibilities to the Office of the Registrar and to the various departments and programs for the collection, handling and disposition of student records.

TRANSCRIPTS

Student transcripts are issued by the Office of the Registrar upon the student's request when submitted in writing. An official academic transcript is a copy of a student's permanent record, signed by a school official and imprinted with an official seal of the school.

The courses taken and grades given in one semester do not appear on any student's transcript until all grades received by the grade deadline have been recorded; generally, this is two weeks after the end of the semester.

Official transcripts must be mailed directly to an employer or institution. A student copy of a transcript (without seal or signature) can be issued to the student. The first official transcript is free. Additional copies are \$5.00, transcripts take about a week to process.

Studio School reserves the right to withhold transcripts and similar records where students,

for example, have unmet obligations to Studio School (see Student Handbook 7.1, Tuition Policy).

CERTIFICATION OF ENROLLMENT + DEGREES

The Office of the Registrar can provide oral or written confirmation of registration, enrollment, or degree status. The printed certification can be used whenever enrollment or degree verification is required for car insurance, loan deferments, medical coverage, and so on.

After conferral, the degree awarded to a student can be verified by contacting the Office of the Registrar for an official transcript or a certification form.

REGISTRAR'S OFFICE FILES

The Office of the Registrar maintains a record for each enrolled student. At the present time, that file generally contains the student's application to Studio School, portfolio evaluation, acceptance, high school transcripts or transcripts from other postsecondary schools, enrollment agreement (one for each academic year, semester grades, policy confirmations, withdrawal or cancellation information, final transcript, and may also contain various records from the student's activities at Studio School.

The Office of the Registrar does not keep records from applicants who were denied admission or who refused Studio School's offer of admission.

ACCESS TO STUDENT/APPLICANT FILES

In general, students who enroll at Studio School have the right to review their educational records. The information is available to the student only, for review while enrolled or anytime thereafter subject to applicable Hussian records retention policy. This right is guaranteed by the federal Family Educational Rights and Privacy Act (see Hussian's FERPA Policy available in the Student Handbook, Faculty Handbook, and the annual notice available online).

A Studio School employee may keep letters to or notes about a student in that employee's personal files. These records are not accessible to the student, as long as (as a general proposition) they are not shared by the employee with anyone else. Items to which the student has explicitly signed a waiver of access - such as letters of recommendation for admission, a job, an award or honor - should be kept separately from the student's file.

For advice regarding unusual requests or legal subpoena for records, departments are advised to consult with the Office of the Registrar, who may also consult with appropriate legal counsel.

DISPOSAL OF STUDENT/APPLICANT DOCUMENTS

Any document that contains non-public information about students or applicants — especially sensitive items such as admission applications, letters of recommendation, grades, or private addresses — should receive special handling when retention is no longer needed. It should either be shredded or destroyed in some way that maintains its confidentiality. There are several companies in the Los Angeles area that specialize in confidential waste disposal.

DEPARTMENT FILES

The Office of Admissions should be advised that any documents in its files relating to a student, and to which the student has waived its rights of access (e.g. letters of recommendation), should be removed from the student's admissions file or discarded to avoid mistaken access following an admissions decision.

Departments are encouraged to keep complete records for students and to following the enclosed schedule for file retention. Examples of documents to be kept in student files include, and are not limited to, admissions materials, correspondence, warnings, sanctions, disciplinary matters, unsatisfactory progress or dismissal documentation, and all documentation related to financial aid, which shall be kept exclusively in the Office of Financial

POLICIES + DISCLOSURES

Aid. These are important to keep, either as paper files or transferred to an approved lasting medium such as scanned pdf files.

ELECTRONIC DOCUMENTS AND RECORDS

Electronic documents will be retained as if they were paper documents. Therefore, any electronic files, that fall into one of the document types on the above schedule will be maintained for the appropriate amount of time.

If a user has sufficient reason to keep an email message, the message should be printed in hard copy and kept in the appropriate file or moved to an "archive" computer file folder. Backup and recovery methods will be tested on a regular basis.

DOCUMENT DESTRUCTION

Studio School's department directors are ultimately responsible for the ongoing process of identifying records within their departments, which have met the required retention period and oversee records destruction. Destruction of financial, student and personnel-related documents will be accomplished by shredding. Shredding must be documented by a Studio School approved document shredding company.

Document destruction will be suspended immediately, upon any indication of an official investigation or when a lawsuit is filed or appears imminent. Destruction will be reinstated upon conclusion of any related investigation.

COMPLIANCE

Failure on the part of employees to follow this policy can result in possible civil and criminal sanctions against Studio School and its employees and possible disciplinary action against responsible individuals.

The President of the School will periodically review these procedures with legal counsel or the organization's certified public accountant to ensure that they are in compliance with new or revised regulations.

RETENTION SCHEDULE

STUDENT AND ACADEMIC RECORDS

Admission Records	10 Years
Grade Records/Transcripts	Permanent
Other Academic Records	5 Years (last date of attendance)
Career Planning and Placement	4 Years
Class Schedules	Permanent
College Catalog	Permanent
Degree Audit Records	5 Years (after last date of attendance)
Disciplinary Records	5 years (after date of last incident)
Enrollment Statistics	Permanent
Financial Aid Records	5 Years (after annual audit has been accepted)
Financial Aid Records (non-enrolled)	1 Year
Foreign Student Records	5 Years (after last date of attendance)
Transcript Requests	1 Years
Student Counseling Files	5 Years (after completion of counseling)
Tuition Fees and Schedules	Permanent

EMPLOYEE RECORDS

Benefit Plans	Permanent
Employee Files	7 Years
Employee Applications	3 Years
Employment Taxes	7 Years
Payroll Records	7 Years

RETENTION SCHEDULE

MAIN + BRANCH PUBLICATIONS

Catalogs/Handbooks/Policy Documents	Permanent
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HUSSIAN CAMPUSES ADMINISTRATIVE/BUSINESS RECORDS

Corporate Records [e.g. Articles/Bylaws]	Permanent
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Board of Trustee Records	Permanent
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Non-Board Established or Approved Committees	5 Years
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Local Business Licenses	Permanent
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Contracts Including Real Property Leases	5 Years [after termination or expiration]
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Insurance Policies	Permanent
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Intellectual Property Registrations and Records	Permanent
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Litigation, Claims, Subpoenas, Orders	7 Years
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Accreditation Records	Permanent
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Pennsylvania DOE Records	Permanent
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U.S. DOE Records [Other than FSA Processing	Permanent
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GRADUATION

Commencement Lists	Permanent
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Commencement Brochures/Handouts	Permanent
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FINANCIAL RECORDS

Accounts Payable/Receivable	7 Years
Audit Reports	Permanent
Chart of Accounts	Permanent
Depreciation Schedules	Permanent
Expense Records	7 Years
Financial Statement (Annual)	Permanent
Fixed Asset Purchases	Permanent
General Ledger	Permanent
Inventory Records	7 Years
Loan Payment Schedules	7 Years
Purchase Orders	7 Years
Sales Records	7 Years
Tax Returns	Permanent
Bank Reconciliations	2 Years
Bank Statements	7 Years
Cancelled Checks	7 Years
Electronic Payment Records	7 Years
Construction/Leasehold Improvement	Permanent
Lease Payment	5 Years (after termination or expiration)



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