STUDIO ARTS

EDUCATION FOR ENTERTAINMENT CREATIVES

School Catalog
2019

(January 1, 2019 to December 31, 2019)

Studio Arts – 570 West Avenue 26 – Suite 425 – Los Angeles, California 90065

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<u>**PROSPECTIVE STUDENTS PLEASE NOTE**</u>

To be considered for enrollment, all students applying for admission into classes and programs at Studio Arts must have a high school diploma, GED, or the equivalent. Also, Studio Arts does NOT currently accept ability-to-benefit (ATB) students.

As a prospective student, you are encouraged to review this <u>Catalog</u> prior to signing an enrollment agreement with Studio Arts. You are also encouraged to review the <u>School Performance Fact Sheet</u>, which must be provided to you prior to signing an enrollment agreement.

A Printed or Electronic copy of Catalog shall be available upon request. You can also find and download both this Catalog and the School Performance Fact Sheet online at:

www.studioarts.com/about - (Click on a link to view contents and/or to download a copy.)

Studio Arts' School catalog is updated once per year – on or by September 30th of the preceding school year. If you would like the most recent information regarding classes, courses are other items in this catalog, please feel free to email your inquiries to: **office@studioarts.com** or call us at **323.227.8776**.

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

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Bureau for Private Postsecondary Education
2535 Capital Oaks Drive Suite 400 - Sacramento, CA 95833
<u>*Or*</u>**: PO Box 980818, West Sacramento, CA 95798-0818**
www.bppe.ca.gov
Telephone: (888) 370-7589 or (916) 431-6959 <u>*or*</u> by fax (916) 263-1897 (F)

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Thank you and good reading!

Studio Arts Administration

GENERAL INFORMATION

About Studio Arts

Studio Arts is Hollywood's premier 3D animation and visual effects training facility. Located in the beautiful Los Angeles River Center and Gardens, Studio Arts has garnered a reputation as the school of choice for motion picture, television and video game professionals seeking training that reflects the latest trends in the entertainment industry.

Studio Arts works with public agencies and private employers to identify regional workforce needs in order to design, set-up, and coordinate programs. These activities provide pre-employment training in basic and job-specific skills for those preparing to enter or return to the workforce.

Studio Arts provides post-employment training for businesses and industries to upgrade employees' skill levels to meet current and projected needs. These training activities are facilitated to enable employers to update and expand professional and managerial skills of employees. Meeting employers' needs in this venue will assist area businesses to expand their growth and maintain a competitive edge.

Studio Arts provides training in Computer Animation, Graphic Design, Game Design, Compositing and Visual Effects, Motion Graphics. Production Design and Editing. Programs such as these enable students to enhance professions in the Entertainment Industry throughout the world. All instruction is in English, with the exception of classes requested and conducted in another language for special occasions.

Studio Arts produces the finest alumni anywhere. Artists presently working at Disney, Warner Bros., DreamWorks SKG, NBC/Universal, Sony, Deluxe, and other prominent studios attend our school to increase their technical knowledge of computer animation, visual effects, compositing and graphic design.

History

Studio Arts was founded December 1st, 2001. Studio Arts was begun as a result of the many experiences of its President, Eric Huelsman and his many years of working with and training the studio artists he had come to know over that time. The fact that these artists were among the most talented in the world and whose work stood at the apex of fine art warranted opening a school that would provide studio artists the kind of training they needed to stay at the top of their professions.

Located in the Los Angeles River Center Gardens, Studio Arts is the perfect setting for a school of fine art. Surrounded by gardens, fountains and beautiful architecture, it has quickly become the school of choice for many motion picture, television, and video game professionals working in the entertainment industry.

Studio Arts' faculty consists of experienced production artists who are working at the top of their craft and includes many who are published authors as well as entertainment industry professionals currently recognized internationally for their artistic accomplishments at studios such as Walt Disney Animation Studios, Bento Box, Cartoon Network, DreamWorks SKG, NBC/Universal and many others.

Studio Arts has never filed Bankruptcy and is not indebited. It is a privately owned institution and has no pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition with the preceding five years, nor has it had a petition in bankruptcy filed against Studio Arts that has resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 1101 et seq.)

Mission Statement

Studio Arts' mission is to enhance the skills of professionals working in the entertainment industry through quality training in media production. Studio Arts utilizes instructional methods that unlock and enhance an

artist's creative potential. This is accomplished through the use of state of the art hardware and software as well as a professional, talented and diverse faculty that has developed a world-class curriculum. Trainees who complete our courses will do so with the ability to master the latest technology and techniques for affecting the highest level of work-ready skills attainable. To do this, Studio Arts has developed and will continue to foster strong, working relationships within the entertainment industry worldwide that are essential to our students' career success.

Facilities

Plant - The physical plant and square footage of all of Studio Arts is 2,020 square feet. There are two classrooms, administrative offices, a locked fireproof file room and a library.
Classrooms - Maximum student capacity for each classroom is 16 students and one teacher per classroom.
Administrative Offices - Studio Arts offices are located at The Los Angeles River Center and Gardens., 570 W. Avenue 26 – Suite 425, Los Angeles, CA 90065

Equipment

STUDIO ARTS instruction is delivered in state-of-the-art classrooms equipped with the latest computer hardware and software available for its use. Prospective students are invited to visit our facility to view classrooms, equipment and software to judge if suitable for their educational needs. All Equipment is owned by Studio Arts and can accommodate up to 16 students and an instructor per classroom. Studio Arts consists of 34 workstations – 17 per classroom with Mac OS and Windows operating systems. Software includes, but is not limited to, Autodesk Maya, Adobe Photoshop, Adobe Illustrator, Adobe After Effects and other Adobe products, as well as Apple Final Cut Pro, Avid Media Composer and other software listed in this catalog. Projectors, Wacom Graphic Tablets (e.g., INTUOS 5) and Cintiqs are also available in the classrooms for instruction and student use.

Library

The library is open to all students. All books are in English language only. Texts include recommended relevant books, entertainment industry periodicals, magazines and other materials that allow the students to keep up with trends and changes in technology. Also available are online resources available through the internet, and are obtained online in the classrooms or in the library. The library is located in the main office and is open daily from 10:00am-5:00pm, Monday through Sunday, except holidays and special events.

Studio Arts Classroom and Office Locations

Studio Arts (Main Office and Classrooms) - 570 W. Avenue 26, Suite #425 - Los Angeles, CA 90065
(323) 227-8776 (323) 227-8775 Fax
www.studioarts.com - admin@studioarts.com

Hours

General office hours: (Monday through Friday – 10:00 a.m. – 6:00 p.m.)
E-Mail Address: office@studioarts.com / admin@studioarts.com / Web Address: www.studioarts.com

Licenses and Approvals

Studio Arts has licenses and approvals from Adobe Corporation, Apple Corporation, Autodesk, The Foundry, Nemetschek, Pixologic, Toon Boom Studios, Bureau of Private and Postsecondary Education Non-Degree Courses, Veterans Administration, South Bay Workforce Investment Board (iTrain/WIA/WIOA) / California ETPL (Employment Training Provider List.) **Please Note:** Studio Arts is not approved by any accrediting agency as required for dispensing Federal grants or loans. Therefore, a student enrolled at Studio Arts is NOT eligible for Federal financial aid programs, such as the Pell Grant.

Registration Requirements for Skills Mastery Programs At Studio Arts

Students enrolling in any Skills Mastery Programs are required to attend an orientation and skills assessment session before beginning any classes leading to a Skills Mastery Certificate. A student is considered enrolled only after he/she completes all orientation and assessment requirements of Studio Arts.

Quarterly Registration

Studio Arts has four (4) distinct registration periods for each term – Fall, Winter, Spring and Summer

Winter Quarter 2019 - Registration begins - December 1, 2018
Spring Quarter 2019 - Registration begins - February 1, 2019
Summer Quarter 2019 - Registration begins - May 1, 2019
Fall Quarter 2019 - Registration begins - August 1, 2019

Please note: This catalog is printed annually (by September 30th of the previous school year) and is subject to change. Please email admin@studioarts.com or call (323) 227-8776 for latest registration information.

For an online copy of our most current catalog, please visit:
http://www.studioarts.com/about/catalog (and click on the catalog for a downloadable .pdf)

For an online copy of the most current Annual Report, please visit:
http://www.studioarts.com/about/annualreport

Early Registration

This is held at announced times during the preceding period. Early registration enables currently enrolled students to pre-register for the forthcoming term. New students are also assigned times during which they may pre-register. In general, early registration eliminates the encountering of long lines, and it assures students of preferential scheduling.

Open Registration

Open registration occurs prior to the beginning of classes each term and is scheduled to correspond with the Academic advising schedule. Primarily those students unable to register early should use it. In addition, those students who are registered may process schedule adjustments (add/drops) during open registration.

Late Registration

During the first week of classes, late registrations may be accomplished. The late registration is subject to the availability of classes and approval of an academic counselor.

Registration - Tuition and Fees Payment Policy and Fees Payment Schedule

For registration purposes, all tuition and fees for **individual, registered classes** are due and payable in advance at the Registrar's office and are to be made to Studio Arts in full and PRIOR to the start of any class.

However, in some cases, and with expressed permission of the Registrar, it is permissible to pay at the first class session. You will need to complete a Registration Form, a signed Enrollment Application and payment are required to hold your place in class.

For students enrolling in **Skills Mastery Programs**, payments are due and payable in advance at the Registrar's office. However, an extended fee schedule may be arranged.

<u>**(Tuition and Fees Payment Schedule - Example)**</u>

Example: Student enrolls in <u>Graphic Design Course</u> - (Long Term) - 240 hours - $7,500. Payment of $2,500 for first 1/3rd of course shall be made no later than the first day of the first class of that course's instruction. Payment of $2,500 for the second 1/3rd of the course will be due no later than completion of the 90th hour of instruction of the course or commencement of the second quarter of instruction, whichever comes first. Payment of $2,500 for the last 1/3rd of the course will be due no later than completion of the 150th hour of instruction or completion of the second quarter of instruction, whichever comes first.

Admissions Requirements

Before enrolling or signing an enrollment agreement, all applicants, upon request, will be provided a complete tour of the school facilities. Information about various school programs will be provided, and the applicant's questions and concerns will be addressed. A designated Career Advisor will then discuss educational and occupational goals of the prospective student. Information pertaining to the school's training programs and financial programs will also be discussed at this time.

Prospective students who desire consideration for entrance are encouraged to visit the school prior to enrollment. It is also advised that all prospective students meet with a designated Career Advisor.

To qualify for admission, applicants must meet the following requirements for consideration as a regular student:

1. All instruction is in English. Proficiency level for English for any students should be intermediate (Level 3.) A Test of English as a Foreign Language (TOEFL) documentation and/or an oral interview will be conducted to determine English ability.
2. Submission of a portfolio or demonstration of equivalent experience. The student must also have a high school diploma, GED, or the equivalent. It is also suggested that the applicant study art in order to satisfy the portfolio submission requirement.
3. As some introductory courses require basic computer skills, it is advised that students have some computer and graphics experience. Other, more advanced courses may require extensive experience and knowledge of specific computer graphics, animation, editing and/or design platforms.
4. Prospective students are required to undergo a personal interview designated to evaluate aptitude, motivation and attitude.

Credit - Acceptance of Credit for Prior Education or Experience

Students who have previously attended another school or college (within the past 3 years) may receive credit for such attendance when proof of said attendance and transcript is presented at time of enrollment and pass the institutions examination and skill testing for those subjects. Appropriate credit for previous experience is also determined through a determination of experience, passing of an examination and skill testing. Presently, Studio Arts has articulation agreements with New York Film Academy and Video Symphony. This option to apply for credit is the sole responsibility of the prospective student.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at Studio Arts is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the Certificate of Completion you earn in the educational program is also at the complete discretion of the institution to which you may seek to transfer. If the Certificates of Completion that you earn at this institution are not accepted at the institution to which 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 transfer after attending Studio Arts to determine if your Certificate of Completion will transfer.

GENERAL OPERATION INFORMATION

Quarterly Term Schedule

Winter Quarter – January 1 to March 31st, 2019 (unless otherwise noted)
Spring Quarter – April 1 to June 30th, 2019,
Summer Quarter – July 1 to September 30th, 2019,
Fall Quarter – October 1 to December 31st, 2019

Classroom Operating Schedule

Day Schedule:	Monday through Friday:	8:15 am - 6:00 pm
Evening Schedule:	Monday through Friday:	6:00 pm - 10:00 pm
Saturday Schedule:	(if classes are scheduled)	8:15 am - 7:45 pm
Sunday Schedule:	(if classes are scheduled)	8:15 am - 7:45 pm

Office and Lab Operating Days & Hours

Morning, afternoon, and evening classes are available at Studio Arts and the school and labs are open from 8:15 am to 10pm Monday through Friday and 8:15am to 7:45pm on Saturday and Sunday.
Office business hours are from 10:00 am to 5:00 pm (except holidays or term breaks,) and a program coordinator is available to assist students and faculty with any administrative support they may need. (Monday through Friday, between 10:00 am to 4:30 pm on a by-appointment basis only.)

Equal Opportunity

Studio Arts is committed to providing equal opportunity for all, without regard to race, religion, national origin, gender, sexual orientation, marital status, age or disability.

Studio Arts does not unlawfully discriminate on the basis of race, color, national or ethnic origin, religion, age, sex, pregnancy, or prior military service in administration of its educational policies, admission, financial aid, employment, educational programs, or activities. The Director of Operations is responsible for the coordination of nondiscrimination efforts and the investigation of employee and student complaints alleging discrimination.

The laws and regulations prohibiting the above discrimination are 1) Title VI and VII of the Civil Rights Act of 1964, 29 CFR 1601-1607; 2) Equal P Act of 1963, 29 CFR Part 800; 3) Title IX of the Education Amendments of 1972, 45 CFR Part 86; 4) Age Discrimination in Employment Act of 1967, 29 CFR Part 850; 5) Sections 503 and 504 of the Rehabilitation Act of 1973, 45 CFR Part 84 and 41 CFR Part 741; 6) Section 402 of the Vietnam Era Veterans' Readjustment Assistance Act of 1974, 41 CFR Part 60-250; 7) the Americans' with disabilities Act of 1990.

Students with Disabilities

In accordance with State and Federal law, requirements at STUDIO ARTS shall be modified as necessary to ensure that they do not discriminate, or have the effect of discrimination on the basis of handicap, against qualified handicapped applicants or students. The procedure for seeking an adjustment is as follows:

Studio Arts believes that disabled persons should have an equal opportunity to compete academically and vocationally to participate in the full range of post secondary experience. Academic support services for students with disabilities include test proctoring, texts-on-tape, interpreter services, hearing screening, speech therapy, and equipment resources are also available

POLICIES AND PROCEDURES

Textbooks

Studio Arts does not sell textbooks to students. Each class has its own unique study materials and they are included as part of admission. These materials will be issued only to the students who have completed the admission procedure and requirements. Studio Arts does not sell any other published materials to its students, nor are they required. Students are, however, in receipt of prepared materials for each class at no cost to them.

Transportation

Students will provide their own transportation. Parking is free. Also, there is Public Transportation such as MTA Transit bus stop & Gold Line near the school.

Student Grievance Procedures

Students with complaints, grievances, and personal concerns about Studio Arts or any of its policies are encouraged to discuss them with the School Director. It is the school's policy to attempt to resolve problems directly and within appropriate levels of authority. If a student has a grievance (unresolved complaint) about their academic status or grades, the first option is to consult with their Instructor.

If the student still disputes the rendered decision with the instructor, the matter may then be reviewed by the School Director for further consideration and resolution. The School Director provides support and encouragement to students, and attempts to present options and solutions. Complaints are handled with complete confidentiality on a case-by-case basis.

For more information and/or to make an appointment with the School Director, please contact Studio Arts at admin@studioarts.com or call (323) 227-8776.

Student Complaints

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 obtained on the bureau's internet website - **www.bppe.ca.gov**

Bureau for Private Postsecondary Education
2535 Capital Oaks Drive Suite 400 - Sacramento, CA 95833
_Or_: PO Box 980818, West Sacramento, CA 95798-0818
Web: www.bppe.ca.gov / Phone: (888) 370-7589 or (916) 431-6959 / Fax: (916) 263-1897 (F)

A copy of a **Complaint Form** may also be obtained by contacting the Director in the Studio Arts Office.

Grading Standard

Although grades are not routinely given for classes that are deemed pass/fail, STUDIO ARTS uses the following grading system to evaluate the academic performance of the students where necessary:

90-100%	=	A	4.0	=	Outstanding
80-89%	=	B	3.0	=	Very Good
70-79%	=	C	2.0	=	Good
60-69%	=	D	1.0	=	Pass
Below 60%	=	F	0.0	=	Fail
I	=	I	Incomplete		
W	=	W	Withdrawn		

GRADUATION REQUIREMENTS

Students must comply with the following requirements in order to receive a **Certificate of Completion** or **Certificate of Skills Mastery** in their chosen classes and/or fields of study from Studio Arts.

1. Complete the total minimum number of class hours required by the program of study. This will be a minimum of 24 hours for individual classes in any Skills Mastery Program.
2. Achieve a minimum grade point average of a passing grade of "C" (70%) on the scale of 100% or receive a "Pass" at the completion of their scheduled class or program.
3. Pass all verification tests of the selected programs of study at a minimum of 70%.
4. Upon graduation have a minimum GPA of 2.0 or better or all "Passes" for required classes.
5. Satisfactorily complete any pending probationary requirements or responsibilities.
6. Meet all financial obligations, if any, incurred with Studio Arts.
7. Complete all required prerequisite and core classes, unless otherwise waived by Studio Arts
8. The student is expected to complete their course of study on time, and must complete all required courses within one and a half times (1.5) the stated length of the program of studies.

Leave of Absences and Graduation: Students who have taken an authorized "leave of absence," or take longer to complete their program than anticipated, must still adhere to the STUDIO ARTS Guidelines.

Exceptions for Graduation: There may be a special instance where graduating on time is just not possible Wherever possible the student and Studio Arts will make every attempt to resolve any outstanding issues that would prevent a timely and gratifying graduation experience for all.

Please note all Skills Mastery students enrolled in the following Skills Mastery Programs:

2D ANIMATION // ARCHITECTURAL AND COMPUTER AIDED DESIGN // CG MODELING // COMPOSITING & VISUAL EFFECTS // COMPUTER ANIMATION // COMPUTER ILLUSTRATION // CONCEPT DESIGN // DIGITAL ILLUSTRATION // DIGITAL MAKEUP // DIGITAL SET DESIGN // GRAPHIC DESIGN // PRE-VISUALIZATION // TECHNICAL DIRECTION

Certificates of Skills Mastery will be issued at graduation *only* upon satisfactory completion and passing of A MINIMUM of either 120 hours' worth of training for short-term courses, or 240 hours' worth of training for regular, long term courses in any of the above-mentioned skills mastery areas.

CAREER PLANNING AND PLACEMENT OFFICE

Student Services

Studio Arts believes in putting the students at the heart of its purpose. As a result, the school is especially dedicated to providing personalized service for each student. Students enjoy technological resources, small classes, and a supportive faculty and staff who can be reached anytime.

Academic Advising

Beginning with your first attendance at Studio Arts ,expert guidance is provided one-on-one by a faculty advisor (usually the lead instructor) from your chosen field. Advisors take their responsibility seriously as they assist you in planning an academic program and choosing a course of study.

Job Placement Assistance

Studio Arts does not guarantee any student a job, but is dedicated to helping them find one.

Studio Arts maintains a Placement Department to assist students in locating employment for which they were prepared. In addition, the department makes daily contact with employers to obtain updated information regarding available career opportunities and, when appropriate, sends resumes to prospective employers.

Housing Assistance

Although students are responsible for their own housing arrangements, where applicable Studio Arts can assist in finding nearby rental housing at no cost to students. Rentals in our area range from as low as $750 per month for a studio to as high as $2,500 per month for multiple bedroom houses and apartments.

Educational and Student Records

Student academic and financial records are maintained in written form/hard copy, in lockable, fireproof file cabinets, which are located in the Admission and Records Office. Only designated school personnel have access to such records. All employees sign a confidentiality statement prohibiting them from divulging any information contained in such records. Records generated by the school itself, such as grades, and transcripts are also maintained on an encrypted computer hard disk. All records are maintained permanently.

Recordkeeping and Custodian of Record

Academic and financial records are kept on file permanently at Studio Arts Administrative office located at:

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Studio Arts - 570 W. Avenue 26 - Suite 425
Los Angeles, California - 90065
Eric Huelsman, Director
(323) 227-8776 (Voice) / 8775 (Fax) - Email: admin@studioarts.com

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Transcripts and Educational Records

The institute maintains printed student records for a period of not less than five (5) years and all student transcripts are kept permanently in digital storage on its campus.

The custodian of records shall be the Director. Studio Arts maintains records for each enrolled student, including written documents and transcripts used in the admission process; records of academic progress; financial transactions; transcripts; and other final records.

Copies of transcripts, attendance records, etc., can be requested from the SA Administrative Office. The fee is $25 for each set of copies to any individual address. Please allow 5 working days for each request.

Disclosure of Educational Records

Students have the right to review their educational records. The Family Educational Rights and Privacy Act of 1974 makes every effort to protect the privacy and confidentiality of all student records. Students wishing to review their records should make a written request to the Director of Operations. An appointment with the director will be scheduled within one week after receipt of the written request. Disclosure of a student's educational records to other parties, except those permitted by law, will not be made without prior written consent of the student.

Student records are maintained in written form/hard copy, in lockable file cabinets, which are located in the Admission and records Office. Only designated school personnel have access to such records. All employees sign a confidentiality statement prohibiting them from divulging any information contained in such records. Records generated by the school itself, such as grades, and transcripts are also maintained on computer disk.

Purpose and Goals

Studio Arts seeks to create a learning environment in which the pressing need for practical knowledge in our adult students is met. The time constraints and the requirements of real-world application bring urgency to the learning process that our institution must harness and implement. Guided by these concepts, Studio Arts goals are to:

1) Equip students with the necessary practical skills to perform professionally in their chosen fields of study;
2) Acquaint students with the most contemporary theories, principles and techniques in their chosen fields of study;
3) Seek to enhance the intellectual, social, and physical development of each of our students;
4) Develop an attitude of independent thinking and a quest for knowledge;
5) Develop a sense of professionalism, including values, ethics, and the necessary judgment to function effectively in their chosen field;

6) Instill in our students the ability to assume responsibilities and the leadership skills required in the workplace

Attendance Policy

Students are expected to attend all classes on time and to stay for the duration of the class on a regular basis. When students are expected to be absent, they must notify the administrative office or their instructor in advance. This notice does not excuse the absence. Absences are recorded into the student's permanent files. Daily attendance will be taken in class and will be kept as part of the permanent record in the student's file. The students are encouraged to treat this term to study as an employment situation and keep their attendance and other work habits as professional as if they were at a place of employment.

Students must maintain a minimum attendance record of 80% per month. If a student falls below 80%, he or she will be placed on 'attendance probation' for sixty days.

Student probation status can be dismissed when they improve their attendance to 80% or above. Students failing to meet the minimum attendance requirement will be terminated from their programs.

Certificates of Completion are not issued until all make-up work and lab testing and verifications are completed.

Absences

Except in case of a student's official leave of absence, all absences will be considered unexcused except for the following circumstances: illness, death, marriage or birth of an immediate member of the family, scheduled internship or apprenticeship, and job placement interviews. It is the responsibility of the student to make arrangements for make-up work with the instructor as needed.

Please note: Any student missing more than 20% of the program's regularly scheduled classes and other, requisite instructional time will not be eligible for their Certificate of Completion until they justify all absences and complete all incomplete work, including verification testing and hands-on lab testing.

Leave of Absence Policy

Leave of absence is granted for purposes other than recreation or travel. In any twelve-month period, the school may grant no more than a single leave of absence to a student, provided that: A) the student has made a written request to be granted a leave of absence; and B) the leave of absence does not exceed sixty (60) days. The student shall not be charged any sum of money for leave of absence. For purposes of refund calculations leave of absences are not charged, and are based on the last day of attendance.

Tardiness

Tardiness is a disruption in a good learning environment and is highly discouraged. Students should, and are expected to, comply with the academic times and calendar scheduled established by Studio Arts. Tardiness is considered to be arriving fifteen (15) minutes or more after class begins. Tardiness without a legitimate reason on two occasions in one subject shall both be considered as one unexcused absence.

If a student displays a continued pattern of tardiness, absence or leaving early, an Administrative Official will meet with him or her and try to determine why and what can be done to help the student obtain satisfactory attendance. It is the desire of Studio Arts staff to work together with our students to find solutions that may be hindering a successful educational experience, and assist them in obtaining their chosen career goals.

Students that do not demonstrate professional responsibility in their programs will be dropped. A student that is dropped from a program may appeal decision in writing within thirty (30) days. Appeals should include an explanation of his/her behavior and effort that is made to correct the negative behavior pattern.

The result of the appeal is determined at the discretion of the School Director and the Lead Instructor for that discipline or field of study. The student will be notified of that determination within five (5) working days of receipt of the appeal by registered mail.

Make-up Policy

Make up work is required for absences. It is the responsibility of the student to maintain records of work submitted. Make up arrangements are made with the instructor.

Warning Notification

The Administrative office will advise the student when an attendance problem has been determined. Students that have missed five (5) consecutive days of classroom or lab study and have not contacted the administrative office or their Instructor will receive a warning notification by registered mail.

A student who fails to contact the administrative office by the deadline date indicated in the notification may be terminated. A student will then be terminated after failing to attend the scheduled program for ten (10) consecutive days. No further warning will be given.

STUDENT RIGHTS

Student's Right To Cancel

You have the right to cancel your contract for school and obtain a refund of charges paid through attendance without any penalty or obligation at the first class session, or the seventh (7th) day of enrollment, whichever is later. Read the Notice of Cancellation form for an explanation of your cancellation rights and responsibilities. If you have lost your Notice of Cancellation form, you may ask a school representative for a copy.

1. After the end of the cancellation period, you also have the right to stop school at any time, and you have the right to receive a refund for the part of the course not taken. Your refund rights are described in the contract. If you have lost your contract, ask a representative for a copy of the refund policy.

2. If the school should close before you graduate, you may be entitled to a refund. Contact the BUREAU FOR PRIVATE POSTSECONDARY EDUCATION at the address and telephone number printed below for information.

3. 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 obtained on the bureau's internet website: **www.bppe.ca.gov** If you have any complaints, questions, or problems that you cannot work out with the school, please write or call:

Bureau for Private Postsecondary Education
2535 Capital Oaks Drive Suite 400 - Sacramento, CA 95833
_Or_: PO Box 980818, West Sacramento, CA 95798-0818
Website: www.bppe.ca.gov
Phone: (888) 370-7589 or (916) 431-6959 _or_ by Fax (916) 263-1897 (F)

Withdrawal From Course

To withdraw from the school, a student should notify the Student Services Department in writing. The student is encouraged to contact the appropriate administrative office representative to complete the withdrawal process. After the process has been completed, a grade of "W" will be awarded for the module (s) that he/she has started and not ended. The time elapsed in the module (s) given a grade of "W" will be counted as hours attempted toward the calculation of course completion percentage.

Suspension and Dismissal

Studio Arts shall reserve the right to suspend or dismiss any student who violates the Academic Satisfactory Progress Standards, Policies on Attendance, Student Regulations, Controlled Substance, and the Code of Conduct.

Suspension and dismissal may be appealed in writing to the School Director. The appeal must state the reason why the student's situation warrants a review.

Reinstatement

A student who has been suspended or terminated for failing to maintain Satisfactory Academic Progress or satisfactory attendance may be reinstated by the appeal process and placed on probation. If by the end of the probationary period the student achieves an equivalent GPA of 70% or higher or achieves an attendance ratio representing 67% attendance or better, he/she shall be removed from probation. A student is reinstated only once, but under special circumstances may be reinstated more than once with the approval of the School Director.

REFUND POLICY

The student has the right to withdraw from the training without penalty at any time. Upon withdrawal, the Refund Policy will apply. The student is only obligated to pay for educational services rendered, and materials received but not returned.

If the amount the student has paid is more than what is owed, then a refund will be remitted within 30 (thirty) days of the withdrawal.

The refund shall be the amount the student paid for instruction multiplied by a fraction, the numerator of which is the number of hours of instruction which the student has not received, but for which the student has paid, and the denominator of which is the total number of hours of instruction for which the student had paid.

All amounts which the student has paid, however denominated, shall be deemed to have been paid for instruction, unless the student has paid a specific charge for equipment as set forth in the agreement for the course of instruction. The last date of the student's attendance is used for all refund calculations.

A student who cancels an enrollment agreement on or prior to the midnight of the seventh (7th) day of enrollment or after the student has attended the first class shall be entitled to receive a full refund. Cancellation shall occur when the student gives written notice to the School Director. If sent by mail, the written notice of cancellation is effective when postmarked, properly addressed with postage paid.

You may cancel your enrollment contract with the school and receive a full refund without any penalty or obligation during the first five days of term. After cancellation, any payment you have made will be refunded to you within 30 days. Although Studio Arts does not require or sell equipment for instruction,

if you possess any equipment loaned to you and owned by Studio Arts, you must return the equipment within 30 days of the date you signed the cancellation notice. If you do not return the equipment within 30 days, the school may keep the amount of the equipment from your refund.

Hypothetical Refund Example for Skills Mastery Programs

The example below is based on a hypothetical refund where: Student X enrolls in a 240-hour Mastery Skills program at Studio Arts and paid $7,500.00 for tuition, fees and expenses (which includes non-refundable registration and STRF fees.) Student X began classes in the **Graphic Design Program** but withdrew after completing 20% of the program. Their refund based on the table below would be $5,920.

Tuition for Long Term 240-hour GD Program	$6,400.00	Refundable
Expenses (Use of Equipment and Lab)	$1,000	Refundable
Registration Fee	$100	Non-refundable
State Tuition Recovery Fee	$0	Non-refundable
Total Paid for Graphic Design Program	**$7,500**	

Tuition Refund for Student X	$5120.00	(minus 20%)
Expenses (Equipment and Lab use minus 20%)	$800	(minus 20%)
Fees (Registration)	$0	Non-refundable
State Tuition Recovery Fee	$0	Non-refundable
Total Refund for Graphic Design Program	**$5,920**	

RECOVERY FUND - STRF

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

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

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, (916) 431-6959 or (888) 370-7589.

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

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

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

3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.

4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.

5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.

6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.

7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

However, no claim can be paid to any student without a social security number or a taxpayer identification number."

Financial Aid

Studio Arts does NOT participate in any state or federal student loan programs. Studio Arts does, however, participate in state and federal-funded training and entitlement programs such as Workforce Investment Opportunity Act (WIOA,) Employment Training Panel (ETP,) Trade Adjustment Act (TAA,) Veterans Administration (VA) and other return-to-work and work-retraining programs.

PLEASE NOTE: If a student obtains a loan to pay for an educational program, the student will have to pay the full amount of the loan, plus interest, less the amount of any refund, and, if the student receives federal student financial aid funds, the student is entitled to a refund of the moneys not paid from federal financial aid funds.

ETP

The State of California Employment Training Panel training program is a California state agency designed to fund training to meet the needs of employers for skilled workers and the need of workers for good, long-term jobs. The program is not intended for individuals as ETP trainees, but is, instead provided to California employers for their employee-trainees and can fund up to 100% of the cost of training for participating employers and their employees who qualify (see Eligibility Requirements below.)

Studio Arts is an ETP training provider for film, TV, game and other entertainment production and support companies. Studio Arts offers high quality training at no cost to participating companies. There is no "co-pay" nor added fees to companies, unless that is negotiated with a participating employer. Studio Arts does not bill the student or the company if the ETP trainee loses their job or otherwise fails to complete the training.

STUDENT CONDUCT CODE

The following are rules for minimum student conduct. Students enrolling in Studio Arts assume an obligation to conduct themselves in a manner compatible with Studio Arts' function as an educational institution. Misconduct or "good cause" for which students may be subject to discipline is listed below:

1. Continued disruptive behavior, continued willful disobedience, habitual profanity or vulgarity, or the open and persistent defiance of the authority of, or persistent abuse of school's personnel.

2. Assault, battery, or any threat of force or violence upon a student or school's personnel.

3. Sexual assault, including, but not limited to, rape, forced sodomy, forced oral copulation, rape by a foreign object, sexual battery, or threat of sexual assault.

4. Willful misconduct that results in injury or death to a student or school's personnel or that results in cutting, defacing, or other injury to any real or personal property owned by the District.

5. The use, sale, or possession on the school's site under the influence of any controlled substances or any poison classified as such by Schedule D in Section 4160 of the State of California Business and Professions Code.

6. Willful or persistent smoking in any area where smoking has been prohibited by law or by regulation of the school.

7. Persistent, serious misconduct where other means of correction have failed to bring about resolution.

8. Dishonesty, including, but not limited to, cheating, plagiarism, or knowingly furnish false information to the school, including knowingly allowing another individual to represent a student in the performance of his/her student obligations.

9. Forgery, alteration, or misuse of school's documents, records, or identification.

10. Obstruction or disruption of teaching, research, administration, disciplinary procedures, or other school's activities, including, but not limited to, community service functions, or other authorized activities on the school's premises.

11. Theft or damage to property of the school or member of the school's community or campus visitor.

12. Unauthorized entry to or use of the school's supplies, equipment and/or facilities.

13. Violation of the school's policies or regulations, including, but not limited to, the use of the school's facilities, or the time, place, and manner of public expression, library procedures, school's bills and debts, or residence.

14. Disorderly conduct or lewd, indecent, or obscene conduct or expression on school-owned or controlled property or at school's-sponsored or supervised functions.

15. Failure to comply with directions of Studio Arts officials acting in performance of their duties.

16. Possession or use of alcoholic beverages on the school's property, at any school sponsored event, or presence on school's site while under the influence of alcohol.

17. Any other offense set forth in the State of California Education Code that constitutes "good cause."

No student shall be removed, suspended, or expelled unless the conduct for which the student is disciplined is related to Studio Arts activity or attendance.

Regulations on Alcohol & Drugs

The abuse of alcohol or other drugs causes serious risks to a person's health. California State law prohibits the use, sale, or possession on site of alcohol, or presence on site of students who are under the influence of any controlled substance. (Cal. Ed. Code 76032-76033)

Students enrolling at Studio Arts assume an obligation to conduct themselves in a manner compatible with the school's function as an educational institution. Studio Arts will impose disciplinary sanctions for the use, sale, or possession of alcohol or presence of any prohibited controlled substance, which include, but are not limited to, verbal or written reprimands, disciplinary probation, removal from classes, ineligibility to participate in extracurricular activities, suspension, expulsion, or possible referral to local, state, or federal law enforcement agencies.

Phones

Only emergency messages will be delivered to you in class. All cellular phones and pagers should be turned off or set to vibrate mode. Please ask your friends and family not to call you at school unless it is absolutely imperative. There is a payphone available for outgoing calls located on the premises.

Lunch and Other Nutrition

Students' lunches are their own responsibility. There are many restaurants and cafes in the surrounding neighborhood. Food, drinks and smoking are prohibited in all classrooms, hallways, and restrooms at all times. There are break areas and other eating areas conveniently located outside of the classrooms and throughout the instructional building and in the outside park areas. Smoking outside is limited to specific areas as noted by clearly marked signs. Please observe State laws, which prohibit smoking within 20 feet of any entrance.

Sexual Harassment

Studio Arts prohibits any act involving sexual assault or harassment by any of its employees, students, staff, faculty, or anyone conducting business on Studio Arts' premises, which includes all classrooms and classroom buildings, and any location used for an off-site school function.

As a victim, any student, employee, faculty or staff member who believes that a crime has been committed should report the crime to a faculty or staff member, who will, in turn notify the Director and the Police.

Any observer of a crime should notify the Director immediately rather than take the initiative to contact the police. It is critical that the rights of the victim are protected so that they are the one to call authorities to accurately report the facts of the crime. The police will arrive to review the crime, take a description of the attacker and ensure that the victim is transported to a medical facility. Confidentiality is required in order to protect all parties involved.

Any inquiries from newspapers, employees, parents, or other students are immediately forwarded to the Director to avoid misrepresentation of the facts and breach of confidentiality. Efforts are made by the school staff or faculty to help the victim deal with any academic difficulties resulting from the crime.

Should another student, faculty or staff member be accused of the crime, appropriate disciplinary action is enforced until a formal investigation is completed. The victim is informed of any further disciplinary action or appeal in connection with the sexual assault.

Prevention is the best tool for eliminating sexual harassment. All staff, faculty, and students should take every step necessary to prevent sexual harassment from occurring such as expressing strong disapproval, using self-defense techniques, and increasing awareness of what sexual harassment actually means.

SKILLS MASTERY PROGRAMS OFFERINGS

(The following offerings are for Non-Degree, Diploma Courses. Students will receive a Certificate of Skills Mastery upon successful completion and demonstration of program requirements.)

Studio Arts offers certificate programs for those wishing to attain the skills necessary to find new or improved employment in career subjects in Graphic Design, Computer Animation and more.

For your convenience and for the purposes of viewing these state and federal-approved programs, we have links to the State of California's I-Train list. This list includes courses approved for Workforce Investment Act (WIA), Trade Assistance Act (TAA), Veterans Administration (VA), Disability Education Initiative (DEI) and other career-oriented training at Studio Arts.

If you are eligible for Employment Training Panel (ETP) training, you may also attain Course Certificates in the subject areas on the I-Train and listed below.

For long-term (240-hour) programs – for Mastery Certificate students are required to take up to eight (8) individual 30-hour classes (or other-length classes that add up to 240 hours of instruction.) For short-term (120-hour) programs and Mastery Certificate- Students must take up to four (4 classes of 30 hours length or any combination of 30 and 15-hour classes and workshops that equal 120 hours.)

(For individual classes listed in the following Skills Mastery Program descriptions, please refer to individual class listings on pp 23-60.)

2D Animation (240 hours) ($7,500)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of 2D Digital Animation. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

This program will introduce students to the world of 2D digital animation. Students will learn to use current relevant software and will get working knowledge of the interfaces, graphic engines and basic animation concepts of drawing and animating in the industry's leading 2D digital animation software packages. Suggested classes include, but are not limited to, Toon Boom Harmony 1, Toon Boom Storyboard Pro, Flash 101, After Effects 101, Digital Mattes, et. al. **–** Course duration is 24 to 36 weeks, depending on student class load and class availability.

Architectural Computer Aided Design (240 hours) ($7,500)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of Architectural Computer Aided Design and Illustration. (Standard Occupational Codes - Architecture and Engineering Occupations, 17-1011, 17-3010 - Artists and Related Workers, 27-1011, 27-1025, 27-1027, 27-1029)

This program covers the essential skills sets for learning to become an architectural design and illustration artist. In this course students will learn to use products such as, but not limited to, AutoCAD, SketchUp Pro, Vectorworks, Revit, Rhino and other current, related software to create drawings, prepare CG and 3D modes and provide architectural drawings, illustration renderings, walkthroughs and more. Suggested classes include AutoCAD 101, SketchUp Pro 101, Layout, Vectorworks 3D, Environmental Design, Rhino 101, et. al. Course duration is 24 to 36 weeks, depending on student class load and class availability.

CG Modeling (240 hours) ($7,500)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of CG Modeling. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029

This program covers the essential skills necessary to model and create 3D models for animation (CGI) software such as Maya, Cinema 4D, ZBrush, Mudbox, Rhino, and other CG modeling software. Instruction includes demonstration and real-world, hands-on practice of modeling, surface modeling, solid, parametric and NURBS modeling for building models of characters, props, sets, environments and for doing pre-visualization. Basic lighting setups and uses of textures and materials are also covered. Suggested classes include, but are not limited to, Maya 101, Modeling, Modo 101, Mudbox, Textures, Digital Mattes (VUE), et. al. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Compositing and Visual Effects (240 hours) ($7,500)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of Compositing and Visual Effects. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

Students will learn the process of combining visual elements from separate sources into single images (or frames,) as used in motion pictures, television and game design. Covered in this course will be how to integrate and compose computer-generated (CG) elements with 2D and 3D images with live action or animated footage using techniques such as motion tracking, color matching, lighting, keying, blue and green screen, etc. Suggested classes include, but are not limited to, After Effects 101, NUKE 101, Flash 101, Lighting, After Effects 375, Digital Mattes, et. al. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Computer Animation (240 hours) ($7,500)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of Computer Animation. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029

This program covers the essential skills sets for learning to become a computer animation (or CG) artist using the latest software and industry techniques. This course will introduce student artists to software such as Maya, Cinema 4D, etc., to develop skills as CG animators, lighters, modelers, texture artists, etc. Suggested classes include, but are not limited to, Maya 101, Cinema 4D 101, Houdini 101, Python 101, Modeling, Textures, Lighting, Character Animation, Toon Boom Harmony 1, Flash 101, After Effects 101, Textures, Lighting, Rigging, et. al. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Concept Design (240 hours) ($7,500)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of Concept Design. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029

Students taking this program will acquire skills sets for doing digital art and illustration work as it pertains to concept design. The Concept Design course includes, but is not limited to, classes in concept art and illustration, character design, concept design, costume illustration, creature design, digital design and illustration, environmental design, product design, production design and other, related concept illustration activities. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Digital Illustration (240 hours) ($7,500)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of Digital Illustration. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029

This program is designed for developing the essential skills sets for becoming a digital illustrator, concept artist, board artist, set sketch artist, etc., using the latest software and industry techniques. This course will enable illustrators and other artists to upgrade their existing graphics and/or illustration skills to the digital world of computer graphics packages such as Adobe Photoshop, Illustrator, Corel Painter, SketchUp Pro and

more. Suggested classes include, but are not limited to, Toon Boom Storyboard Pro, Concept Design 101, Painting with Photoshop, Corel Painter 101, Photoshop for Art Dept., Illustrator 1, et. al. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Digital Illustration (short term) (120 hours) ($4,000)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of Digital Illustration. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029

This short duration program is designed for developing the minimal skills sets for working as a digital illustrator, concept artist, etc., using the latest software and industry techniques. This course will enable illustrators and other artists to upgrade their existing graphics and/or illustration skills to the digital world of computer graphics packages such as Adobe Photoshop, Illustrator, Corel Painter, SketchUp Pro and more. Suggested classes include, but are not limited to, Concept Design 101, Painting w/ Photoshop, Corel Painter 101, Photoshop for Art Dept., Illustrator 1, et. al. Course duration is 12 to 24 weeks, depending on student class load and class availability.

Digital Makeup and Effects (240 hours) ($7,500)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of Digital Makeup and Effects. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029

This program covers the essential skills sets for learning to how to create makeup, hairstyling and special effects in digital formats for visualization, demonstration and file sharing for motion picture, television and game production. In this specialized series of classes, students will learn to use Photoshop, Maya, ZBrush, Mudbox and other software to produce digital representations of character makeup, hair and creature designs. Please note that it will be important for the student to already possess a working knowledge of makeup and hairstyling. Suggested classes include, but are not limited to, Maya 101, Modeling, Modo 101, Mudbox, Textures et. al. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Digital Makeup and Effects (short term) (120 hours) ($4000)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of Digital Makeup and Effects. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029

This short duration program covers the essential skills sets for learning to become a digital makeup and special effects artist. In this specialized series of classes students will learn to use Photoshop, Maya, ZBrush, Mudbox and other software to produce digital representations of character makeup, hair and creature designs. Please note that it will be important for the student to already possess a working knowledge of makeup and hairstyling. Suggested classes include, but are not limited to, Maya 101, Modeling, Modo 101, Mudbox, Textures, et. al. Course duration is 12 to 24 weeks, depending on student class load and class availability.

Digital Set Design (240 hours) ($7,500)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of Digital Set Design. (Standard Occupational Codes - Architecture and Engineering Occupations, 17-1011, 17-3010 - Artists and Related Workers, 27-1011, 27-1025, 27-1027, 27-1029)

This program covers the essential skills sets necessary for work as a digital set designer. Included in this course will be methods, materials, techniques and hands-on practice to create full, operational sets using the latest software designed art department use. Software learned will include packages such as modo SketchUp Pro, Vectorworks, Rhino and more. Suggested classes include, but are not limited to those in AutoCAD, Maya, Modeling, Modo, SketchUp Pro, Photoshop, Vectorworks, Environmental Design, Rhino, et. al. Please check our current classes schedule for upcoming opportunities. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Digital Set Design (short term) (120 hours)) ($4000)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of Digital Set Design. (Standard Occupational Codes - Architecture and Engineering Occupations, 17-1011, 17-3010 - Artists and Related Workers, 27-1011, 27-1025, 27-1027

This short duration program covers the skills sets for work as a digital set designer. Included in this course will be methods, materials, techniques and hands-on practice to create full, operational sets using the latest software designed art department use. Software learned will include packages such as modo SketchUp Pro, Vectorworks, Rhino and more. Suggested classes include, but are not limited to those in AutoCAD, Maya, Modeling, Modo, SketchUp Pro, Photoshop, Vectorworks, Environmental Design, Rhino, et. al. Please check our current classes schedule for upcoming opportunities. Course duration is 12 to 24 weeks, depending on student class load and class availability.

Graphic Design (240 hours) ($7,500)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of Graphic Design. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029

This program introduces students to the creative world of Graphic Design, the skillful combining of images and text as a visual image. Students will learn to create, design, draw, paint and otherwise manipulate digital images using software such as Adobe Photoshop, Adobe Illustrator, Corel Painter and related programs such as After Effects, Flash, Maya, Toon Boom and more. Suggested classes include, but are not limited to, Concept Design 101, Environmental Design, Character Design, Photoshop 1, Power Photoshop, Painting with Photoshop, Corel Painter 101, Photoshop for Art Dept., Illustrator 1, et. al. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Graphic Design (short term) (120 hours)) ($4000)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of Graphic Design. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

This short-term program introduces students to graphic design, the skillful combining of images and text as a visual image. Students will learn to create, design, draw, paint and otherwise manipulate digital images using software such as Adobe Photoshop, Adobe Illustrator, Corel Painter and related programs such as After Effects, Flash, Maya, Toon Boom and more. Suggested classes include, but are not limited to, Concept Design 101, Environmental Design, Character Design, Photoshop 1, Power Photoshop, Painting with Photoshop, Corel Painter 101, Photoshop for Art Dept., Illustrator 1, et. al. Course duration is 12 to 24 weeks, depending on student class load and class availability.

Pre-Visualization (240 hours) ($7,500)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of Pre-Visualization. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

This program covers the essential skills sets for learning to become a pre-visualization artist using the latest software and industry techniques. This course will enable students to upgrade their existing 2D and 3D drawing, illustration, animation and/or graphic skills to create pre-vis, post-vis, animatics, moving storyboards, using graphics packages such as Photoshop, Illustrator, Maya, Cinema 4D, After Effects, Flash, Storyboard Pro and more. Classes include Concept Design 101, Environmental Design, Character Design, Photoshop 1, Power Photoshop, Painting with Photoshop, Corel Painter 101, Photoshop for Art D. Course duration is 24 to 36 weeks, depending on student class load and class availability.

Technical Direction (240 hours) ($7,500)

EDUCATIONAL OBJECTIVE: At the conclusion of training the student will have the skills necessary to obtain entry-level work in the field of Technical Direction. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

This program covers the essential skills sets for learning to become a computer animation technical director using the latest software and industry techniques. this course will enable artists to upgrade their existing

animation, graphics and/or technical skills to manage renders, rig characters, do lighting and textures setups, use Python and other scripting languages to achieve technical mastery of computer graphics packages such as Maya, Cinema 4D, Houdini, etc. Suggested classes include Maya 101, Cinema 4D 101, Houdini 101, Python 101, Modeling, Textures, Lighting, Character Animation, After Effects 101, Textures, Lighting, Rigging, et. al. Course duration is 24 to 36 weeks, depending on availability.

LIST OF EMPLOYMENT POSITIONS BY SKILLS MASTERY PROGRAM SUBJECT AREAS

2D Animation: Animatics Artist, Animator, Asst. Animator, Animation Checker, Animation Supervisor, Background Artist, Background Designer, BG Layout, Character Animator, Character Designer, Character Layout Artist, Color Styling, Concept Designer, Environmental Design, lash Animator, Flash Artist, FX Animator, In-Betweener, Director, Prop Maker, Sheet Timer, Storyboard Artist, Storyboard Revisionist, Storyboard Supervisor, Timer, Timing Director, Visual Effects (VFX) Artist. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

Architectural and Computer Aided Design and Illustration: Architect, Architect's Asst., Draftsperson, Illustrator, Interior Designer, Landscape Architect, Set Designer.

CG Modeling: Animator, Background Designer, BG Layout, CG Modeler, Character Layout, Character Modeler, Creature Modeler, Digital Hard Surface Modeler, Modeler, Prop Maker, TD, Technical Director, Textures Artist. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

Compositing and Visual Effects: 3D Animator, Artist, Asst. Editor, Color Matching, Compositor, Editor, FX Animator, Lighter, Lighting TD, Motion Tracking, lighting, keying, blue and green screen, Motion Graphics Artist, Rotoscoping Artist, Wire and Rig Removal, VFX Artist. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

Computer Animation: 3D Animator, Animatics Artist, Animator, Asst. Animator, Art Director, Background Designer, Background Artist, Background Designer, BG Layout, Character Animator, Character Designer, Character Layout Artist, CG Modeler, Color Styling, Concept Designer, Environmental Design, FX Animator, In-Betweener, Director, Motion Graphics Artist, Production Designer, Prop Maker, Rigger, Storyboard Artist, Storyboard Revisionist, Technical Director, Textures Artist, Timer, Timing Director, VFX Artist, Visual Effects Supervisor. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

Computer Illustration: Character Designer, Concept Artist, Concept Illustrator, Digital Mattes, Illustrator, CG Mattes, Matte Artist, Previs Animation, Previs Artist, Senior Illustrator, Set Sketch Artist, Sketch Artist, Storyboard Artist, Storyboard Supervisor, Renderer, VFX Supervisor. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

Concept Design: Art Director, Character Designer, Concept Artist, Concept Illustrator, Costume Designer, Costume Illustration, Environmental Design, Illustrator, Production Designer, Senior Illustrator, Set Sketch Artist, Sketch Artist, Storyboard Artist, Storyboard Revisionist, Storyboard Supervisor, Renderer. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

Digital Illustration: Character Designer, Concept Artist, Concept Illustrator, Creature Designer, Illustrator, Senior Illustrator, Set Sketch Artist, Sketch Artist, Storyboard Artist, Storyboard Revisionist, Storyboard Supervisor, Renderer. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

Digital Makeup and Effects: Character Designer, CG Modeler, Digital Make Up Artist, Hairstylist, FX Makeup, Make Up Artist, Modeler, Textures Artist, VFX Artist. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

Digital Set Design: Art Director, Asst. Art Director, Construction Coordinator, Environmental Design, Illustrator, Production Designer, Prop Designer, Set Designer. (Standard Occupational Codes - Architecture and Engineering Occupations, 17-1011, 17-3010 - Artists and Related Workers, 27-1011, 27-1025, 27-1027, 27-1029)

Graphic Design: Animator, Art Director, Assistant Art Director, Desktop Publishing, Designer, Graphic Artist, Graphic Designer, Illustrator, Illustration Artist, Illustration Designer, Layout Artist, Motion Graphics, Painter, Photographer, Photographer's Asst., Photoshop Artist, Portraiture, Sketch Artist. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

Pre-Visualization: Character Layout Artist, CG Modeler, Concept Artist, Concept Illustrator, Creature Designer, Illustrator, Senior Illustrator, Set Sketch Artist, Sketch Artist, Storyboard Artist(Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

Technical Direction: Animator, CG Modeler, Compositor, Effects TD, Lighter, Pipeline TD, Render Wrangler, Renderer, Rigger, Technical Director, Visual Effects Technical Direction. (Standard Occupational Codes - Artists and Related Workers, 27-1011, 27-1013, 27-1014, 27-1024, 27-1027, 27-1029)

TUITION BREAKDOWN (Note: Total Charges are the same for the stated period of time in hours)

Tuition for 240-hour Long Term Programs	$6,400.00	Refundable
Expenses (Use of Equipment and Lab)	$1,000	Refundable
Registration Fee	$100	Non-refundable
State Tuition Recovery Fee	$0	Non-refundable
Total Charges - Long Term (240 hours)	$7,500	

Tuition for 120-hour Short Term Programs	$3,400.00	Refundable
Expenses (Use of Equipment and Lab)	$500	Refundable
Registration Fee	$100	Non-refundable
State Tuition Recovery Fee	$0	Non-refundable
Total Charges - Short Term (120 hours)	$4,000	

REGISTERED CLASSES SECTION

Student's Right To Cancel (for Registered Classes)

1. You may cancel your contract for school, without any penalty or obligation prior to or on your first class session as described in the Notice Of Cancellation form that will be given to you. Read the Notice of Cancellation form for an explanation of your cancellation rights and responsibilities. If you have lost your Notice of Cancellation form, you may ask a school representative for a copy.

2. After the end of the cancellation period, you also have the right to stop school at any time, and you have the right to receive a refund for the part of the course not taken. Your refund rights are described in the contract. If you have lost your contract, ask a school representative for a copy of the refund policy.

3. If the school should close before you graduate, you may be entitled to a refund. Contact the BUREAU FOR PRIVATE POSTSECONDARY EDUCATION at the address and telephone number printed below for information.

4. If you have any complaints, questions, or problems that you cannot work out with the school, write or call:

    Bureau for Private Postsecondary Education
    2535 Capital Oaks Drive Suite 400 - Sacramento, CA 95833
    _Or_: PO Box 980818, West Sacramento, CA 95798-0818
    Website: www.bppe.ca.gov
    Telephone: (888) 370-7589 or (916) 431-6959 _or_ by Fax (916) 263-1897 (F)

Withdrawal From Course

To withdraw from the school, a student should notify the Student Services Department in writing. The student is encouraged to meet with Administration Office to complete the withdrawal process. After the process has been completed, a grade of "W" will be awarded for the module (s) that he/she has started and not ended. The time elapsed in the module (s) given a grade of "W" will be counted as hours attempted toward the calculation of course completion percentage.

Suspension and Dismissal

STUDIO ARTS shall reserve the right to suspend or dismiss any student who violates the Academic Satisfactory Progress Standards, Policies on Attendance, Student Regulations, Controlled Substance, and the Code of Conduct.

Suspension and dismissal may be appealed in writing to the School Director. The appeal must state the reason why the student's situation warrants a review.

Reinstatement

A student who has been suspended or terminated for failing to maintain Satisfactory Academic Progress or satisfactory attendance may be reinstated by the appeal process and placed on probation. If by the end of the probationary period the student achieves a GPA of 70% or higher or achieves an attendance ration of 67% or better, he/she will be removed from probation. A student is reinstated only once, but under special circumstances may be reinstated more than once with the approval of the School Director.

Registered Class Refund Policy

The student has the right to withdraw from the training without penalty at any time. Upon withdrawal, the Refund Policy will apply. The student is only obligated to pay for educational services rendered, and materials received but not returned.

If the amount the student has paid is more than what is owed, then a refund will be remitted within thirty (30) days of the withdrawal.

The refund shall be the amount the student paid for instruction multiplied by a fraction, the numerator of which is the number of hours of instruction which the student has not received, but for which the student has paid, and the denominator of which is the total number of hours of instruction for which the student had paid.

All amounts which the student has paid, however denominated, shall be deemed to have been paid for instruction, unless the student has paid a specific charge for equipment as set forth in the agreement for the course of instruction. The last date of the student's attendance is used for all refund calculations.

A student who cancels her/his enrollment agreement on or prior to the first day student has attended the first class or the seventh (7th) day of enrollment shall be entitled to receive a full refund. Cancellation shall occur when the student gives written notice to the School Director. If sent by mail, the written notice of cancellation is effective when postmarked, properly addressed with postage paid.

Hypothetical Refund Example:

The following example regards a student who enrolled in and paid for After Effects 101, which is an individual, registered class of 30 hours length. The class costs $1,500 (which includes refundable tuition and non-refundable registration and STRF fees.) The student withdrew after completing only 20% of the class and demanded a refund:

You may cancel your enrollment contract with the school and receive a full refund without any penalty or obligation during the first five days of term. After cancellation, any payment you have made will be refunded to you within 30 days. If the student possesses any equipment owned by the school, the student must return the equipment within 30 days of the date you signed the cancellation notice. If you do not return the equipment within 30 days, the school may keep the amount of the equipment from your refund.

Tuition	$6,400.00	Refundable
Expenses (Use of Equipment and Lab)	$1,000	Refundable
Registration Fee	$100	Non-refundable
State Tuition Recovery Fee	$0	Non-refundable
Total Paid for Graphic Design Course	$7,500	

Tuition Refund	$5120.00	(minus 20%)
Expenses (Equipment and Lab use minus 20%)	$800	(minus 20%)
Fees (Registration)	$0	Non-refundable
State Tuition Recovery Fee	$0	Non-refundable
Total Refund for Graphic Design Course	$5,920	

REGISTERED INDIVIDUAL CLASS OFFERINGS

Student Tuition Recovery Fund – Registered continuing education classes are exempt

(Please note: classes listed below can be taken individually or as part of a Skills Mastery Program)

Class Number	Current Class Offerings	Hours	Price
3DS 101	3D Studio Max 101	30	$1,500
AN 101	Adobe Animate 101	30	$1,500
AP 101	Adobe Premiere Pro 101	30	$1,500
AP 201	Adobe Premiere Pro 201	30	$1,500
AE 101	After Effects 101	30	$1,500
AE 201	After Effects 201	30	$1,500
AE 350	After Effects 350 - Adv. FX	15	$750
ART 310	Art Direction 101	30	$1,500
AMC 101	Avid Media Composer 1	30	$1,500
BM 101	Blackmagic! Fusion / DaVinci Resolve	30	$1,500
MOD 101	CG Modeling 101	30	$1,500
MA 110	Character Animation 1	30	$1,500
MA 115	Character Animation 2	30	$1,500
ART 450	Character Design	30	$1,500
ART 460	Character Development	30	$1,500
C4D 101	Cinema 4D - 101	30	$1,500
BMR 175	Color Correction (DaVinci Resolve)	15	$750
CD 101	Concept Design 101	30	$1,500
ART 500	Creating a Graphic Novel	30	$1,500
ART 375	Creature Design Workshop	15	$750
ART 278	Creature Design - One Day	8	$400
PS 310	Digital Mattes	30	$1,500
PS 215	Digital Painting	15	$750
PS 230	Digital Sketching 1	30	$1,500
PS 235	Digital Sketching 2	15	$750
ART 350	Digital Storyboarding	30	$1,500
ART 410	Environmental Design	30	$1,500
VFX 8	Flame in a Day (One Day)	8	$400
VFX 15	Flame Workshop	15	$750
GAM 101	Game Design 101	30	$1,500
GD 101	Graphic Design 101	30	$1,500
ART 575	Graphic Novel Workshop	15	$750
HU 101	Houdini 101	30	$1,500
IL 101	Illustrator 1	30	$1,500
ID 101	InDesign 101	30	$1,500

ART 255	Intro to Digital Storyboarding - Storyboard Pro	15	$750
SK 375	SketchUp Layout	15	$750
MA 140	Lighting 1	30	$1,500
MA 400	Look Development in 3D	30	$1,500
ART 615	Making an Animated Commercial	15	$750
MD 101	Marvelous Designer 101	30	$1,500
MA 101	Maya 101	30	$1,500
AN 175	Motion Capture Workshop	15	$750
NU 101	NUKE 101	30	$1,500
NU 201	NUKE 201	30	$1,500
NU 350	Nuke for VR	15	$750
PS 220	Painting with Photoshop	30	$1,500
PS 225	Painting with Photoshop 2	30	$1,500
PS 125	Photography Retouching and FX	15	$750
PS 101	Photoshop 1	30	$1,500
PS 201	Photoshop 2	30	$1,500
PD 75	Pitching an Animation Project	15	$750
PD 101	Pitching Your Animation Project	30	$1,500
ART 295	Preparing your Demo Reel	30	$1,500
RAP 101	Rapid Prototyping - Basics	30	$1,500
MA 340	Rendering	30	$1,500
RH 101	Rhino 101	30	$1,500
MA 275	Rigging	30	$1,500
SH 101	Shotgun 101	30	$1,500
SK 101	SketchUp Pro 101	30	$1,500
SK 201	SketchUp Pro 201	30	$1,500
ART 475	Story Development 101	30	$1,500
ART 485	Story Development 201	30	$1,500
TB 110	TB – Harmony 1	30	$1,500
TB 150	TB – Harmony 150	15	$750
MA 375	Textures	30	$1,500
UN 101	Unity 101	30	$1,500
UE 101	Unreal Engine 101	30	$1,500
VW 101	Vectorworks 101	30	$1,500
VW 301	Vectorworks 3D	30	$1,500
ART 610	Visual Development and Design	30	$1,500
ZB 101	ZBrush 101	30	$1,500
ZB 150	ZBrush 150 - Intermediate ZBrush	30	$1,500
ZB 350	ZBrush 350 - Character Development	30	$1,500
ZB 270	ZBrush to Maya Workflows	30	$1,500

CLASS DESCRIPTIONS BY SKU

(3DS 101) – 3D Studio Max 101 - (30 hours)

Educational Objectives: Students will learn the principles and basics of 3D Studio Max. Students will learn how to get started in 3D Modeling, Texturing, Lighting, Animation and most importantly problem solving.

The class will start with a very basic modeling instructions provided by the instructor that the students will be walked through step by step to understand Modeling provided by the instructor. They will then re-create the same model and texture it. Once the student is familiar with this process they will go deeper into 3D Studio Max with Lighting and animation.

This class is absolutely essential for the aspiring 3D Modeler or Animator who has never use 3D Studio Max or wants to get into the world of 3D. This is the best way to get started and move into more advanced subject matter.

30 hours - $1500   (Autodesk 3D Studio Max)

(AE 101) - After Effects 101 – (30 hours)

Educational Objectives: This class has will focus on teaching students both the practical skills and the aesthetics involved in demonstrating a professional-level working knowledge of After Effects. All the major aspects of the software will be covered, as well as general visual principles and practices, and how to create them inside After Effects.

Adobe After Effects is used for all media that require graphics to be combined with live action or with animated footage. It fits into a suite of products that includes Adobe Illustrator, Photoshop, In Design, Final Cut Pro, and others. These form the essential 'toolkit' for professional work in all fields that are media related.

30 hours - $1500   (Adobe After Effects)

(AE 201) – After Effects 201 – (30 hours)

Educational Objectives: This class introduces students to more advanced feature set and interface of After Effects. Using video from a variety of sources shots, students will learn the process of integrating computer-generated elements with live action photography using techniques including keying blue and green screen shots against background plates.

Students will also learn to create multi-layer composites using After Effects' layers and effects, familiar to users of widely used graphics programs like Photoshop or Illustrator.

Upon the completion of the course, the student will be able to complete more complex and multilayered projects for use in a variety of contemporary media applications ranging from film to web and the emerging mobile market.

30 hours - $1500   (Adobe After Effects)

(AE 350) – <u>After Effects 350 – Advanced FX</u> – (15 hours)

Educational Objectives: Students will learn how to create effect recipes combining multiple effects, and save them as template projects or animation presets for later use.

This class is for After Effects users who already have basic familiarity with the program and are looking to expand their use of special effects. The course will cover several of the more complicated Effect filters, including Shatter, Particle World, Fractal Noise, Turbulent Displace, and the new Cineware effect for incorporating 3D content from Cinema 4D into your After Effects projects.

Advanced tricks and techniques such as using Null objects, basic Expressions, and Camera layers to control effects will be covered. At the end of the course students will have a collection of reusable project files for generating atmospheric effects such as sky, clouds, fog, fire and water surfaces, as well as custom 3D particle effects that can be used to embellish text and logo animations.

15 hours - $750   (Adobe After Effects)

(AMC 101) - <u>Avid Media Composer 1</u> – (30 hours)

Educational Objectives: Upon the completion of the course, the student will be able to edit a variety of different media formats using Avid Media Composer. Students will do simple offline editing, add audio, apply transitions, filters, and other effects as well as output results to film, television and other formats.

Avid Media Composer gives users everything they need to do more: the Academy Award® winning Avid editing environment, an unmatched array of video and film editing features, and powerful native HD support-in one affordable package. As a standalone solution or portable offline editor, Avid Media Composer delivers end-to-end, concept-to-conform creative flexibility for feature films and prime time television shows.

Topics include: Avid user interface, KB shortcuts, single and batch file capture and management systems, toolsets, presets, keyframing, use of multiple effects; creation effect templates; plug-ins, motion effects and time-warp effects and working with AMC's 3D transitions and other 3D effects.

30 hours - $1500   (Avid Media Composer)

(AN 101) – <u>Adobe Animate 101</u> – (30 hours)

Educational Objectives: Upon the completion of the introductory course, the student will be able to create quality animations using the Adobe Animate techniques covered in this course, and learn how to format them to meet broadcast standards.

This class introduces users to the specific use of Adobe Animate in television animation. The student will review important principles of quality animation and how to successfully apply them inside Animate. Also covered are important considerations to make a Flash animation ready for non-computer presentation, i.e. broadcast standards.

Adobe Animate has become the de facto standard for industry use to produce 2D animation that has a traditional 2D "look" but can also be stored, manipulated and rendered on the computer. Adobe Animate productions are becoming more and more prevalent in the industry and a source of work for 2D animators.

30 hours - $1500   (Adobe Animate)

(AN 175) – <u>Motion Capture Workshop</u> – (15 hours)

Educational Objectives: Upon the completion of this workshop students will have a basic understanding of how Motion Capture and the technology behind capturing performance animation.

Description: Motion Capture is fast becoming an essential part of any CG animation workflow, and in this intense 2-day workshop lead by industry experts. Here's a short overview:

Day 1:
- High-level overview of animation and motion capture
- The different types of motion capture and their technology
- Talking about the differences between tracking systems:
   optical, inertial and laser

Day 2:
- How to export/import motion capture data into Unity
- Preparing the animation files for cleanup
- Cleaning the data & stitching performances
- How to live stream motion data into Unity

15 hours - $750   (MoCap rig and Post Production software)

(AN 250) – <u>Sheet Timing</u> – (15 hours)

Educational Objectives: This workshop will teach the basic principals of animation as well as how to transpose action onto exposure sheets and do lip assignments for lip sync and by the end of the class you should have a working knowledge of the basics of sheet timing.

Description: The Sheet Timer uses both the storyboard and animatic to break down every single action that each character does in the film, from how many steps they take, to how long it takes to blink to how many frames it takes to open a door. While it is highly specialized, there are certain patterns and typical rules of timing, which can definitely be taught, such as the animation standard that most characters walk 12 frames for each step and a blink is usually 6 frames long.

15 hours - $750   (Exposure sheets, Sketchbook Pro)

(AN 275) – <u>Pitching an Animation Project</u> – (15 hours)

Educational Objectives: This workshop will give students the tools necessary to pull off a successful pitch in the world of animation development.

Description: Learn the comprehensive process of putting together a pitch for your idea, including springboards, synopsis, backstory, as well as helpful tips and pitch "do's and don'ts."

15 hours - $750   (Storyboard Pro)

(AP 101) - <u>Adobe Premiere Pro 101</u> – (30 hours)

Educational Objectives: Upon the completion of the course, the student will have a working knowledge of the Premiere interface, including a detailed understanding of proper post-production workflow for professional applications, knowledge of all timeline editing tools, basic effects functions, and optimal methods for exporting for various exhibition platforms.

Adobe® Premiere® Pro software lets you edit faster with true native format support. Get breakthrough performance on workstations and laptops; streamline collaboration; and boost productivity with an efficient, robust, cross-platform editing workflow.

Topics will include: The Adobe Premiere user interface, KB shortcuts, wipes, fades and transitions, single and batch file I/O capture and management systems, toolsets, presets, keyframing, use of multiple effects; plug-ins, motion effects and more.

Be advised that this class is introductory by nature and does NOT necessarily teach you how to edit… It teaches you how to use the software.

30 hours - $1500   (Adobe Premiere Pro)

(ART 255) – <u>Intro to Storyboard Pro</u> - (15 hours)

Educational Objectives: This class will be an introduction to Toon Boom Storyboard Pro that will explore techniques used to make digital storyboards quickly and efficiently.

This is a short, intense workshop designed to be an introduction into the workflow of creating digital storyboards using Toom Boom Storyboard Pro. In this workshop we will assemble a storyboard using SB Pro to help you get on the way to creating your own storyboarding projects from start to finish.

15 hours - $750 (Toon Boom Storyboard Pro)

(ART 278) – <u>Creature Design</u> (One Day) - (8 hours)

Educational Objectives: Upon the completion of this one day workshop, the student will be able to understand basic character layout and design using a variety of industry standard Adobe Photoshop tools that greatly expand the artist's abilities to do visualization for animators, the art department, directors, producers, etc.

Film, television, games and other visual productions need compelling character design concept illustrations to "see" how characters and other elements of a story are going to look before the actual production begins.

This beginning to intermediate workshop is the perfect opportunity for artists who use Photoshop for painting characters and for use as a tool for character design and visual development as well as for art direction and/or character layout.

The class is designed for creating visually impressive character treatments and topics will include the use of painting, lighting, effects, manipulation of layers, staging, posing and other techniques that bring out the very best for your characters and creatures!

8 hours - $400   (Adobe Photoshop)

(ART 295) – <u>Preparing Your Demo Reel</u> – (30 hours)

Educational Objectives: Upon completion of this class, the student should be equipped with the knowledge of how to design, select, and prepare a simple, direct and eye-catching demo reel that will showcase the student's artwork.

This 30-hour class is designed to put your best foot forward in creating your demo reel. Demonstrated in a hands-on approach, the student will be: selecting, organizing and deciding what work to put on your reel; assemblage (e.g., putting it together through the use of Premiere, Final Cut, etc.); creating simple titles and graphics.

Although this is NOT and editing class, it's important for potential students to understand that a basic introduction to the use of editing software will inevitably be part of the instruction.

30 hours - $1500   (Various software packages, including Davinci Resolve, Adobe Photoshop, et. al)

(ART 310) – <u>Art Direction 101</u> – (30 hours)

Educational Objectives: Upon the completion of the class, the student will apply skills learned to prep and direct photo shoots for a variety of client-based projects. These skills are applicable to web, print and desktop publishing.

Art Direction 101 will explore the skill sets necessary to conceive and execute a successful photo shoot. Examining the process of ideation, research, mood boards and client sell-in. Art directing photo shoots is equal parts creative inspiration as well as team management and this class with enhance all the tools necessary to art direct top level photography for both marketing and editorial usage, from still life photography to directing models and both in studio and on location.

By the end of the class you will have a well-rounded understanding of how art direction leads the process from start to finish.

30 hours - $1500   (Adobe Photoshop)

(ART 350) – <u>Digital Storyboarding</u> - (30 hours)

Educational Objectives: This class is designed to provide traditional animation storyboard artists and illustrators the tools, skills and procedures to creating working storyboards for film/video production.

Digital storyboarding is quickly becoming the accepted (and expected) way for storyboard artists to create, deliver files and to store their boards for use on productions ranging from feature films to TV animation.

This class will focus on getting "analog" illustrators and storyboard artists started in creating their boards in a digital way. Various packages (such as Photoshop and Toon Boom Storyboard Pro) will be explored from script to finished project.

30 hours - $1500   (Adobe Photoshop / Toon Boom StoryBoard Pro / SketchBook Pro)

(ART 375) – <u>Creature Design</u>- (30 hours)

Educational Objectives: Upon the completion of this intermediate/advanced course, the student will be able to do basic character layout and design using a variety of industry standard Adobe Photoshop tools that

greatly expand the artist's abilities to do visualization for animators, the art department, directors, producers, etc.

Make your creature designs come alive! Create highly impressive 3D creatures for everything from concept art to finished, rig-ready CG models. Not for the faint of heart, this intensive class is meant only for those with 3D modeling and/or 3D painting and textures experience.

Students will learn the latest techniques in CG creature creation, from basic modeling to texturing to advanced finishing techniques. Current pipeline practices will be thoroughly explored.

This is an intermediate class – work will include converting design drawings to low-poly CG models import/export ready for a range of other programs such as Maya, 3DS Max, ZBrush , Mudbox and Bodypaint 3D.

30 hours - $1500 (Autodesk Maya / Mudbox / 3DSMax / Pixologic ZBrush.)

(ART 410) – <u>Environmental Design</u> - (30 hours)

Educational Objectives: Students will learn to create a basic outline of an environment as used in illustration and concept design for the video game and film industries. There will be a firm focus on creating thumbnail and final illustrations, composition, value studies, perspective and digital painting techniques in Photoshop.

Environmental design is the process of addressing surrounding environmental parameters when devising plans, structures, sets and other environmental concerns for a production. Production designers work with other artists to create visions of how a production is supposed to look and to set the stage for creating the "feel" of the show and how it matches the storyline and the environment in which it is set.

In this class students will learn the methods and techniques used by notable production designers, concept illustrators, set designers and others involved in creating these environments in a digital manner have to produce digital masterpieces that inspire all those working on a production as to how it's going to look.

30 hours - $1500   (Adobe Photoshop / SketchUp Pro / Maya, et. al.)

(ART 450) – <u>Character Design</u> - (30 hours)

Educational Objectives: Upon successful completion of this course, students will be able to identify the 12 principles of animation, create accurate and aesthetically appealing character design, describe characteristics of well-designed and executed characters, relate some knowledge of the history of animation, assess and critique past and current animation design trends. They will also demonstrate progress in basic drawing skills and critically analyze creative work and the work of others.

Animation productions rely on Vis Dev and character layout to "see" how characters and other elements of a story are going to look before the actual production begins.

This intermediate class is absolutely essential for artists who need to use Photoshop for painting characters and for use as a tool for character visual development as well as art direction and/or character layout.

The curriculum is designed creating visually impressive character treatments, special attention will be given to the use of painting, lighting, effects, manipulation of layers, staging, posing and other techniques that bring out the very best for your characters!

30 hours - $1500 (Adobe Photoshop, et. al.)

(ART 460) – <u>Character Development</u> - (30 hours)

Educational Objectives: Upon successful completion of this class, students will be have developed their own style aesthetic and investigate various concepts and thematic structures.

Students will learn about how to apply art and design principles to create visually appealing characters, as well as learn how to use effective visual language techniques to create character designs. Students will learn about character archetypes, body language, facial features, poses, model sheets, and character profiles. This is a comprehensive course devoted to the development of skills in creating characters for 2D animation that are aesthetically pleasing and are of industry standard quality. Students will track and demonstrate the various stages of developing their characters and they will also demonstrate progress in basic drawing skills and critically analyze creative work and the work of others.

30 hours - $1500 (Adobe Photoshop, et. al.)

(ART 475) – <u>Story Development 101</u> - (30 hours)

Educational Objectives: The goal of the class is to help student kickstart their personal idea and provide the first step to develop their personal IP. Upon completion, students will be able to develop a story from concept into proposal form, create few solid story ideas which could potentially further develop into a production.

This introductory class is designed for students who want to develop their own story IP, to empower them with a series of practical techniques and mental tools to discover their own storytelling voice. They will learn the creative process in story development from finding an idea to expand the idea into a complete story with beginning, middle and end.

They will learn the fundamentals of storytelling through mini exercises and group discussion. The class will address how to understand and overcome writer's block, creative fear and insecurity, as well as provide a safe and supportive environment to allow students to share ideas, learn to give and receive feedback.

30 hours - $1500 (Adobe Photoshop, et. al.)

(ART 485) – <u>Story Development 201</u> - (30 hours)

Educational Objectives: The class is designed have artists and storytellers alike further develop their intellectual property (IP.) Upon completion of this class students will advance their already completed story into a proposal form, create solid story "pitch" ideas, which could potentially further develop into a production.

This follow-up class to Story Development 101 will empower students with a series of practical techniques and mental tools to discover their own storytelling voice. They will further develop their "voice" in the creative process in story development to be able to, ultimately, sell their idea to those interested in taking their story into a producible format, such as a film or television series.

30 hours - $1500 (Adobe Photoshop, et. al.)

(ART 500) – <u>Creating a Graphic Novel</u> - (30 hours)

Educational Objectives: Students will learn the fundamentals of graphic novel writing, page layout, panel composition, storytelling techniques using words and pictures, how to 'write what you know' and translate personal experience into graphic novel content, how to package your work for presentation to a publisher and how to publish your work yourself online.

This class is introductory level, and introduces each student to the process by which they can produce a graphic novel of their very own. Fortunately for students, this same knowledge is just as applicable for those students who wish to work for the major comic publishers.

Designed as a complete package for the upcoming graphic novel aspirant, this course does not require art skills. Topics covered include the fundamentals of graphic novel writing, page layout, panel composition, storytelling techniques using words and pictures, how to 'write what you know' and translate personal experience into graphic novel content, and how to publish your work yourself online.

30 hours - $1500 (Adobe Photoshop, et. al.)

(ART 575) – <u>Graphic Novel Workshop</u> - (15 hours)

Educational Objectives: Students will understand the essential steps for graphic novel writing, page layout, panel composition, storytelling techniques using words and pictures and how to package work for presentation for publication.

This workshop is at an introductory level and will include the fundamentals of graphic novel writing, page layout, panel composition, storytelling techniques using words and pictures, how to 'write what you know' and translate personal experience into graphic novel content, and how to publish your work yourself online.

15 hours - $750 (Possible use of Adobe Photoshop, et. al.)

(ART 610) – <u>Visual Development and Design</u> - (30 hours)

Educational Objectives: Students will learn the basic principles of how to visually communicate story through design, and methods for developing and dissecting visual stories, character, and the role of action, expressed intention, timing, and the principles of visual development.

The purpose of the visual storytelling is to effectively convey the essence of a story through the visual aesthetics in the designs of the entire film. These visual ques will come through every portion of the story – from environments, costumes, characters, lighting, color and etc.

15 hours - $750 (Possible use of Adobe Photoshop, et. al.)

(ART 615) – <u>Making an Animated Commercial</u> - (15 hours)

Educational Objectives: This class will explore techniques used to make a short animated film quickly and efficiently.

This is a short, intense workshop designed to be an introduction into the workflow of creating an animated commercial, from the early kernel of an idea all the way through to a polished, final product. Due to the compressed schedule, it will be a demonstration and not hands on, but including an ongoing Q&A as he works as well as many tips and tricks throughout to make a finished film live in class to help you get on the way to creating your own projects from start to finish.

15 hours - $750 (Possible use of Adobe Photoshop, et. al.)

(BM 101) – <u>Blackmagic! Fusion and DaVinci Resolve</u> - (30 hours)

Educational Objectives: This class is designed to equip students with a working knowledge of editing, color correction, and visual effects techniques using Blackmagic Design's finishing suite of tools: DaVinci Resolve and Fusion.

This is an introductory class emphasizing practical editing techniques, color correction theory and practice, and the most common visual effects tasks performed int Fusion, Blackmagic's node-based VFX package.

30 hours - $1500   (Black Magic Fusion)

(BMR 175) – <u>Color Correction (DaVinci Resolve)</u> - (15 hours)

Educational Objectives: This class is designed to equip students with a working knowledge of color correction using Blackmagic Design's finishing tool DaVinci Resolve.

Blackmagic Design's DaVinci Resolve combines professional non-linear video editing with the world's most advanced color corrector so now you can edit, color correct, finish and deliver all from one system. DaVinci Resolve is completely scalable and resolution independent so it can be used on set, in a small studio or integrated into the largest Hollywood production pipeline. From creative editing and multi-camera television production to high end finishing and color correction, DaVinci Resolve features the creative tools, compatibility, speed and legendary image quality you need to manage your entire workflow.

This is an introductory class emphasizing practical editing techniques, color correction theory and practice.

15 hours - $750   (Blackmagic DaVinci Resolve)

(C4D 101) - <u>Cinema 4D -101</u> - (30 hours)

Educational Objectives: The goal of this course is to teach the students an introduction to the interface of Cinema 4D and working with the program to create broadcast motion graphics. This class introduces the interface, shortcuts, tools and the Cinema 4D objects.

Cinema 4D's state-of-the-art architecture means it is always the first to benefit from new technologies and advancements. Most recently, C4D was the first 3D program to release 64-bit Windows and Intel-based Macintosh versions.   Ever on demand in broadcast and film Art Departments, Cinema 4D is a must-learn application for Set Designers and other artists who must create entire digital environments.

Students will learn Cinema 4D's intuitive interface and logical workflow that make it possible for those new to 3D artistry to dive in and be productive quickly. Feedback is smooth and interactive so artists can let their creativity run free.

30 hours - $1500   (Maxon Cinema 4D)

(CD 101) – <u>Concept Design 101</u> - (30 hours)

Educational Objectives: Upon the completion of this introductory course, the student will be able to visualize ideas from theirs or a collaborator's imagination utilizing the same techniques as the major concept design

studios. Students will be able to perform fundamental concept design tasks including creating pictures from written and verbal descriptions, creating unique characters across vastly different subsets of genre, creating environments, vehicles, steeds, weapons and supporting characters in a story, and creation of the most important part of any story, the major protagonists and antagonists

To be a successful concept designer one must be broadly versed in science and technology on one side plus an impressive artistic talent in order to produce quality and aesthetically pleasing sketches and high-quality, photo-realistic illustrations. Many of today's concept designers use computer programs such as Maya, Photoshop, Illustrator, Corel Painter and more to achieve this level of artistry

This class will examine, explore and teach illustrators, sketch artists and others working in animation or art department how these powerful creative tools in addition to their natural talent to draw and paint, can help them achieve extreme photorealism; no matter how far-fetched the subject matter!

30 hours - $1500   (Adobe Creative Suite / Corel Painter / Autodesk Maya)

(CMP 75) – <u>Introduction to Compositing and VFX</u> - (15 hours)

Educational Objectives: Upon completion of this workshop, the student will be able to demonstrate beginning skills in compositing for application in television, film, web, cross-platform, mobile and print

This class has as its focus on both the practical skills and the aesthetics involved in demonstrating a professional-level working knowledge of After Effects. All the major aspects of the software will be covered, as well as general visual principles and practices, and how to create them inside After Effects.

Adobe After Effects is used for all media that require graphics to be combined with live action or with animated footage. It fits in to a suite of products that includes Adobe Illustrator, Photoshop, In Design, Final Cut Pro, and others. These form the essential 'toolkit' for professional work in all fields that are media related.

15 hours - $750   (Adobe After Effects, BlackMagic Fusion, Nuke, et.al.)

(GAM 101) – <u>Game Design 101</u>– (30 hours)

Educational Objectives: Students will learn the principles and basics of video game development. Students will learn how to get started in video game development by going through the basics of game design, graphics, programming (no prior experience required) and most importantly problem solving.

The class will start with a very basic game design provided by the instructor that the students will be walked through step-by-step to understand the game design. They will then re-create this game by making the art and doing very basic programing, testing it for bugs along the way. After this, they will work on their own original design and create their very own game!

This class is absolutely essential for the aspiring game developer who has never created a game from start to finish. This is the best and easiest way to get started and move on to 3D game development.
The software used: A 2D game engine that is open source, as well as Maya and Photoshop to create some simple assets.

30 hours - $1500   (Autodesk Maya, 3DS Max, et. al.)

(GD 101) - <u>Graphic Design 101</u> – (30 hours)

Educational Objectives: At the end of this class, students will have the skills to create a brand identity. They will learn how to research, design and create logos and associated print collateral.

Using mostly Adobe Illustrator and some Adobe Photoshop, students explore the basic principles of design and apply those principles into practice.

Students will inspect how these principles of design are used to create a logo that embodies a business' essence. They will also learn to create basic branded materials that all work in harmony for one unifying concept.

30 hours - $1500   (Adobe Illustrator)

(HU 101) – <u>Houdini 101</u> – (30 hours)

Educational Objectives: Upon the completion of the class the students will be prepared with a strong fundamental foundation within Houdini to prepare them for whatever discipline they decide to branch out from in Houdini.

Houdini combines superior performance and dramatic, new ease-of-se functioning to deliver a powerful and accessible 3D animation experience to CG professionals everywhere.

This introductory class teaches students how to use the unique Houdini user interface, designed to match the UI standards of the CG industry. Its streamlined setup means higher performance that significantly reduces timelines and enhances flexibility within a production pipeline.

This class is a must for the industry pro who wants to make Houdini a bigger part of their workflow.

30 hours - $1500   (SideFX Houdini)

(ID 101) – <u>InDesign 101</u> – (30 hours)

Educational Objectives: Upon the completion of the class, the student will be able to edit a variety of different graphics formats applicable to web and desktop publishing using InDesign and Photoshop.

Students will learn how to utilize the interface and tools which are the doorway connecting InDesign to Photoshop creating graphics for web use and desktop publishing.

Adobe InDesign is the industry-leading page design and layout toolset that helps make beautiful pages for print or digital. In this introductory-level class we will first go over the basic interface, then delve deeper into the toolset and menus.

Following that, we will cover subjects like typography, color theory and execution, the use of photography and illustration, vector graphics and more.

Finally we will cover more advanced and technical aspects of InDesign and after a review of the whole process actually execute a design product in the final hours.

30 hours - $1500   (Adobe InDesign, Adobe Photoshop)

(IL 101) - <u>Illustrator 1</u> – (30 hours)

Educational Objectives: Upon completion of this class, the student will have an understanding a practical, working understanding of the program's basic concepts, icons, routines, aesthetics, and best practices are the focus of the coursework. The latest release of Adobe Illustrator CC, a program used throughout the media industry, is the program used.

Adobe Illustrator gives you new creative freedom that lets you realize your ideas quickly and powerfully. Instantly convert bitmaps to vector artwork and paint more intuitively. Save time with intelligent palettes and optimized workspaces. Plus, tight integration with other software allows you to produce extraordinary graphics for print, video, the web, and mobile devices.

This introductory class teaches you how to use Illustrator for graphic design and layout. Topics include: image and text handling, object tools, and preparing content for printing. Learn how to use the Illustrator shape tools to customize a logo for a title, and then use the Illustrator paths for other applications, such as Photoshop. This class is a must for the industry pro who wants to make Illustrator a part of their workflow.

30 hours - $1500   (Adobe Illustrator)

(MA 101) - <u>Maya 101</u> - (30 hours)

Educational Objectives: Students will learn the fundamentals of 3D in general, and how they are applicable to Maya specifically. The class will cover the basic interface, the different feature sets of Maya and how to access them. This includes the basics of modeling, animation, texturing, lighting & rendering. More advanced subjects can be touched upon depending on the pre-existing experience level of the students, as well as any extra available time.

Maya 101 introduces new users to the world of computer animation and 3D software. Each lesson is conducted to acquaint the student with the interface, controls, drawing tools, modeling, animation and graphic toolsets of the latest version of the software.

This introductory class is a prerequisite for all other computer animation classes, (except where students can demonstrate proficiency equal to that of the **Maya 101** class.)

30 hours - $1500   (Autodesk Maya)

(MA 110) - <u>Character Animation 1</u> – (30 hours)

Educational Objectives: Upon the completion of the course, the student will have an in-depth knowledge of both the general techniques applicable to any kind of animation and the specific tools provided by Maya to put those techniques to the best use.

Make productions come alive with character animation! Highly regarded in the entertainment industry for its ease of use and impeccable manners for character animators who are not necessarily "tech-savvy," CG software is now used by the vast majority of film and television production companies for animating characters, effects in 3D.

This comprehensive class has been tailored for artists who wish to use the robust character toolset in CG; topics covered will include the fundamentals of bringing a 3D creation to life in convincing and dramatic ways.

30 hours - $1500   (Autodesk Maya / 3DS Max / Softimage / Cinema 4D / Toon Boom)

(MA 115) - <u>Character Animation 2</u> (30 hours)

Educational Objectives: Upon the completion of the course, the student will have an increased skill set for both advanced tools and techniques for affecting animation using the specific tools provided by software such as Maya, Blender, Cinema 4D, Unreal Engine and other software to put those techniques to the best use.

Now's your chance to step up your animation skills and learn more advanced techniques for doing quadrupedal animation, creature animation and "live animation effects" in your favorite 3D animation package.

This comprehensive class has been tailored for artists who wish to use the robust character toolset in CG; topics covered will include advanced techniques for bringing your 3D creations to life in convincing and dramatic ways.

30 hours - $1500 (Autodesk Maya/3DS Max/Blender/Cinema 4D/Toon Boom/Unreal Engine/Unity) Successful Completion requires at least 75% attendance.

(MA 140) – <u>Lighting 1</u> – (30 hours)

Educational Objectives: Class objectives are to enhance the student's ability to utilize lighting and shading for storytelling and visual communication, to master the fundamental, theoretical concepts in digital lighting - thus allowing students to use rendering software dependent upon those concepts more effectively and efficiently.

In this class, students will learn basic CG lighting techniques, an essential art form for creating more compelling visuals. It will include the classic 3-Point lighting as well as new rendering techniques, like Global Illumination to achieve a realistic look, or more artistic looks, like toon-shading.

Building upon that knowledge, more advanced techniques using Mental Ray will be covered, creating scene setups which are either highly photorealistic or replicate the look of current animated feature films.

30 hours - $1500   (Autodesk Maya)

(MA 275) - <u>Rigging</u> – (30 hours)

Educational Objectives: Rigging is a specialty class for the 3D Animation curriculum. This class provides students technical skills needed to set up, rig, alter and support character animations effectively for all 3D Animation classes. Students can also apply skills learned in this class in other areas including game art, motion graphics and 2D animation.

The class will introduce the student to the basic concepts of modern character rigging, including easy-to-use controls for the resulting rig. Various techniques will be discussed, as well when to best apply them, and how to use the available tools in CG to achieve the desired result.

The advanced class will cover the principles of bone placement, weighting, constraints and targets for bipedal and quadrupedal models and advanced techniques for the rigging of animatable facial features of CG characters both realistic and cartooney.

30 hours - $1500   (Autodesk Maya / 3DS Max / Softimage / C4D / Toon Boom)

(MA 340) - <u>Rendering</u> – (30 hours)

Educational Objectives: Class objectives are to enhance the student's ability to render great looking scenes, utilizing lighting and shading for storytelling and visual communication, to master the fundamental, theoretical concepts in rendering - thus allowing students to use rendering software dependent upon those concepts more effectively and efficiently.

In photographic art, the rendered image is a means by which the artist can convey a certain mood, character and vibrancy intended to inspire. In CG, the rendered image is similar in that it is the single most important process in the final composition of a computer generated scene, but is done in such a way that can be strong and surreal, or, with the change of a few settings, made to appear subtle and lifelike.

This class will explore the use of Mental Ray and other rendering tools to perfect the final, composed "look" of a CG scene, bringing out the best that a CG program's camera, lights, tools, presets, and plugins can offer to affect its final "look."

30 hours - $1500   (Autodesk Maya)

(MA 375) - <u>Textures</u> – (30 hours)

Educational Objectives: Upon the completion of the course, the student will understand the different technologies available for texturing any object, choose the appropriate one, and be able to use the Maya toolset to apply that texture precisely to the object.

Bring you characters alive! The visual appearance of things is given by their surfaces. How we see an object is, simplified speaking, determined by its color and structure. Therefore, to make virtual things look as if they were real, a realistic imitation of real surfaces is essential. To reach this, so-called textures are used.

Basically textures are (mostly photographic) pictures of materials. These images are projected onto a model of a virtual object to simulate the visual characteristics of the real material and thus, to make it look

This class will explore the use of textures to perfect the final, composed "look" of a CG scene, bringing out the best that a CG program's camera, lights, tools, presets, and plugins can offer to affect its final "look."

30 hours - $1500   (Autodesk Maya)

(MA 400) – <u>Look Development in 3D</u> – (30 hours)

Educational Objectives: This class will take the intermediate Maya students' skill set to the next level by teaching them the basic concepts of an advanced rendering engine like V-Ray, and the tools required to make the most out of its capabilities. How to combine this knowledge with more advanced lighting & texturing techniques to achieve a specific, desirable look for characters and environment for commercials and film.

This class focuses on look development and production workflow for photoreal props and characters, the class will explain the terminology and tools related to the look development area, we will discuss the different approaches to both Organic and Hard Surface texturing called surfacing.

Images texture painted manually from photography or imagination is only one side of what texturing is, we will study how to use "procedural textures" to maximize our creativity. Creation of seamless complex image textures will be addressed with a special emphasize on component extractions: color, highlights, bumps, id, critical for the creation of realistic skin shading for example.

30 hours - $1500   (Autodesk Maya and Adobe Photoshop)

(MD 101) – <u>Marvelous Designer 101</u> – (30 hours)

Educational Objectives: This class provides production artists, costumers, costume designers, character designers and others involved in character development the tools, skills, knowledge and procedures necessary to create 3D clothing and costuming simulation design concepts and processes using Marvelous Designer.

The class will focus on creating a costume (or other wardrobe piece) for entertainment arts related projects, film, TV, game design and more.

This hands-on class in digital costume design focuses on the basic interface, tools, concept design, file prep and export stages using Marvelous Designer software for production projects. A high focus of the class will be interface overview for creating in Marvelous Designer.

Being that it is a project-oriented class, students will design, develop and demonstrate their costumes for the final class meeting.

30 hours - $1500   (Marvelous Designer)

(MD 150) – <u>Marvelous Designer 150</u> – (15 hours)

Educational Objectives: This class extends learning for those involved in character development using the tools, skills, knowledge and procedures necessary to create 3D clothing and costuming simulation design concepts and processes using Marvelous Designer. The class will focus on creating one's own design and producing a costume (or other wardrobe piece) for entertainment arts related projects, film, TV, game design and more.

This hands-on class in digital costume design focuses on the the more advanced feature sets, tools, concept design illustrations, file prep and export stages using Marvelous Designer software for production projects. A high focus of the class will be interface overview for creating in Marvelous Designer.

Being that it is a project-oriented class, students will design, develop and demonstrate their costumes for the final class meeting.

15 hours - $750   (Marvelous Designer)

(MOD 101) – <u>CG Modeling 1</u> - (30 hours)

Educational Objectives: This is an introductory class to modeling in 3D software products such as Autodesk Maya, 3DS Max and other CG modeling environments. The students will learn about the fundamentals of modeling in Maya using polygons, curves and NURBS. They will also learn how techniques and workflow that will help make the modeling experience in Maya efficient and intuitive.
Description:

The class will cover a wide variety of different types of models, from hard surface, to environment, sets, objects and more. They will also learn basic lighting and shading of your models so they can show off what they have made. The end goal of the project is to allow the students to be familiar with the various modeling tools in Maya and allow them understand the advantages and disadvantages of each and how to use them effectively in their creation process.

30 hours - $1500   (Autodesk Maya, 3DS Max, Cinema 4D, et. al)

(NU 101) - <u>NUKE 101</u> – (30 hours)

Educational Objectives: Students taking this class will learn the fundamental aspects of the Nuke interface and workflow, grasp the underlying mathematical principles of node-based compositing, learn the basic principles of compositing math and attain a core, employable competency in compositing for TV and feature visual effects.

Nuke is a powerful compositing application that delivers unparalleled speed, an efficient multi-channel scanline rendering engine, and a first-class feature set that is unrivalled in the desktop market. If you are in the business of creating high-quality digital images Nuke is a production proven visual effects tool that brings speed, functionality and flexibility to your VFX pipeline.

This class will cover the user interface, tools and workflow features of Nuke such as its node-based, comprehensive 2D and 3D workspace, use of multiple viewers, four-point 2D tracking, color correction, undo/redo history, scanline renderer, IBK and more.

30 hours - $1500   (The Foundry – NUKE)

(NU 201) - <u>NUKE 201</u> – (30 hours)

Educational Objectives: Students taking this class will learn more advanced aspects of the Nuke interface and workflow, further develop the underlying mathematical principles of node-based compositing, learn more advanced techniques of compositing math and attain a core, employable competency in compositing for TV and feature visual effects.

This intermediate Nuke class brings more advanced concepts to the Nuke user for creating complex mattes, visual effects, lighting, multi-pass effects and the use of developer plug-ins to give the final composite a perfect "look."

Not for beginners, it is recommended that the student either take the Nuke 101 class or have equivalent Nuke experience (and be able to demonstrate it.)

30 hours - $1500   (The Foundry – NUKE)

(NU 350) – <u>NUKE for VR</u> – (15 hours)

Educational Objectives: Students will learn to do VR post-production using Nuke's Cara VR toolset
Shooting VR is a lot of fun. Stitching it together in post looks absolutely nothing like the smiling artist pictured on the product brochure. As countless productions discovered over this last year, parallax disparity, unsynchronized shutters, varying lens specifications and non-rigid rigging make post-production of VR a budget-exploding nightmare. And that's just for the lucky souls who decided not to shoot in stereo…
In the midst of all this pain the problem-solvers in the industry have invariably turned to one secret weapon: Cara VR, Foundry's VR plug-in for their flagship compositor Nuke. Cara includes full 3D solving of the camera rig which then informs the optical flow toolset for warping pixels into place, as well as misaligned horizons, uneven exposure, parallax distortion, stabilization, painting out of rigging, incorporation of CG and motion graphics, and yes, even the creation of stereoscopic VR.

15 hours - $750   (The Foundry – NUKE)

(PD 75) – <u>Pitching an Animation Project</u> – (15 hours)

Education Objectives: Students will learn how to take a great story and develop it to pitch it to the prospective animation producers.

Animation development is big business but you need the right tools to pull off a successful pitch. Let teacher Mike Milo who has had 10 development deals to date with various studios such as Warner Bros, Cartoon Network, Universal, Hanna Barbera and Nickelodeon guide you to success as he goes over how to

put together a presentation for pitching including springboards, synopsis and backstory as well as tips and do's and don'ts.

Once we know what to pitch we'll team up in twos and you'll develop a pitch with your partner and ultimately pitch it at the last class. By the end of the class, the student will have learned how to put together a pitch to show to development executives as well as understand the ways to hook them into optioning their concept.

15 hours - $750   (Microsoft Word, Photoshop, et. al.)

(PD 101) – <u>Pitching Your Animation Project</u> – (30 hours)

Education Objectives: Students will learn how to take their own story and develop it to pitch to prospective animation producers.

So, you've got a great idea for an animated project. Be aware that animation development is a big business and you will need the right tools to pull off a successful pitch. Let industry pro Mike Milo, who has had 10 development deals to date with various studios such as Warner Bros, Cartoon Network, Universal, Hanna Barbera and Nickelodeon guide you to success as he goes over how to put together a presentation for your own project by pitching including springboards, synopsis and backstory as well as tips and do's and don'ts.

Once it's known how to pitch your idea, you'll ultimately pitch it at the last class. By the end of the class, the student will have learned how to put together a pitch to show to development executives as well as understand the ways to hook them into optioning their concept.

30 hours - $1500   (Microsoft Word, Photoshop, et. al.)

(PS 101) - <u>Photoshop 1</u> - (30 hours)

Educational Objectives: Upon the completion of this introductory class, the student will be able to build layered composite images using Photoshop's fundamental tool set. Students will be introduced to basic image editing features including selecting and editing, working with layers and masks, retouching and repairing techniques, creating text and shapes, applying special effects, and performing basic color correction.

This introductory class explores technical skills such as working with adjustment layers, levels and curves, simple color correction using curves, image manipulation and restoration techniques, mastering selection and masking, use of channels, layer masks, advanced blending, the Pen tool and working with paths.

The student will be given hands-on training in the use of Photoshop such as capturing, scanning and manipulating images using a digital camera, photo-retouching, digital painting, creation of layers, use of histories, use of filters, scratch removal, enhanced lighting, color correction and other essential techniques.

Photoshop gives those working with 2D and 3D programs the flexibility to add creative and artistic elements, and special effects with ease.

30 hours - $1500   (Adobe Photoshop)

(PS 125) – <u>Photography Retouching and Other FX</u> - (15 hours)

Educational Objectives: Upon the completion of the class, the student will understand the tools and techniques for retouching photographs and other image files using Adobe Photoshop.

Adobe Photoshop is the quintessential tool used in the film, television, and broadcast industry for preparing images and ideas in an organized, digital manner. This workshop focuses on retouching photographs taken for continuity, etc., and changing them through retouching the image to get the desired effect.

Especially useful for Costume Dept., Art Dept., and Makeup Artists and Hairstylists who use Photoshop to make virtual changes to images without setting up a physical shooting session.

15 hours - $750   (Adobe Photoshop)

(PS 201) – <u>Photoshop 2</u> - (30 hours)

Educational Objectives: Upon the completion of this intermediate class, the student will be able to prepare, edit and otherwise manipulate image files in Adobe Photoshop as they would be used in a motion picture or television animation production.

This intermediate class goes in depth with Photoshop for those working in film and video production. Techniques such as rotoscoping, titling, scanning, inking and painting, understanding alpha channels, dealing with pixel aspect ratio and interlace issues, and preparing files for various editing, compositing and animation applications are covered.

Automation and batch processing features of the program, and techniques for taking image sequences from film or video, and treating them in Photoshop are also covered.

30 hours - $1500   (Adobe Photoshop)

(PS 215) – <u>Digital Painting</u> - (15 hours)

Educational Objectives: This class is targeted to those aspiring to understand and create artwork using Photoshop, improving digital sketching and painting skills needed in today's production in film, television, and commercials.

This is a crash course into the world of creating digital art, from top to bottom. The first session will be focused on covering characters, the second one will be more about covering environments. Both cover technical and ergonomic aspects of digital painting using a tablet as well.

Students are encouraged to ask questions related to all topics.

15 hours - $750   (Adobe Photoshop)

(PS 220) – <u>Painting with Photoshop</u> - (30 hours)

Educational Objectives: The student will learn to navigate the painting tools of Photoshop and to use them to illustrate, demonstrating skill and competency in the program interface and how to use it to produce a painting.

This intermediate Photoshop class explores the world of working with brushes and digital drawing tablets (such as those from Wacom.) to create backgrounds, illustrations, mattes, character designs and other activities related to animation.

Meant as a companion class with Photoshop for Film and TV, Painting with Photoshop will prepare the artist for techniques for selecting and creating brushes, developing layers for alternating scene sets and more. Prerequisites for this class include a solid understanding of Photoshop (e.g., Photoshop 1 - Basics.)

30 hours - $1500   (Adobe Photoshop)

(PS 225) – <u>Painting with Photoshop 2</u> - (30 hours)

Educational Objectives: The goal of this class is to further technique and develop a digital painting style, building upon knowledge acquired from the introductory Painting with Photoshop class. Students are expected to work outside of class in order to meet the demands of this advanced subject. Being advanced in their field, students are expected to be experienced in the subject of digital painting beyond the expectations of the basic introductory class.

This class provides a more extensive exploration to digital painting and the use of Adobe Photoshop, covering both basics of the program and onscreen painting. This class focuses on the image manipulation and painting tools of Photoshop and translates traditional painting techniques to the computer.

Exercises emphasize techniques that enhance students' understanding of the Photoshop interface, ability to visualize and sketch out compositions, control light and value, and create a representational image. The process taught has direct application to illustration, feature films, video games, graphic novels, etc.

Additionally, students learn about visual communication, and how to expand their ability to communicate visual ideas to collaborators.

30 hours - $1500   (Adobe Photoshop)

(PS 230) – <u>Digital Sketching 1</u> - (30 hours)

Educational Objectives: Upon the completion of the course, the student will have an in-depth knowledge of all the different digital processes used to create a solid sketch that effectively communicates an idea.

This comprehensive class has been tailored for artists who wish to extend and further their existing drawing and design skills into the digital tools used by creative professionals today. It covers the fundamentals of bringing a digital sketch to life in convincing and dramatic ways.

Topics covered will be the breakdown and simplification of organic subject matter, texturing, the different approaches of drawing, the dissection of style, the importance of form, value and simplifying value, building up a silhouette, custom brushes, color, material indication, light logic, and so much more. Primary software used will be Adobe Photoshop. Our main drawing tool will be the Wacom Pen and IntuousTablet.

30 hours - $1500   (Adobe Photoshop)

(PS 235) – <u>Digital Sketching 2</u> - (30 hours)

Educational Objectives: Upon completion of this more advanced digital sketching class, the student will have a more developed knowledge of all the different digital processes used to create a solid sketch that effectively communicates an idea.

This comprehensive class has been tailored for artists who wish to extend and further their existing drawing and design skills into the digital tools used by creative professionals today. It covers the fundamentals of bringing a digital sketch to life in convincing and dramatic ways.

Topics covered will be the breakdown and simplification of organic subject matter, texturing, the different approaches of drawing, the dissection of style, the importance of form, value and simplifying value, building up a silhouette, custom brushes, color, material indication, light logic, and so much more. Primary software used will be Adobe Photoshop. Our main drawing tool will be the Wacom Pen and IntuousTablet.

30 hours - $1500   (Adobe Photoshop, Corel Painter, Sketchbook Pro, Apple Procreate)

(PS 310) - <u>Digital Mattes</u> -– (30 hours)

Educational Objectives: Upon the completion of this advanced class, the student will be able to prepare digital mattes for incorporation into film, television and other productions.

For film, television and games, an essential part of creating shots is digital matte painting. The focus of this advanced Photoshop class will be on Photoshop's application as a matte painting tool, but will also encompass an in-depth exploration of its many subtleties and creative features.

Class participants will complete this course with a matte painting of their own making, for their portfolios.

30 hours - $1500   (Adobe Photoshop)

(RAP 101) – <u>Rapid Prototyping - Basics</u> – (30 hours)

Educational Objectives: The objective of this class is to give you the skill set to not only prepare your own models for 3D printing utilizing various available interfaces and tools, but to gain a broader understanding of the entire process and the differences you will encounter depending on the materials and printers involved in this rapidly evolving technology.

Rapid Protoyping is taking the entertainment industry by storm! In the entertainment industry, details make a world of difference. To bring their creations to life, animators, prop builders and other entertainment industry professionals rely on finely detailed, vivid models and prototypes.

Model building is a notoriously labor-intensive and slow process, particularly when the models must be picture perfect. 3D printers enable CAD and other mechanical drawings to be transformed into highest quality models that precisely reflect the artist's intent in record time and at remarkably low cost.

A must subject to be mastered by animators, art departments, prop departments, makeup, costume and more!

30 hours - $1500 (Maya, ZBrush, Rhino, et. al.)

(RH 101) – <u>Rhino 101 </u> - (30 hours)

Educational Objectives: This class will teach the essential commands you'll need to know to be capable with Rhino CG. Over the course of 6 weeks, students will learn basic to advanced commands, while building a 3D model of a tv set with props.

McNeel and Associates Rhino 3D is the motion picture industry standard for building digital sets.   This introductory Rhino class is geared to set designers, illustrators, prop makers, modelmakers and other craftspeople who will be using CG to create digital sets, props and models for use in film and television production.

As a sophisticated NURBS modeler it is used in the feature animation, live action, broadcast and video game industries to create digital environments, construct sets, props, vehicles, etc., as well as output other functions that allow an entire Art Department to create sets and models that can be laid up to plotters as precision

drawings whose files can be shared and distributed easily. No other software package approaches its versatility in digital design.

30 hours - $1500   (Robert McNeel and Associates Rhino)

(SH 101) – <u>Shotgun 101</u> - (30 hours)

Educational Objectives: This class will teach the interface, layout and essential commands you'll need to know to plan your shots with Autodesk Shotgun. Shotgun Production Tracking, Review, and Management Using Shotgun (Autodesk.)

During this course focusing on Autodesk Shotgun, bring your plate and feed your brain with new info, too! Starting with Shotgun Basics, each 3-hour online session will focus on different aspects of Producing, Tracking, Reviewing and Managing your project within Shotgun.

Learn how to customize and use the tools within Shotgun to their best benefit. Curriculum is a blend of scheduled instruction with interactive on-demand workshops as determined by You.

Prerequisite: Working knowledge of the computer.

30 hours - $1500   (Autodesk Shotgun)

(SK 101) - <u>SketchUp Pro 101</u> – (30 hours)

Educational Objectives: Students will learn all major drawing, navigation and manipulation tools in Sketchup, acquisition of skills to draw anything, in 2D or 3D, and learn to build anything to real world 1:1 scale.

Sketch Up has become very popular in a short time because it allows artists who are inexperienced in 3D computer graphics to easily create appealing 3D environments without a lot of the technical know-how required in other 3D applications.

This class introduces the students to the interface and teaches them how to create environments (Buildings, sets), apply basic colors and textures, set up the appropriate daytime lighting and walk though the final scene.

Throughout the class, shortcuts will be taught and must be used throughout class exercises. Students will learn how to become proficient at using a three-button mouse in relation to all tasks given.

30 hours - $1500   (Trimble SketchUp)

(SK 201) – <u>Sketch Up Pro 201</u> – (30 hours)

Educational Objectives: Students will learn major drawing, navigation and manipulation tools in Sketchup. They will learn to render with Shaderlight, Learn 'Pro only' solid tools, Learn to add texture, geo-locate and download other models from Trimble Warehouse. Learn the Sandbox tools.

This class focuses on more advanced aspects of Sketch Up for those already familiar with the product - specifically set designers and illustrators who want to use it for their specific needs.

Some of the aspects covered: how to create sophisticated, detailed assets as accurately as possible using the included measuring tools, importing existing assets and exporting existing scenes.

30 hours - $1500 (SketchUp Pro)

(SK 375) – <u>LayOut (SketchUp Pro)</u> – (15 hours)

Educational Objectives: Students will learn how LayOut and SketchUp Pro are designed to work together. Students will be able to employ Sketch Up Layout's new tools and workflow in Sketch Up advanced modeling.

LayOut is the 2D companion to SketchUp Pro. Create professional design documents, dimensioned drawings and presentations from your 3D models, to communicate your ideas to clients and partners. Revise your model in SketchUp Pro and the changes are updated automatically in LayOut.

With LayOut you can add text, dimensions and 2D elements to your 3D models to create interactive presentations. Display as an on-screen slideshow or create high-resolution printouts for sharing with customers or project teams.

15 hours - $750   (SketchUp Pro – LayOut)

(TB 110) - <u>TB - Harmony 1</u> –- (30 hours)

Educational Objectives: The goal of this course is to teach the student the basic UI & essential tools to get them ready to use this software in the workplace and excited about the power of this wonderful tool.

Toon Boom Harmony is the must-have tool for animation studios to create high quality animation productions from start to finish.

This class introduces the basic interface, how to create individual frames either by drawing them directly in the software, or importing or scanning existing artwork, coloring the drawings and how to manipulate them to create an animated sequence, whether in full animation or as an animated storyboard.

30 hours - $1500   (Toon Boom Harmony)

(TB 150) - <u>TB - Harmony 150</u> –- (15 hours)

Educational Objectives: The goal of this course is to extend learning more advanced aspects of the Harmony UI & tools associated to get them ready to use this software in the workplace and excited about the power of this wonderful tool.

Toon Boom Harmony is the must-have tool for animation studios to create high quality animation productions from start to finish.

This class extends knowledge gained from TB Harmony 101, including more uses of the interface, importing, scanning and manipulation of artwork, coloring the drawings and how to manipulate them to create an animated sequence, whether in full animation or as an animated storyboard.

15 hours - $750   (Toon Boom Harmony)

(UE 101) – <u>Unreal Engine</u> –- (30 hours)

Educational Objectives: The goal of this course is to teach the student the basic UI & essential tools to get students ready to use the Unreal Engine software to create game design assets.

This introductory game production class will cover the basics needed for simple video game creation using Epic's Unreal Engine. Instruction will begin with the assumption that you know little to nothing about game design, but still be able to learn the steps necessary to make a video game. You will start by creating your

own game with the instructor and going from laying out your own game idea on paper to producing an actual, simple (but working!) game in Unreal Engine IV.

By the end of this class you will be able to place a character in the game you design, create an environment for your character to move around in and interact with other objects in the game.

This class is for average computer users who have little to no experience with actual game design or game development. And most people will succeed in this class as long as they have the will put in a little time and effort to learn something that is not overly technical, viscerally exciting and fun to do.

30 hours - $1500   (Unreal Engine)

(UN 101) – <u>Unity 101</u> –- (30 hours)

Educational Objectives: The goal of this course is to teach the student the basic UI & essential tools to get students ready to use the Unity software package to create assets for game design, film and video.

Beginning with Unity's most fundamental concepts and basic interfaces, this course uses hands-on projects and practical real-world demonstrations to introduce, present and explore the principles and tools of rapid development, multimedia authoring, immersive world-building, coding, scripting and interactive automation using Unity3D and the C# programming language.

Unity 101 is a gentle introduction to the tools, language and technology driving many of today's most exciting new media experiences. The class builds on students' most basic computer skills, but requires no other pre-requisite classes or development experience. Previous experience in 3D modeling, animation, graphics, authoring, design tools or programming languages are all applicable and welcome, but are not expected nor required.

30 hours - $1500   (Unity)

(VFX 8) – <u>Flame in a Day</u> – (8 hours)

Educational Objectives: The object of this course is to train students in modern "finishing" techniques using Autodesk Flame. Finishing is the process of conforming the creative edit to the hi-resolution, camera original footage and then sending the "VAM" to the colorist. After color correction, we will learn what it takes to delivery TV shows for broadcast.

Students in this class will get a broad overview of the finishing process and how to use Autodesk Flame to finish TV shows. We will learn how to make the best use of the Flame toolset and how it fits into a post-production pipeline. I will create all the media used in class, all shot in UHD, and give to each student to practice what they have learned in class. Time allowing, we can touch on feature workflows.

By the end of this class, students will have an introductory and practical understanding of the finishing process in high-end post-production and how Flame is the best tool for this job.

Prerequisite: Working knowledge of editing and/or compositing.

8 hours - $400 (Autodesk Flame)

(VFX 15) – <u>Flame Workshop</u> – (15 hours)

Educational Objectives: The object of this course is to train students how to use Autodesk Flame in a post-production environment. The approach is to have them learn how to apply modern "finishing" techniques using a sophisticated software tool.

Finishing in the post-production phase of a project is the process of conforming the creative edit to the hi-resolution, camera original footage and then sending the "VAM" to the colorist. After color correction, students will learn what it takes to delivery TV shows for broadcast. Students in this class will get a focused overview of finishing processed footage and how to use Autodesk Flame to provide a seamless product to TV shows.   Students will learn how to make the best use of the Flame toolset and how it fits into a post-production pipeline.   The instructor will create all the media used in class, all shot in UHD, and give the footage to each student to practice what they have learned in class.   Towards the end of the class students will learn featured workflows.

By the end of this class, students will have a basic and practical understanding of the finishing process in high-end post-production and how Flame is the best tool for this job.

Prerequisite: Working knowledge of editing and/or compositing.

15 hours - $750 (Autodesk Flame)

(VW 101) - <u>VectorWorks 101</u> - (30 hours)

Educational Objectives: To achieve a solid understanding of the CAD application VectorWorks, its basic user interface and toolset, and how to use those tools to build professional-levels sets, meeting industry standards & requirements.

Vectorworks is an easy-to-use, fully featured CAD program capable of precision 2D drafting and complete 3D modeling. Advanced visualization tools are available with the RenderWorks module, including camera, light and sun tools.

This class introduces the students to the design interface and how to customize it to meet their individual needs. All the essential concepts and how to meet them with tools provided will be covered in this class.

30 hours - $1500 (Nemetschek Vectorworks)

(VW 301) - <u>VectorWorks 3D</u> (30 hours)

Educational Objectives: Students will achieve a solid understanding of the CAD application VectorWorks as a modeling tool and discover the 13 unique extrusion techniques available in VectorWorks.

This is the ultimate VW 3D class for set designers, illustrators and other essential Art Department personnel who want to learn how to model using VectorWorks powerful 3D modeling tool. Students will learn to model sets. place lights, use special cameras and use a variety of plugins to render visualizations of sets for presentation.

Additionally, students will explore the uses of VectorWorks' powerful third-party plugins and advanced feature sets to create stunningly realistic renders. Students will create projects (such as digital and practical sets) for display and for use as portfolio pieces.

30 hours - $1500   (Nemetschek Vectorworks)

(ZB 101) - <u>ZBrush 101</u> - (30 hours)

Educational Objectives: Students will learn the tools, the interface and the many unique visual development tools that have made Z-Brush the definitive digital modeling software on the market.

ZBrush is a revolutionary organic modeling and texturing tool that is currently taking the CG industry by storm. Through its innovative displacement and normal mapping tools, ZBrush allows the user to sculpt, paint and texture models with fantastic detail otherwise unachievable while still maintain an overall low polygon count.

A great class for concept designers or traditional artists trying to move into the 3D world, this course will focus on ZBrush's speed and versatility to create models with unparalleled detailing capabilities. As ZBrush possesses the fastest and best soft selection, modification tools available for the sculpting of millions of polygons in real time, students will learn an exciting new technique that increases their creative workflow.

30 hours - $1500   (Pixologic ZBrush)

(ZB 150) – <u>Intermediate ZBrush</u> – (30 hours)

Educational Objectives: This class is designed to expand the student's understanding of this ever changing and powerful software. Students will dig deeper into the many unique visual development tools that have made ZBrush the definitive digital modeling software on the market.

For people just learning ZBrush, who are totally inexperienced with Maya, this class will help you dive into Maya specifically for your basic ZBrush sculpting needs.
This class will cover the introductory basics for navigating and modeling within Maya and how to transfer your work into ZBrush and back to Maya again.

This class will not cover more advanced pipeline techniques but rather act as a class to get you introduced and comfortable with Maya, and discuss and cover the differences between the two programs.

30 hours - $1500   (Pixologic ZBrush)

(ZB 350) – <u>ZBrush 350 – Character Development</u> (30 hours)

Educational Objectives: Students will learn how to create creatures, humans and other characters and how to model them in a high-quality, realistic and efficient way using the most appropriate ZBrush tools. In this class the student will be instructed step by step in concept, design and execution of original 3D Character and Creature sculpts in ZBrush. These characters would be applicable with techniques used in today's film, television, video game, and concept design industries.

This class covers using ZBrush for modeling dragons, creatures and other 3D characters as they are typically used in the "pipeline" of a feature film, television series or game design. Students will create a feature film "animation ready" creature to be delivered the last week of class -- modeled and textured entirely in ZBrush and rendered in Maya.

Students must have completed ZB 101 and/or ZB 201 demonstrate equivalent experience using Maya and ZBrush prior to taking this class.

30 hours - $1500   (Pixologic ZBrush)

(ZB 270) – <u>ZBrush to Maya Workflows</u> (30 hours)

Educational Objectives: Students will learn how to create creatures, humans and other characters and how to model them in a high-quality, realistic and efficient way using the most appropriate ZBrush tools and input the finished product in Maya.

This class covers using Maya to create a simple, polygonal model and then export the file format to ZBrush for modeling dragons, creatures and other 3D characters as they are typically used in the "pipeline" of a feature film, television series or game design. Students will create a feature film "animation ready" creature to be delivered the last week of class -- modeled and textured entirely in ZBrush and rendered in Maya.

Students must have completed ZB 101 and/or ZB 201 demonstrate equivalent experience using Maya and ZBrush prior to taking this class.

30 hours - $1500   (Pixologic ZBrush and Autodesk Maya)

Year 2019 Holiday Schedule

(STUDIO ARTS is closed on the following Holidays)

New Year's Day	January 1, 2019
Martin Luther King	January 21, 2019
President's Day	February 18, 2019
Easter Sunday	April 1, 2019
Spring Break	April 1 to April 8, 2019
Memorial Holiday	May 27, 2019
Independence Day	July 4, 2019
Labor Day	September 2, 2019
Veterans Day	November 11, 2019
Thanksgiving Day	November 28, 2019
Winter Break	December 22, 2019 – January 3, 2020

Administration / Faculty / Advisory Board Members

Administration

Eric Huelsman, President / CEO / Director   # COAFS–06 -383652
    Bachelor of Arts, Motion Pictures/ Television
    Theatre Arts – College of Fine Arts, UCLA, Los Angeles, CA, 1986

Art Morales, General Manager
    Mt. San Antonio College, AA Degree – Business Management , 1998

Hanh Nguyen, Office Manager / Chief Financial Officer – Administrative Leave
    Pasadena City College, Pasadena, CA

Ajita Shende, Office Coordinator
    Sir J.J School of Arts. Mumbai. India

Cruz Sembello, School Director – Administrative Leave (Deputy Mayor Baldwin Park)
    Masters, Psychology, UCLA, Los Angeles, CA
    Director Certification: Bureau for Private and Postsecondary Education   # COAFS-04-375706

Pascal Ludowissy, Student Services and IT Coordinator
    Art College, Luxemburg & Paris   1992-1993

Oleg Dekman, IT Administrative Services
    Diploma – St. Petersburg State Transport University Institute, St. Petersburg, Russia

Perry Petrzilka, Administrative Services
    Cal State Fullerton, Physical Education, 1984-1987

Joyce Gavin, Administrative Services
    California State University, Los Angeles   2009-2010

David Igo, Instructional Services / Curriculum
    Bachelor of Arts Degree, Film/TV, Vancouver Film School, Vancouver, BC, Canada

Faculty

Damian Allen, Compositing and VFX Instructor
    Bachelor of Arts at the University of Sydney, NSW, Australia - Philosophy and Psychology, 1993

Nicole Azevedo, Graphic Design and Digital Illustration Instructor
    Bachelor of Fine Arts and Humanities, New College of Florida (2002)

Benjamin O. Bardens, Compositing and Visual Effects Instructor
    Bachelor of Science, Multimedia Studies Humboldt State University, Humboldt, CA, 1998

Christopher Becker, User Interaction, User Experience (UI/UX) Instructor
    Art Center College of Design, Master of Fine Arts, Media Design, 2009

Camille Benda, Costume Design and Development Instructor
    Yale University, Design, Master of Fine Arts, Theatre Design Design, New Haven, CT, 2009

Jason Bierut, 2D A1nimation and Computer Animation Instructor
    Academy of Art University, Bachelor of Arts, Illustration, Animation, 1999

Ehsan Bigloo, Creature/Character Design Instructor
    Gnomon School of Visual Effects, Illustration, Animation, 2005

Kevin Blanchard, Graphic Design and Digital Illustration
    Bachelor of Fine Arts, Art Center College of Design, Pasadena, CA

Robert Borashan, 3D Modeling and Digital Sculpturing Instructor
    Academy of Art University, Bachelor of Fine Arts, Animation, 2005

Eric Bouffard, Digital Illustration, Compositing and VFX Instructor and Computer Animation Instructor
    Master of Fine Arts Degree, Visual Effects, Academy of Art University, San Francisco, CA   2004

James Cha, 3D Modeling and ZBrush Digital Sculpturing Instructor
    Red Engine Studios and Concept Design Academy, 2014

Alina Chau, Digital Story, Character Development and Visual Design Instructor
    University of California Los Angeles, Master of Fine Arts - Film & TV, 2001

Steven Daily, Visual Development, Character Design Instructor
    Art Center College of Design, 2001-2002

Rob Dennis, Graphic Design Instructor
    Bachelor of Fine Arts, Theatrical Scenic and Lighting Design - Pennsylvania State University, 1986

Michael Donnelly, Graphic Design and Story Editing Instructor
    Universidad de las Americas, A. C., 1965-1969

Fred Durand, Graphic Design, Digital Illustration and Computer Animation Instructor
    Master of Arts Degree, Graphic Design, Ecole Nationale Des Arts Decoratifs, 1990

Harry Evry, Game Design, Applications, Unity
 Programming Instructor
    California State University, Northridge - Los Angeles, CA

Otto Ferrene, Editing and Animation Editing Instructor
    Master of Fine Arts, Video, Savannah College of Art and Design, 1994

Justin Goby Fields, CG Modeling and Computer Animation Instructor
    Gnomon School of Visual Effects. Los Angeles, CA, 2012

Paul Gaboury, CG Modeling and ZBrush Lecturer and Instructor
    Bowling Green State University, Bowling Green, Ohio, 1997-2002

Dean Godshall, Compositing and VFX, Editing (Final Cut Pro) Instructor,
    Over thirty years experience in the Film & TV industry as an editor and VFX professional

Christian Gossett, Concept Design and Digital Illustration Instructor
    Thirty years experience as graphic illustrator, concept designer, director and producer

Melissa Graziano-Humphrey, Computer Animation Instructor
    University of California Los Angeles, MFA Film & TV, Animation, 2012

Devid Heredia, Graphic Design Instructor
    Bachelor of Fine Arts, School of Visual Arts, New York, NY, 2002

David Igo, Digital Illustration and ZBrush Instructor
    Bachelor of Arts Degree, Film/TV, Vancouver Film School, Vancouver, BC, Canada

John Inman, Computer Animation and ZBrush Instructor
    The Art Institute of California Los Angeles, Computer Animation, 2008

Justice Joseph, CG Modeling and ZBrush Instructor
    Bachelor of Fine Arts, The California Institute of the Arts California, Painting, 1997

Daniel Katcher, CG Modeling and ZBrush Instructor
    Bachelor of Fine Arts, School of Visual Arts, New York, NY, 1998

Cecil Kim, Digital Illustration and Concept Design Instructor
    Bachelor of Arts Degree, Illustration, Art Center College of Design, 1996

Jonathan Kim, Digital Illustration, Environmental and Concept Design Instructor
    Bachelor of Applied Science, Environmental Design, Art Center College of Design, 2015

Ellen King, Graphic Design Instructor
    Master of Fine Arts Degree, Stage Design, University of Washington, Seattle, WA, 2002

Nancy LeMay, Graphic Design/Compositing and Visual Effects Instructor

Bachelor of Fine Arts, School of Visual Arts, New York, NY

Tony Leonard, Computer Animation and CG Modeling Instructor
Sacramento City College & Sacramento State University — 1991 – 1993

Pascal Ludowissy, Computer Animation Instructor
Art College, Luxemburg & Paris, France, 1992-1993

Chuck Maiden, 2D Animation, Digital Illustration and Graphic Design Instructor
Certificate, Graphic Design, Sawyer College, New London, NH, 1994

Milton Mariscal, Game Design, Mobile Applications and VR/AR and Unity Programming Instructor
Over twenty years experience as a professional game designer, mobile apps and game developer

Justin Melendez, Graphic Design Instructor
California State University, Los Angeles   2009-2010

Marco Miehe, Architecture and CAD, Digital Set Design and Digital Illustration Instructor
University of California Los Angeles, Interior Design, 1997

Mike Milo, Digital Illustration and ZBrush Instructor
College of the Canyons, Valencia, CA, 2003

David Morong, Architecture and CAD and Digital Set Design Instructor
M.F.A., Theater Design, N.Y.U., 1980 / B.A., Theater, SUNY@Albany, 1977

Derek Pendleton, Digital Illustration and ZBrush Instructor
Over twenty-five years as a professional sculptor, illustrator and ZBrush artist on feature films

Lisa Paruch, Graphic Design Instructor
Bachelor of Arts, Sociology, Villanova University, Villanova, PA

Audri Phillips, Graphic Design and Computer Animation Instructor
Bachelor of Fine Arts, Art, Carnegie Mellon University, Pittsburgh, PA

Jason Rose, Avid, DaVinci Resolve and Editing Instructor
Bachelor of Science, TV-Film, Texas Christian University, Ft. Worth, Texas, 1993

Alex Ruiz, Digital Illustration, Graphic Design and Concept Design Instructor
Digital Domain, Over 15 years experience as a concept artist and storyboard artist in industry

Justin Melendez, Graphic Design Instructor
California State University, Los Angeles   2009-2010

Misaki Sawada, Digital Illustration and Digital Product Design Instructor
Bachelor of Fine Arts, California State University, Long Beach, Drawing and Painting, 2005

Erik Shveima, Computer Animation and CG Modeling Instructor
Temple University, Philadelphia, PA, BA English literature, Summa Cum Laude, 1997

Ricardo Silva, Computer Animation and Compositing and VFX Instructor
UCLA - Advertising Design, Commercial Art, and Animation at the California Film Institute

Umesh Shukla, User Interaction, User Experience (UI/UX) and Mobile Apps Instructor
National Institute of Design, Ahmedabad, India

Jesse Silver, 2D Animation and Graphic Design Instructor
    Bachelor of Fine Arts, University of California, Los Angeles – Los Angeles, CA, 1975

Rainer Standke, Editing (Avid) Instructor,
    Over 30 years experience as sound and film editor in the film, television and broadcast industries

Hanami Sutton, Digital Illustration and Graphic Design Instructor
    Bachelor of Arts Degree, University of California, Santa Cruz, Santa Cruz, CA, 2006

Jean Paul Targete, Computer Animation Instructor
    Bachelor of Arts, School of Visual Arts, Illustration, New York, NY, 1989

Miles Thompson, Character Development and Design, Visual Development and Digital Illustration
    Character Animation, California Institute of the Arts, Valencia, CA, 1993

Rob Wilson, Graphic Design Instructor
    Bachelor of Fine Arts, Design, University of Kansas, Lawrence, KS, 1998

Michael Woods, Compositing and VFX Instructor
    Bachelor of Fine Arts, Film/Video Production, New York, NY, 2010

Kathy Zielinski, Computer Animation
    A.A., Character Animation, California Institute of the Arts, Valencia, CA 1982

Advisory Board Members

Becka Natalia – Community Relations Advisor
Cruz Sembello – Community Relations Advisor
Steven Kaplan – Industry Trade Advisor
Brad McDonald – Industry Trade Advisor
Al DiNoble – Industry Trade Advisor
Kenneth Butler, CFP – Financial Advisor
Shish Aikat – Global Learning
Maggie Baker – Industry Relations
Brad McDonald – Industry Trade Advisor