

# GNOMON

## STUDENT CATALOG



Artwork by Leticia Kao



Artwork by Daniel Kho

# GNOMON

All Gnomon courses are held on Gnomon's campus at 1015 North Cahuenga Blvd., Los Angeles, CA 90038 §94909(a)(4)

Administrative Office Hours: Monday through Friday from 9 AM to 6 PM

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[gnomon.edu](http://gnomon.edu)

§94909(a)(1)

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Policies and procedures are subject to change. Though this catalog is produced as a reference guide, each student is responsible for keeping apprised of current policies pertaining to their course of study.





Artwork by Spyro Chipain

## NOTICE TO PROSPECTIVE STUDENTS

As a prospective student, you are encouraged to review this Gnomon Student Catalog prior to signing an Enrollment Agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an Enrollment Agreement. **§94909(a)(3)(B)**

## RESERVATION OF RIGHTS

Gnomon reserves the right to change tuition fees, scheduled dates of courses, course offerings, instructors, policies, and procedures pursuant to California Code of Regulations (CCR) and California Education Code (CEC). Gnomon also reserves the right to deny enrollment in courses to any student and the right to withdraw any student whose conduct fails to comply with the policies, rules, and standards of Gnomon.

Gnomon has no pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, and has not had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code. **§94909(a)(12)**

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## **MISSION STATEMENT**

Gnomon specializes in computer graphics education for careers in the entertainment industry.

## **INSTITUTIONAL OBJECTIVE STATEMENT**

Gnomon strives to be recognized globally as the foremost educational authority in 3D computer graphics; the School is committed to offering the highest quality education, instruction, and a comprehensive educational experience, thereby preparing graduates for successful careers.

**§70000(q) and (r) and §71810(b)(2)**





Artwork by Leticia Reinaldo

## INTRODUCTION

Gnomon specializes in providing computer graphics education to students seeking careers in the entertainment industry. The school strives to emulate a production environment within its classrooms by utilizing instructors who are working professionals at film and game studios. Gnomon also provides post-secondary learning through the inclusion of academic and fine art courses designed to support the technical pipeline.

Gnomon recognizes that a quality artistic and technical education is only a portion of a student's holistic educational experience. Through industry-related events showcasing the latest artistic and CG techniques, students at Gnomon gain a broad understanding of the operational characteristics of different studios, an insight into the current job market, and the accumulated knowledge of how to navigate a career in the digital production industries. Gnomon students receive a full range of educational opportunities well beyond the traditional classroom setting, including a comprehensive student service program designed to support and empower student success.

This catalog details the institutional policies and procedures pertaining to the Gnomon student experience and includes important information on program and course specifics, student services, financial aid, academic policies, conduct policies, tuition, and more. Though the catalog is produced as a reference guide, each student is responsible for keeping apprised of current policies and procedures relating to the School and their course of study. Policies and procedures are subject to change.

Please visit [gnomon.edu/files/gnomon-catalog.pdf](https://gnomon.edu/files/gnomon-catalog.pdf) for the most recent version of this catalog. For a printed copy of this catalog, please visit the Gnomon Store.



Artwork by Toby Lewin

## HISTORY OF GNOMON

Founded in 1997, Gnomon is located in the heart of Hollywood and provides specialized education in the visual effects field. The school offers certificate and degree programs for individuals without prior visual effects experience, online courses, and skill enrichment for individuals already in the industry. Gnomon's curriculum is guided by its esteemed Advisory Board, which is comprised of industry professionals as well as educational specialists. Utilizing their input, Gnomon programs and facilities are constantly evolving to reflect the changing demands of the entertainment industry.

Many of Gnomon's instructors currently work in entertainment. The offered curriculum is continually developed, tested, and delivered by highly regarded professionals who work at and consult for studios including DreamWorks, Disney, Rhythm & Hues, Industrial Light & Magic, Sony Pictures Imageworks, Sony Interactive, Digital Domain, Electronic Arts, Activision, Rockstar Games, and Blizzard.

## INSTRUCTION

Gnomon's goal is to create an educational environment unlike any other. The school strives to pioneer effective methods of learning and to provide a better way to prepare students for introductory careers in the computer graphics entertainment industry. Gnomon's technical instructors use their real-world experience to ensure that curriculum moves in tandem with the industry, while the School's general education instructors lay the groundwork for the programs through traditional courses, both academic and aesthetic.

To prepare students for the collaborative nature of a career in visual effects, Gnomon's courses parallel the inner workings of effects studios. The school's technical curricula take students through the completion of collaborative and individual projects. Gnomon students develop their creative concepts into fully realized production assets, utilizing methods and workflows used every day in the entertainment industry. Gnomon graduates enter the video game, visual effects, and film industries armed with competitive portfolios and a network of peers and industry-affiliated professionals to provide sustainable support.

## FACULTY QUALIFICATIONS AT GNOMON

Faculty teaching technical and occupationally related courses in a non-degree program have a minimum of three years of related practical work experience in the subject area(s) taught. Faculty teaching technical and occupationally related courses in a baccalaureate degree program have a minimum of four years of related practical work experience in the subject area(s) taught and possess a related degree at least at the same level of the course the faculty member is teaching. Faculty teaching academic general education courses in a degree program have, at a minimum, a master's degree with appropriate academic coursework and preparation in the subject area(s) taught. **§94909(a)(7) and 5, CCR §71720**



## ACCREDITATION/APPROVAL

Gnomon is accredited by the Accrediting Commission of Career Schools and Colleges (ACCSC). ACCSC is recognized by the United States Department of Education as a private, non-profit, independent accrediting agency that provides accreditation to institutions that are predominantly organized to educate students for occupational, trade, and technical careers. **§94909(a)(16)**

ACCSC's mission is to serve as a reliable authority on educational quality and to promote enhanced opportunities for students by establishing, sustaining, and enforcing valid standards and practices which contribute to the development of a highly trained and competitive workforce through quality career-oriented education.

Gnomon has been recognized by ACCSC as a 2019 ACCSC School of Excellence.

### ACCSC Contact:

2101 Wilson Boulevard, Suite 302  
Arlington, Virginia 22201  
[accsc.org](http://accsc.org)  
Phone: 703.247.4212  
Fax: 703.247.4533

Gnomon, Inc. (Gnomon), a private institution, located at 1015 N. Cahuenga Blvd., Los Angeles, CA 90038 was granted approval to operate an accredited institution from the Bureau for Private Postsecondary Education pursuant to California education code. The Bureau's approval means that the institution and its operations comply with minimum state standards as set forth in the California Private Postsecondary Education Act of 2009.

### **§94909(a)(2) and §94897(l)(1)(2)**

Any questions a student may have regarding this Gnomon Student Catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education (BPPE). **§94909(a)(3)(A)**

### BPPE Contact:

Mailing Address:  
Bureau for Private Postsecondary Education  
P.O. Box 980818  
West Sacramento, CA 95798-0818

Physical Address:  
Bureau for Private Postsecondary Education  
1747 North Market Blvd., Suite 225  
Sacramento, CA 95834

Phone: (916) 574-8900  
Toll Free: (888) 370-7589  
Main Fax: (916) 263-1897  
Licensing Fax: (916) 263-1894  
Enforcement/STRF/Closed Schools Fax: (916) 263-1896

Bureau for Private Postsecondary Education website: [bppe.ca.gov](http://bppe.ca.gov)



Artwork by Jared Fischler

## ACADEMIC CALENDAR

<b>2020 SPRING</b>	Term Dates:	Monday, April 20th, 2020 - Sunday, June 28th, 2020
	Make Up Week:	Monday, June 29th, 2020 - Friday, July 3rd, 2020
	Term Break:	Saturday, July 4th, 2020 - Sunday, July 12th, 2020
	Holidays:	N/A
<b>2020 SUMMER</b>	Term Dates:	Monday, July 13th, 2020 - Sunday, September 20th, 2020
	Make Up Week:	Monday, September 21st, 2020 - Sunday, September 27th, 2020
	Term Break:	Monday, September 28th, 2020 - Sunday, October 4th, 2020
	Holidays:	N/A
<b>2020 FALL</b>	Term Dates:	Monday, October 5th, 2020 - Sunday, December 13th, 2020
	Make Up Week:	Monday, December 14th, 2020 - Sunday, December 20th, 2020
	Term Break:	Monday, December 14th, 2020 - Sunday, January 10th, 2021
	Holidays:	Thursday, November 26th, 2020 - Friday, November 27th, 2020 (Thanksgiving)
<b>2021 WINTER</b>	Term Dates:	Monday, January 11th, 2021 - Sunday, March 21st, 2021
	Make Up Week:	Monday, March 22nd, 2021 - Sunday, March 28th, 2021
	Term Break:	Monday, March 22nd, 2021 - Sunday, April 11th, 2021
	Holidays:	N/A





Artwork by Valentin Erbuke

## ADMISSIONS

### DEGREE: BACHELOR OF FINE ARTS IN DIGITAL PRODUCTION (BFA)

All applicants to our full-time programs must:

- Complete an online application form.
- Submit a portfolio that demonstrates artistic ability as outlined in the published portfolio guidelines.
- Pay an application fee.
- Provide proof of high school completion or equivalent.
- Complete an interview by an Admissions representative. All portfolios can be sent digitally to [admissions@gnomon.edu](mailto:admissions@gnomon.edu).

Applications are accepted on an on-going basis, though students are encouraged to apply as soon as possible to obtain their desired start dates. See [Gnomon's Academic Calendar](#) for further information on start dates.

Once all components of the application have been completed, the Admissions Review Committee will survey the application. A student may be denied admission for failure to meet any of the requirements listed above or if determined incapable of benefiting from the educational goals of the program.

Applicants denied acceptance are encouraged to obtain further course advisement from the Admissions Office. Additionally, the Admissions Office reserves the right to revoke acceptance from any student who violates Gnomon's school policies prior to attendance. **§94909(a)(8)(A) and §71770**

For further questions regarding admissions, students should contact [admissions@gnomon.edu](mailto:admissions@gnomon.edu).



Artwork by Kevin Le

## CERTIFICATE: DIGITAL PRODUCTION FOR ENTERTAINMENT (DP)

All applicants to our full-time programs must:

- Complete an online application form.
- Submit a portfolio that demonstrates artistic ability as outlined in the published portfolio guidelines.
- Pay an application fee.
- Provide proof of high school completion or equivalent.
- Complete an interview by an Admissions representative. All portfolios can be sent digitally to [admissions@gnomon.edu](mailto:admissions@gnomon.edu).

Applications are accepted on an on-going basis, though students are encouraged to apply as soon as possible to obtain their desired start dates. See [Gnomon's Academic Calendar](#) for further information on start dates.

Once all components of the application have been completed, the Admissions Review Committee will survey the application. A student may be denied admission for failure to meet any of the requirements listed above or if determined incapable of benefiting from the educational goals of the program.

Applicants denied acceptance are encouraged to obtain further course advisement from the Admissions Office. Additionally, the Admissions Office reserves the right to revoke acceptance from any student who violates Gnomon's school policies prior to attendance. **§94909(a)(8)(A) and §71770**

For further questions regarding admissions, students should contact [admissions@gnomon.edu](mailto:admissions@gnomon.edu).





Artwork by Brandon Kisereu

## AVOCATIONAL: FOUNDATION IN ART AND DESIGN

Students interested in enrolling in the Foundation in Art and Design course of study must:

- Complete a consultation with an Admissions representative
- Provide proof of high school completion or equivalent
- Complete an online application
- Pay a \$25.00 enrollment fee

Applications are accepted on an on-going basis, though students are encouraged to apply as soon as possible to obtain their desired start dates (See the [Gnomon's Academic Calendar](#)). A student may be denied admission for failure to meet any of the requirements listed above. Gnomon reserves the right to close any course or limit the enrollments for any course. Additionally, Gnomon reserves the right to deny enrollment to any student who violates Gnomon's school policies. **§94909(a)(8)(A) and §71770**

For further questions regarding admissions, students should contact [admissions@gnomon.edu](mailto:admissions@gnomon.edu).

## AVOCATIONAL: INDIVIDUAL COURSES

Individual courses are available for enrollment without portfolio submission, however, it is strongly recommended that prospective students communicate with Gnomon's Admissions Office for course advisement prior to registering. In some cases, prerequisites may be required.

Gnomon reserves the right to close any course or limit the enrollments for any course. Students must be eighteen (18) or older. Additionally, Gnomon reserves the right to reject individual course enrollment to any student who violates Gnomon's school policies. **§94909(a)(8)(A) and §71770**

Certain avocational courses may transfer into Gnomon's degree or certificate programs. For more information, please contact [admissions@gnomon.edu](mailto:admissions@gnomon.edu).





Artwork by Valentin Erbuke

## AVOCATIONAL: DISTANCE EDUCATION

Students interested in Distance Education courses should first complete the online Preparedness Survey.

- Students may register online. Please see [gnomon.edu/courses/online/how-to-register](https://gnomon.edu/courses/online/how-to-register)
- At least 50% of tuition and fees are required to complete registration
- Space is reserved once a registration form, tuition, and applicable fees have been received
- Confirmation of enrollment is electronically mailed upon receipt of payment
- This transaction receipt can also serve as proof of student status for purchasing educational software. Please note that not all software manufacturers provide educational prices on their software
- In some cases, prerequisites may be required

For questions regarding online registration, visit our website at [gnomon.edu](https://gnomon.edu) or call 323.466.6663.  
**§94909(a)(8)(A) and §71770**

For the online Preparedness Survey, please visit: [online.gnomon.edu/survey/student-online-class-preparedness](https://online.gnomon.edu/survey/student-online-class-preparedness)



Artwork by Alexandra Reeves

## ACADEMIC DOCUMENTS

### PROOF OF GRADUATION

All full-time program applicants must submit proof of high school completion or equivalent. As evidence of high school completion, or equivalent, submit an official hardcopy from one of the following documents via post:

- Official high school transcripts providing graduation date or proof of completion (or equivalent). High school diplomas will not be accepted.
- Certified copy of the student's General Educational Development (GED) certificate or GED transcript.
- Official college/university transcripts that indicate completion of a bachelor's or graduate degree.

### ABILITY TO BENEFIT

Gnomon does not participate in Ability to Benefit (ATB) provision of the Higher Education Act.

**§94909(a)(8)(A) and §71770**

### TRANSCRIPTS

Transcripts must bear the authorizing signature and the official seal of the issuing institution and be sent directly by the school or college to the Admissions office or sealed in a school or college envelope and mailed or delivered to Admissions by the applicant. Transcripts that are scanned, photocopied, or unsealed will be considered unofficial and will not be accepted.

Transcripts must indicate graduation date or proof of completion.

Official transcripts may be sent to:

Attn: Office of Admissions  
Gnomon  
1015 N. Cahuenga Blvd. Ste. 5430i  
Los Angeles, CA 90038





Artwork by Stephan Cunnane

## E-TRANSCRIPT OPTION

An official transcript may be sent electronically by the Registrar or Records Office using an approved e-transcript service to [admissions@gnomon.edu](mailto:admissions@gnomon.edu).

Approved E-transcript services include:

- Parchment
- Scrip-safe
- National Student Clearinghouse
- E-transcripts sent from a personal e-mail address will not be accepted.

If your Registrar requires Gnomon's mailing address, please use the address listed above. E-transcripts sent from a personal email address will not be accepted.

## HOMESCHOOLED STUDENTS

Homeschooled applicants must meet the same admissions requirements listed above. Because homeschooling regulations vary dramatically by state, Gnomon requires one of the following materials as proof of high-school graduation:

- Complete transcripts from a nationally recognized homeschool program that identifies the program as High School equivalent,
- Official score report from the GED, HiSet, CHSPE or TASC high school equivalency exam indicating passing score

For more information, please contact [admissions@gnomon.edu](mailto:admissions@gnomon.edu).

## INTERNATIONAL STUDENTS ADMISSIONS POLICY

International applicants for Gnomon's full-time programs must meet the same admission requirements as U.S. citizens. In addition to the application, a Certification of Finances must be completed and submitted with the application. All documents must be accompanied by an English translation and evaluation.





All applicants are required to speak with an Admissions representative via phone or in person to ensure that their program of interest is appropriate. Applicants from countries in which the official language is not English are required to submit official evidence of English language proficiency.

Students may take individual courses at Gnomon in accordance with the rules and regulations set forth by their country of permanent residence. For clarification on the rules that apply to you, it is highly recommended that you speak with a representative at your local U.S. Embassy or Consulate before proceeding with the Gnomon registration process.

## INTERNATIONAL PROOF OF GRADUATION

All international applicants must submit proof of high school completion, or equivalent, in the form of an official evaluation and English translation of your official transcript. It is recommended that applicants obtain two official copies of their academic documents—one for your records, and one to submit to the evaluation agency.

As evidence of high school completion, or equivalent, one of the following items must be submitted to an approved agency for evaluation to a U.S. High School diploma:

- Official high school transcripts providing graduation date or proof of completion. High School diplomas will not be accepted.
- Certified copy of the students General Educational Development (GED) certificate or GED transcript.
- Official college/university transcripts that indicate completion of a Bachelor's degree.

Evaluations must be completed by one of four approved agencies for evaluation of equivalency to a US diploma. Approved agencies include:

- The International Education Research Foundation
- Academic Evaluation Services
- The Foundation for International Services
- World Education Services

Evaluations and translations issued by agencies other than the ones listed above will not be accepted. For more information on Evaluations and Translations, please see the [Academic Documents – FAQ](#).

International students who have completed High School in the US, or earned a Bachelor's degree from an American institution, need only submit their official transcripts and can disregard the evaluation process.



## ENGLISH PROFICIENCY REQUIREMENT

All Gnomon's courses are delivered in English, and students must have proficiency in English that is equivalent to a TOEFL score of at least 75, or an IELTS band score of at least 6 on a 9-point scale.

Gnomon does not provide English as a second language (ESL) courses or other ESL/English Language Learner (ELL) services.

Students must be able to read, write, speak, understand, and communicate in English. All program applicants from countries in which the official language is not English are required to submit official evidence of English language proficiency and meet the minimum score requirements, listed below.

**§71810(b)(4) and §71810(b)(5)**

## EVIDENCE OF ENGLISH PROFICIENCY REQUIREMENT

There are two standardized tests you may take: the Test of English as a Foreign Language (TOEFL), and the International English Language Testing System (IELTS).

Applications from international students will not be reviewed if they do not include a TOEFL or IELTS score. Scores are valid for two years after the test date; scores will be considered expired if the test was taken more than two years prior to submission of the application. **§71810(b)(4)**

For more information contact [admissions@gnomon.edu](mailto:admissions@gnomon.edu).

## TOEFL

The Test of English as a Foreign Language (TOEFL) is a standard preliminary indicator used to gauge the non-native English speaker's proficiency in English. Applicants must take the TOEFL and, to meet Gnomon's minimum standard, attain a score of at least 75 on the Internet-based test (iBT).

Gnomon will only accept TOEFL tests administered by the Educational Testing Service (ETS) and sent to us directly by the TOEFL office.

To register for the TOEFL iBT, consult the [TOEFL website](#) to locate the office of the test center where you plan to take the test.





Artwork by Adam Ruzycski

## IELTS

The International English Language Testing System (IELTS) is an international standardized test of English language proficiency. Applicants must take the IELTS and, to meet Gnomon's minimum standard, attain a band score of at least 6 on a 9-point scale.

Applicants may submit scores from either the Academic or General Training Module of the IELTS. You are responsible for providing Gnomon with an official Test Report Form (TRF) of your IELTS. Remember to order the TRF when you register to take the test.

To register for the IELTS, consult the [IELTS website](#) to locate the office of the test center where you plan to take the test.

Students who opt instead for the Cambridge English: Advanced (CAE) test can submit an official Statement of Results in lieu of IELTS scores. Applicants must score a 180 or above (CEFR score of C1 or C2) to satisfy Gnomon's English Proficiency requirement. **§71810(b)(4)**

## FINANCIAL REQUIREMENTS

To ensure students from other countries will not have financial difficulties after they have begun their studies at Gnomon, the United States Citizenship and Immigration Service (USCIS) requires that all international students certify that they have the necessary funds available to cover tuition and living expenses while studying in the U.S. Certification is required for each continuing year of study, based upon current tuition and living expenses. Tuition is subject to change.

Proof of funding required for the 2020-21 academic year is as follows:

- The 2-Year Certificate in Digital Production program requires a minimum of \$76,200 US per year in available funds.
- The BFA in Digital Production program requires a minimum of \$65,976 US per year in available funds.
- For applicants bringing dependents, additional proof of financial support is required. (\$5000 for spouse or per child)





Artwork by Francesco Corvino

Proof of Funding Statements must show the following:

- The financial institution's name and the account holder's (Sponsor's) name
- The account balance
- The official financial statement date within the past 6 months (older statements will not be accepted)
- The type of currency
- A total balance that meets or exceeds the minimum amount required by the campus to cover cost of attendance

All International students applying to a full-time program, including Gnomon scholarship recipients, must provide proof of funding for the amount listed. Gnomon Scholarship awards may not be included as proof of funding or be used to reduce the minimum funding amount. All international applicants must secure any private scholarship or student aid funds before leaving the country of origin. Financial aid is not available from either the U.S. government or Gnomon.

For further instructions on submitting financial documents, please see the [Certification of Finances Form](#).

## INTERNATIONAL STUDENT VISA

An international student is an individual of foreign nationality who will be entering, or has already entered, the United States with a student visa. Students already residing in the United States and holding other non-immigrant visas (for instance, an E2, H2, or L2) are also considered international students. All international applicants must meet the same admissions standards as all other students (please refer to [International Students Admissions Policy](#)).

Gnomon is an SEVP certified school and all international students wishing to study at Gnomon are required to obtain an F-1 or M-1 Student Visa to enroll and study fulltime. The student's course of study will determine whether they need an F visa or an M visa. **§71810(b)(3)**



Artwork by Letcia Reinaldo

## I-20 SPONSORSHIP

The I-20 form is a document on which a Gnomon PDSO or DSO certifies an international applicant is eligible for an F-1 (Bachelor of Fine Arts in Digital Production) or M-1 (Certificate in Digital Production for Entertainment or Entertainment Design and Digital Production) student status.

In order to obtain an I-20 form from Gnomon, a student must be accepted for a full course of study, meet all English proficiency requirements, submit a non-refundable \$150 Gnomon International Student processing fee, and demonstrate they have proof of financial responsibility to cover the cost of tuition, fees and living expenses in the United States for one academic year as outlined in our Financial Requirements above.

After meeting all admissions and financial requirements, an I-20 immigration form will be issued to the applicant. The applicant must take the I-20 form to the U.S. Embassy or Consulate in the applicant's country of residence to obtain an F-1 or M-1 student visa in order to enter the United States.

After receiving an initial status, F-1 or M-1 Student Visa, student may enter the U.S. up to thirty (30) days before the starting date on the I-20, but no later than the start of the term.

Contact us immediately if you require a change in your start date. Do not try to enter more than 30 days before that date as you will be refused entry.

Nonimmigrant applicants residing in the United States at the time of application in either, F, or M, non-immigrant classification must submit written confirmation of nonimmigrant status at previous school attended before transferring to Gnomon. **§71810(b)(3)**

International students attending the school under F-1 or M-1 visas (Form I-20) are required to:

- Enroll as a full-time student with (12) credit hours or more during each academic term
- Not more than 1 online course per term may be counted toward meeting the full course of study requirement. (SEVP Covid-19 updated guidance available at: [studyinthestates.dhs.gov/schools/additional-resources/covid-19-resources](https://studyinthestates.dhs.gov/schools/additional-resources/covid-19-resources))
- Remain enrolled for at least three (3) consecutive terms

International students who are unsure about a policy, wish to change a course of study, travel outside of the United States, or accept employment should contact the Gnomon Principal Designated School Official (PDSO):

Carmen Munoz, Student Affairs Manager, Title IX Coordinator  
1015 N. Cahuenga Blvd.  
Hollywood, CA 90038  
323.466.6663  
[carmen.munoz@gnomon.edu](mailto:carmen.munoz@gnomon.edu)





## ACADEMIC POLICIES & PROCEDURES

### ATTENDANCE

A strong attendance record is an essential element of student success. Students are expected to be on time and be present from beginning to end of each class and lab. Attendance is recorded. Students who are late for class may be marked absent. Students who do not maintain excellent attendance may have their grade lowered for unsatisfactory participation, which may result in a failing class grade, suspension, or termination.

For Distance Education, student attendance is taken every week by the instructor and is also tracked by the online system. All students enrolled in an online course are required to have a working webcam for each class session. Instructors will validate attendance at the beginning of each class using your webcam presence. Failure to have a working webcam will result in the instructor marking the student absent for class session.

Webcams allow students to communicate directly with the instructor of the class without the distractions of using the chat module in the application. This helps to facilitate a more interactive experience for both the student and instructor. **§94909(a)(8)(D)**

Questions regarding attendance may be directed to the Registrar via email at [registrar@gnomon.edu](mailto:registrar@gnomon.edu).

### COURSE ADD/DROP POLICY

Add/Drop is a grace period during which full-time program students may add an additional course to a schedule or withdraw from a specific course.

The schedule for adding/dropping a course is as follows:

- By the end of Week 1 of the term, full-time program students may add or drop through the first 7 days of every quarter. The student must retake the class during the subsequent term. There are no exceptions to this policy. The Request to Add/Drop a Course form is available via the Education Office and must be returned to the Registrar. After Week 1, students may not add any additional courses.
- From the beginning of Week 2 through the end of Week 6, students may request a 'W', which is a letter grade of withdrawal from the course in question. 'W' grades have no impact on term or cumulative grading calculations, and do not count toward a student's full-time status. This will not negatively impact the student's GPA, but the student must retake the class during the subsequent term. There are no exceptions to this policy. Students who are on





Satisfactory Academic Progress Warning or Probation are not eligible for a 'W' grade. The form must be approved by either the Director of Education: BFA, Director of Education: Certificate (depending on which program the student is currently enrolled), or assigned, with the 'W' request box checked, and must be returned to the Registrar.

- From the beginning of Week 7 through the end of the quarter, if a student drops a course, the student will receive a grade of F. Students who fail a course may not subsequently withdraw from the course.

Students who withdraw from a specific course by the end of Week 1 will have any charges associated with that class removed from their account. Students who withdraw from a specific course after Week 1 and by the end of Week 6 will have their tuition pro-rated.

## **COURSE CHANGES & INFORMATION**

### **AUDITING A COURSE**

Gnomon does not permit course auditing. Only students who are properly registered for any given class, guest lecturers, full-time staff, and full-time instructors may attend that class, space permitting. Students are responsible for ensuring enrollment for each class in which they are participating. All other class participants are prohibited and will be removed.

Students who are currently enrolled in a section of a given course may make up a missed session of that course due to illness in another section, with administrative permission only. The Registrar must be notified by the instructor of any changes prior to the student making up the missed session. Students are not permitted to make up the same course taught by another instructor.

### **COURSE CANCELLATIONS & CHANGES**

Due to the nature of the industry that the school serves, Gnomon reserves the right to cancel/reschedule a course or change faculty members. In the event of a course change, students will be notified as soon as possible via email. If the school cancels or discontinues a course or educational program, the school will make a full 100% refund of all charges. Refunds will be paid within 45 days. Refunds will be processed using the same method of payment used for purchase.



Artwork by Alex Harrington

## MAKEUP COURSES

Gnomon instructors are working professionals and may miss a course during the term. An 11th week is built into each term. This functions as a makeup week, where if an instructor misses a class, a makeup session of that class is held during this week at the same time and place, depending on scheduling and lab availability. Missed classes may be made up during the term as well, at the instructor's discretion.

Should a class be canceled during the term, Gnomon's administration will make all possible efforts to reschedule the class. Please keep the term schedule in mind when making plans and travel arrangements.

## MAKEUP WORK

No make-up work is permitted unless an Incomplete (I) grade has been granted.





## FAMILY EDUCATION RIGHTS & PRIVACY ACT (FERPA) - EDUCATIONAL RECORDS

In accordance with the Family Education Rights and Privacy Act (FERPA) and Gnomon policies, students have the following rights:

1. The right of the student to inspect and review his or her education records within 45 days of the date that Gnomon receives a request for access. Students may submit a written request that identifies the specific record(s) to the Registrar, or any other appropriate official. The school official will make arrangements for access and notify the student of the time and place where the records may be viewed.

Records that are exempted from the right of inspection are:

- Financial records of the parents of the student
- Confidential letters and statements of recommendation
- Records of instructional, supervisory, counseling, and administrative personnel which are in their sole possession and are not accessible or revealed to any other person except a teacher

2. The right to request the amendment of education records that the student believes is inaccurate or misleading. The student should write the school official responsible for the record, clearly identifying the part of the record(s) in question and specifying why it is inaccurate or misleading. If the school decides not to amend the record as requested by the student, the school will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding hearing procedures will be provided to the student when notified of the right to a hearing.

3. The right of consent to disclosures of identifiable information contained in the student's education records, except to the extent that FERPA and California law authorizes disclosure without consent.

An exception to the policy against disclosure without consent is disclosure to school officials with legitimate educational interests. A school official is a person employed by the school in an administrative, supervisory, academic, research or support-staff position (including law enforcement unit personnel and health staff) and may include a student serving on an official committee or assisting another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record to fulfill his or her professional responsibilities.

- #### 4. Release of Educational Information

The school may disclose certain information, known as “directory information,” at its discretion without consent. If a student does not want this information released, the student must complete a Non-Release of Directory Information form, available from the Registrar. Upon request, the school may disclose education records without a student’s consent to officials of other schools in which a student seeks or intends to enroll.



The school has established the following information as directory information: student name, address, email address, telephone number, date and place of birth, weight, height, age, major field of study, enrollment status (full-or part-time), dates of attendance, participation in officially recognized activities, degrees and awards received, student's photograph and the most recent educational institution attended.

Without the student's consent and upon authorization of the administration, the school may release copies of, or otherwise divulge, material in student education records to the following agencies and individuals who are expressly forbidden from permitting access of said education records to third parties:

- A. An authorized representative of the Controller General of the United States, the Secretary of Education or administrative head of an education agency, state education officials, or third respective designees of the United States Office of Civil Rights, where such information is necessary to audit or evaluate a state or federally supported education program or pursuant to a federal or state law provided that, except when collection of personally identifiable information is specifically authorized by federal law, any data collected by such officials shall be protected in a manner which will not permit the personal identification of students or their parents by other than those officials, and such personally identifiable data shall be destroyed when no longer needed for such audit, evaluation and enforcement of federal legal requirements.
- B. Other state and local officials or authorities to the extent that information is specifically required to be reported.
- C. Officials of other public or private schools or schools' systems, including local, county, or state correctional facilities where educational programs are provided, where the student seeks or intends to enroll, or is directed to enroll as provided in Section 76225 of the Education Code.
- D. Agencies or organizations in connection with a student's application for, or receipt of, financial aid; provided that information permitting the personal identification of students may be disclosed only as may be necessary of for such purposes as to determine the eligibility of the student for financial aid, to determine the amount of the financial aid, to determine the conditions which will be imposed regarding the financial aid, or to enforce the terms or conditions of the financial aid.
- E. Accrediting organizations in order to carry out their accrediting functions.
- F. Organizations conducting studies for, or on behalf of, educational agencies or institutions for the purpose of developing, validating, or administering predictive tests, administering student aid programs and improving instruction, if such studies are conducted in such a manner as will not permit the personal identification of students or their parents by persons other than representatives of such organizations and such information will be destroyed when no longer needed for the purpose for which it is collected.
- G. Appropriate persons in connection with an emergency if the knowledge of such information is necessary to protect the health or safety of a student or other persons, or subject to such regulation as may be issued by the Secretary of Education.
- H. Those who have obtained a subpoena or judicial order. The student is to be given notice by mail or the school's compliance with the order.

5. The right to file a complaint with the U.S. Department of Education concerning alleged failure by the school to comply with the requirements of FERPA.

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

Family Policy Compliance Office  
U.S. Department of Education  
400 Maryland Avenue SW, Washington, DC 20202-4605



Artwork by Daniel Kho

## GRADES & GRADING

### APPLICATION OF GRADES & CREDITS

Gnomon uses a system of letter grades and grade point equivalents for evaluating coursework. Grades are configured on a 4.3 scale. The Grade Definitions chart on the following page illustrates the impact of each grade on a student's academic progress and what marks are used in calculating the cumulative GPA.

### GRADING

Grading is based on aesthetic, conceptual, and technical merit, as well as a demonstrable willingness to learn. Students may be evaluated from the following grading standards:

- Final or midterm projects or exams
- Execution and presentation of projects
- Weekly assignments
- Course participation and professionalism
- Overall improvement

It is the instructor's prerogative to evaluate student work and assign grades in accordance with his/her academic and professional judgement.

## GRADE DEFINITIONS

Grade	Percentage	Value	GPA	Narrative
A	90-100%	A+	4.3	A-level performance equates to excellence in thinking and performance within the domain of a subject and course, successful and timely delivery of at least 90% or more of assignments and superior knowledge acquired through critical thinking and practice.
		A	4.0	
		A-	3.7	
B	80-89%	B+	3.3	B-level performance equates to sound thinking and performance within the domain of a subject and course, successful and timely delivery of 80% or more of assignments and sound knowledge acquired through critical thinking and practice.
		B	3.0	
		B-	2.7	
C	70-79%	C+	2.3	C-level performance equates to adequate thinking and performance within the domain of a subject and course, successful and timely delivery of 70% or more of assignments and adequate knowledge acquired through critical thinking and practice.
		C	2.0	
		C-	1.7	
				<b>Students must maintain a 2.0 or above in order to maintain good academic standing.</b>
D	60-69%	D+	1.3	D-level performance equates to poor thinking and performance within the domain of a subject and course, successful and timely delivery of 60% or more of assignments and subpar knowledge acquired through critical thinking and practice.
		D	1.0	
		D-	0.7	
F	59% & Below	F	0.0	The student is not developing critical thinking skills and understanding within the domain of a subject and course and/or the student failed to deliver 59% or less of assignments. The student is not achieving competence in his or her academic work
I	Neutral	I	N/A	Incomplete. Incompletes are only granted by the instructor and for exceptional circumstances. "I" is temporary and must be rectified no later than two weeks after the end of the term. If not submitted by the deadline, the Incomplete grade will be replaced with a grade of an "F."
W	Neutral	W	N/A	Withdrew. Withdrew from a course during Week 2 - Week 6. 'W' grades have no impact on term or cumulative grading calculations, and do not count toward a student's full-time status. However, it will count towards credits attempted which impacts the Incremental Completion Rate (ICR) or PACE





## INCOMPLETE GRADE MARK

A grade of 'I' stands for incomplete and is only granted in exceptional circumstances. An exceptional circumstance would be considered a situation or event which could not be foreseen, is beyond the student's control, and which prevents the student from completing necessary course work. Incomplete grade marks are contingent upon instructor approval and instructors are under no obligation to grant them.

Incomplete grades are temporary and must be rectified during the instructor approved timeframe, but under no circumstances later than two (2) weeks after the end of the term.

Students on SAP Academic Warning or SAP Academic Probation may not receive an "Incomplete" grade mark and no additional time may be granted to submit coursework. All grades must be submitted on time.

## PROCESS FOR REQUESTING AN INCOMPLETE

A Request for a Grade of Incomplete form must be initiated by the student and if approved by the instructor, must be submitted to the Registrar's Office no later than (1) one week after the term end (Week 10).

If approved, the student is expected to complete all course work within a specific time frame given by the instructor, but no later than (2) two weeks after the term end (Week 10). Failure to submit work or rectify the incomplete mark within the stated time-frame will result in the incomplete "I" mark converting to an "F".

In order to be considered for an Incomplete, the student must:

- Initiate the request for an Incomplete by filling out the Request for a Grade of Incomplete form and submitting it to the instructor of the class for which the Incomplete is being requested. The Instructor cannot initiate the Incomplete request
- Ensure that any remaining work is completed and submitted prior to Sunday of Week 12
- Submit the Request for a Grade of Incomplete form to the Registrar's Office before Sunday of Week 11 of the term

Questions regarding Incomplete Grade Marks or how to request an Incomplete may be directed to the Registrar's Office via email at [registrar@gnomon.edu](mailto:registrar@gnomon.edu).



Artwork by Daniel Kho

## GRADE CHANGES

At the completion of every term, grades are made available to students via the Gnomon Student Web Portal. Final grades submitted by instructors are considered permanent. A grade change can be initiated only at the request of an instructor.

Students concerned about a grade must discuss it with the appropriate instructor first. If it becomes apparent that an error has been made, the instructor must contact the Registrar's Office.

## PETITION FOR GRADE CHANGE

At the completion of every term, grades are made available to students via the Gnomon Student Web Portal. Final grades submitted by instructors are considered permanent. Students may appeal to their instructors, in writing, if the student believes a grade is in error, and must present a case to justify a grade change.

Should an instructor grant the appeal, the instructor must complete the Request of Grade Change or Removal of Incomplete Form and submit it to the Registrar's Office via email. Upon receipt of the instructor's approved grade change, the revised grade will become part of the student's permanent record.

If attempts to resolve the issue with the instructor are unsuccessful, the student may request an appeal via Petition for Grade Change form to the Education Office. The deadline to submit the completed form is Sunday of Week 13 of the term the course was taken. Forms are available in the Registrar's Office or may be requested via email at [registrar@gnomon.edu](mailto:registrar@gnomon.edu). The Education Office will consider the evidence and make a final decision. Grade change petitions submitted after the (2) two-week deadline are handled at the Education Office's discretion.

Students on SAP Academic Warning must submit any grade appeals within five (5) business days of receiving a grade.





Artwork by Francesco Corvino

## **GRADUATION REQUIREMENTS §94909(a)(5)**

### **Degree in the Bachelor of Fine Arts in Digital Production**

Students seeking a Degree in the Bachelor of Fine Arts in Digital Production program must earn 180 quarter credit units and maintain Satisfactory Academic Progress policy standards. Students must complete the entire program within 1.5 times the normal program length.

Please review all Satisfactory Academic Progress (SAP) policies and procedures in the Gnomon Student Catalog that clarify the policies between both qualitative (students must meet a cumulative and quarterly 2.0 grade average), and quantitative standards (students must complete the program within 150% of maximum time allotted), which is aligned with Department of Education guidelines.

Satisfactory arrangements for all exit processes must be met, and may include financial obligations, graduate interviews, and financial aid exit interviews. Upon completion of the above and all classroom education and training, the student will be issued a Bachelor of Fine Arts in Digital Production degree from Gnomon attesting to the successful completion of the program.

### **Certificate in the Digital Production for Entertainment**

Students seeking a Certificate in the Digital Production for Entertainment program must earn 147 quarter credit units and maintain Satisfactory Academic Progress policy standards. Students must complete the entire program within 1.5 times the normal program length.

Please review all Satisfactory Academic Progress (SAP) policies and procedures in the Gnomon Student Catalog that clarify the policies between both qualitative (students must meet a cumulative and quarterly 2.0 grade average), and quantitative standards (students must complete the program within 150% of maximum time allotted), which is aligned with Department of Education guidelines.

Satisfactory arrangements for all exit processes must be met, and may include financial obligations, graduate interviews, and financial aid exit interviews. Upon completion of the above and all classroom education and training, the student will be issued a Certificate from Gnomon attesting to the successful completion of the program.





## LEAVE OF ABSENCE (LOA) & SUMMER TERM BREAK POLICY

A Leave of Absence (LOA) is an approved interruption of a student's program of study at Gnomon. Program students may request a single term leave of absence from their studies in the event of unforeseen circumstances, such as:

- Family emergencies and obligations
- Medical and health related issues
- Financial reasons

Students contemplating a Leave of Absence (LOA) are encouraged to seek consultation from the Education Office, Registrar, and the Financial Aid Office prior to requesting a leave.

To be granted an LOA, a student must:

- Submit the LOA form no later than ten (10) business days prior to the start of the term
- Make arrangements to discuss the LOA terms with the Education Office

Students in emergency situations may be granted leeway regarding submission of the LOA form.

Summer Term Break is an approved interruption of a degree students program of study at Gnomon during the Summer Term. Certificate students do not have Summer Term Break. Under no circumstances may a student's total time in program interruption exceed 180 days within a four (4) quarter period.

Students contemplating a Summer Term Break are encouraged to seek consultation from the Education Office, Registrar, and the Financial Aid Office prior to requesting a leave. **§94909(a)(8)(E)**

## RETURNING FROM A LEAVE OF ABSENCE (LOA)

Students returning from a Leave of Absence should contact the Education Office and Registrar no later than four (4) weeks prior to the start of the term in which the student is scheduled to return to finalize a new schedule, and the Financial Aid Office (if applicable) to re-establish their awards. Returning students resume studies at the same point in their academic program prior to the LOA issuance.

In the event a student does not return from a Leave of Absence, the student will be deemed withdrawn from the program and subject to a refund in accordance with the school's published refund policy.

**§94909(a)(8)(E)**





Artwork by Ferdinand Vazquez

## LEAVE OF ABSENCE (LOA) FOR INTERNATIONAL STUDENTS

International students must abide by the regulations of their nonimmigrant status and will only be granted a Leave of Absence if circumstances adhere to the regulations. Please refer to the "Title 8: Aliens and Nationality" section of the United States Citizen and Immigration Services website:

[uscis.gov](https://uscis.gov). §94909(a)(8)(E)

Please be advised that LOA's for International Students are not recommended due to United States Citizenship and Immigration Services (USCIS) regulations. To set up an appointment to discuss taking an LOA as an International student, please contact the Registrar at [registrar@gnomon.edu](mailto:registrar@gnomon.edu).





Artwork by Jia Le Zhang

## RECORD RETENTION

Gnomon will maintain student records on campus for each student indefinitely. **§94900, 5, CCR §71810 (b)(15) and §71920**

## TRANSCRIPT AND LETTER REQUESTS

An official transcript is maintained for each student with a complete record of all course grades and credits earned.

Gnomon does not:

- Refuse to provide a transcript for a current or former student on the grounds that the student owes a debt
- Condition the provision of a transcript on the payment of a debt, other than a fee charged to provide the transcript
- Charge a higher fee for obtaining a transcript, or provide less favorable treatment of a transcript request, because a student owes a debt or
- Use transcript issuance as a tool for debt collection.

Official transcripts and verification letters will be provided upon written request and are subject to payment of the prescribed fee. Official transcripts can be requested via email at [registrar@gnomon.edu](mailto:registrar@gnomon.edu). Additional fees for rush orders will apply.

Students may also request official transcripts through the Student Web Portal under the “Student Services” tab. Payment can be made using credit card or PayPal.





## **SATISFACTORY ACADEMIC PROGRESS (SAP) POLICY §71810(b)(8)**

Gnomon is committed to supporting students in their educational pursuits. To that end, the School requires that students maintain timely academic progress towards completion of their academic program.

Gnomon maintains a definition of Satisfactory Academic Progress (SAP) that reflects the School's mission and is consistent with accepted practices in higher education. The academic progress of every student is carefully monitored to support student success. Any student not meeting the SAP requirements are informed and advised accordingly. This policy applies to all students who are enrolled in a certificate or degree program at Gnomon.

Gnomon requires students in the Digital Production for Entertainment (DP) and Entertainment Design & Digital Production (EDDP) certificate programs, and the Bachelor of Fine Arts in Digital Production (BFA) degree program to make timely academic progress each quarter towards completion. **§71810(b)(8)**

Reasonable progress is measured by the following two (2) qualitative and quantitative standards:

### **Standard 1: Qualitative Standard**

Students must meet the minimum requirement of a 2.00 cumulative and quarterly grade point average (GPA). Please note that while Gnomon's passing grade point average for any single course is a 0.7 (D-), or above, the SAP requirements as described remain intact.

GPA's are a qualitative measure of a student's academic progress. Cumulative GPA's include all Gnomon courses that have been graded and are determined to meet the program requirements. However, Withdraw (W) grades have no impact on quarter or cumulative grading calculations. Repeated courses are calculated with the best grade received. Incomplete (I) grades have no impact on the quarter or cumulative GPA grading calculations but SAP must be reviewed again once the Incomplete has been replaced with the new grade. Grades from courses transferred from other institutions are not included. Students can review their current cumulative and quarterly GPA using the Student Web Portal.

Gnomon reviews GPA's on a quarterly basis. To meet Standard 1: Qualitative Standard, students must achieve a minimum 2.00 cumulative GPA as well as a 2.00 quarterly GPA at the conclusion of each quarter.

## Standard 2: Quantitative Standard

Students must satisfactorily complete at least 67% of cumulative credit hours attempted, and complete the program within 150% of the maximum time frame offered for the program (PACE).

A quantitative measure of progress towards program completion is determined by the percentage of credit hours successfully completed divided by the credit hours attempted. Credit hours from courses taken at Gnomon and/or transferred from other institutions are treated as both attempted and completed. To determine PACE for Gnomons' programs, follow the steps below.

### Step 1 – Determine which courses should be included in the calculation

- Credit hours from Gnomon courses taken prior to program enrollment that have been accepted for credit towards the program.
- Credit hours from courses transferred from other institutions;
- Credit hours from courses repeated while at Gnomon where the initial grade was unsatisfactory; and
- Credit hours from courses with an Incomplete (I) or Withdraw (W) status

### Step 2 – Complete the calculation

Take the total number of course credit hours completed and divide by the total number of course credit hours attempted. Students must satisfactorily complete at least 67%. For example: An academic year consists of three quarters with 21 credit hours taken per quarter for a total of 63. A student must complete at least 42 of the 63 units to meet Standard 2: Quantitative Standard (42 credit hours completed divided by 63 credit hours attempted = 67%).

A student must complete an academic program within 150% of the published program length. Below are the thresholds for each certificate program:

- Digital Production – the program length is 8 quarters, or 2 calendar years. Therefore, 150% maximum time to completion can be no more than 12 quarters, or 3 calendar years. This program requires 147 course credit hours for completion. The maximum number of course credit hours a student can attempt in this program is 220 ( $147 \times 1.5 = 220$ ).
- Entertainment Design and Digital Production – the program length is 12 quarters, or 3 calendar years. Therefore, 150% maximum time to completion can be no more than 18 quarters, or 4 ½ calendar years. This program requires 219 course credit hours for completion. The maximum course credit hours a student can attempt in this program is 328 ( $219 \times 1.5 = 328$ ).
- Bachelor of Fine Arts in Digital Production – the length is 12 quarters over 4 calendar years with 3 Summer quarters off (optional). This program requires 180 course credit hours for completion. The program must be completed within 6 calendar years, or at least 2 quarters completed each calendar year (with optional Summer quarters included).

If at some point it is determined impossible for a student to complete the program within the 150%-time frame, the student will be withdrawn at the time of determination prior to exceeding the limit, with no right to appeal.

For more information, please contact [sap@gnomon.edu](mailto:sap@gnomon.edu).



Artwork by Jorik Dozy

## MONITORING SATISFACTORY ACADEMIC PROGRESS (SAP)

Satisfactory Academic Progress (SAP) is reviewed at the end of each quarter. Students who fully meet all the standards above are considered to be in good standing for SAP. Students who fail to meet the standards will be notified via Gnomon email and regular mail of the results and the impact on their program and financial aid eligibility.

If the parameters of either standard are deficient at SAP review, the student will be placed on Academic Warning for one (1) subsequent quarter and will still be eligible for financial aid. Once SAP has been reviewed after completion of the subsequent quarter and the SAP requirements have been met, the Academic Warning status will be released, and the student will be notified via Gnomon email and regular mail. Students who fail to meet the SAP standards after the subsequent quarter will be Academically Withdrawn from the program, with no immediate right to appeal.

If adjustments such as the ones below are made to a student's academic record after their SAP status has been initially reviewed, a subsequent review will be performed:

- A grade has been changed due to resolution of an Incomplete, correction of an error or Petition of Grade Change approval
- The student changed programs and SAP standards are met for that program

Students are allowed up to two (2) occurrences of being placed on Academic Warning during their program. Students who fail to meet SAP standards for the third (3rd) time will be Academically Withdrawn from the School. If a student transfers to a new program, they will be allowed up to two (2) occurrences of being placed on Academic Warning during their new program. The same policy applies in the new program.

If a student is on Reinstatement Probation, they must meet all SAP standards and may not be placed on Academic Warning. Students who were not able to meet SAP standards at the end of the Reinstatement Probation term will be Academically Withdrawn from the program, with no right to appeal the suspension of academic and financial aid eligibility. The student may re-apply as a new student through the Admissions Department one (1) year after the withdrawal date. Gnomon's Admissions requirements and Transfer Credit Policy for new students will apply.



## REINSTATEMENT AFTER DISMISSAL & APPEAL PROCESS

Any student who has been Academically Withdrawn, may be re -instated after six (6) months and up to one (1) year through the SAP Reinstatement Appeal process.

Students who have been withdrawn for other reasons (e.g. plagiarism, forgery, theft, harassment, misconduct) may not have this option (please see Gnomon Student Conduct and Disciplinary Actions policy). Students that have been Academically Withdrawn may take individual courses to improve their GPA but may not receive financial aid.

If a student who has not successfully met SAP requirements and has been Academically Withdrawn from Gnomon wishes to return, they will be advised to do the following:

1. Sign up for Individual Courses to improve their GPA and academic standing. Students may discuss possible courses with the Education Department after dismissal. These courses can be taken at any school but we highly encourage students to take the courses at Gnomon due to transferring policies that may restrict a student from transferring in other courses taken elsewhere. If a student does not speak to the Education Department, they can still sign up for individual courses during their dismissal. There is no guarantee that the courses taken during dismissal will automatically transfer if it does not align with Gnomon's curriculum and the students' success.
2. Receive a "C" grade or better in courses taken during the dismissal period.
3. After six (6) months, but no later than one (1) year, a student may submit a SAP Reinstatement Appeal. (Please see below for SAP Reinstatement Appeal Guidelines)

If the SAP Reinstatement Appeal is successful, the student will be re-enrolled in the program with a status of Reinstatement Probation.

If the SAP Reinstatement Appeal is unsuccessful, the student will be advised to re-apply after one (1) year from the original dismissal date through the Admissions Department as a new student. Gnomon's Admissions requirements and Transfer Credit Policy for new students will apply.

If the student's SAP Reinstatement Appeal is successful, the student will meet with the Education Department to determine a new academic schedule. The student will also be placed on Reinstatement Probation for the rest of the program length until completion.

While on Reinstatement Probation, a student must meet all SAP standards and may not be placed on Academic Warning. Students who were not able to meet SAP standards at the end of the Reinstatement Probation term will be Academically Withdrawn from the program, with no right to appeal the suspension of academic and financial aid eligibility.

If the student's SAP Reinstatement appeal is unsuccessful, the student may re-apply as a new student through the Admissions Department one (1) year after the withdrawal date. Gnomon's Admissions requirements and Transfer Credit Policy for new students will apply.



Artwork by Leonardo Krajden

## SAP REINSTATEMENT APPEAL GUIDELINES

A student wishing to return to Gnomon after being academically withdrawn for not meeting SAP requirements may submit a SAP Reinstatement Appeal. The Appeal may be submitted after six (6) months of being withdrawn, but no later than one (1) year after the withdrawal date. Any student who has been Academically Withdrawn after three (3) occurrences of being placed on Academic Warning is not eligible for SAP Reinstatement Appeal.

The SAP Reinstatement Appeal must include:

1. SAP Reinstatement Appeal Form\* (This form must be typed, completed and signed.)
2. Typed Personal Statement\*

A typed personal statement should include the following:

- Description of the extenuating circumstances that prevented you from meeting the satisfactory academic progress standards.
- How have your circumstances changed so your failure of the situation will not reoccur?
- What steps have you taken to ensure you will meet the satisfactory academic progress standards and be successful in your academics?


If any documentation to support extenuating circumstance(s) exists, please include it with your personal statement. Examples of extenuating circumstances include, but are not limited to: a period of illness or injury for the student, a period of illness or injury for an immediate family member requiring the student's assistance, death of a family member, family difficulties (financial, divorce), etc.

3. Courses taken during dismissal period (if applicable)

Official transcripts must be submitted with the appeal, if courses were taken elsewhere. If courses were taken at Gnomon, unofficial transcripts must be submitted with the appeal. A copy of the student's unofficial transcripts is obtainable from the Registrar (email [registrar@gnomon.edu](mailto:registrar@gnomon.edu)) or through the Gnomon Student Web Portal.

Following submission, the student will be notified of the SAP Committee's decision within five (5) days via Gnomon email and regular mail. The Committee's decision is final.

For more information regarding the SAP policy, SAP Appeal, or SAP Reinstatement, please contact [SAP@gnomon.edu](mailto:SAP@gnomon.edu).



Artwork by Li Wan

## **TERMINATION, DISMISSAL & SUSPENSION §94909(a)(8)(C)**

### **TERMINATION POLICY & BORROWER'S AGREEMENT**

A student may terminate their enrollment agreement by giving written notice to Gnomon, subject to the terms as outlined in the [Refunds and Returns](#) section of this catalog. Gnomon reserves the right to terminate the enrollment agreement in the event of (i) a student conduct issue, (ii) destruction of property by a student, (iii) nonpayment of tuition, (iv) unsatisfactory progress, (v) poor attendance and/or participation, or (vi) failure to satisfactorily complete all required courses prior to attempting 150% of the credit hours required to complete the quarter.

A student's dissatisfaction with or non-receipt of educational services offered by Gnomon does not excuse the student from repayment of any grant, private loan, federal loan, or other loan whatsoever made to the student for enrollment and completion of study at Gnomon.

### **DISMISSAL & SUSPENSION POLICY**

Gnomon reserves the right to suspend or terminate any student whose attendance, academic performance, financial standing, or behavior does not comply with school standards, policies, regulations, and rules. Students may be placed on an applicable probation. During this time, students are advised as to the level of improvement or the action necessary to rectify the status.

### **REINSTATEMENT AFTER DISMISSAL**

Students who wish to be reinstated after dismissal must reapply to the program and contact the Admissions Office. Students who were dismissed for Student Conduct breach may not reapply to any of Gnomon's programs or enroll in individual/online courses.

Re-enrollment or re-entrance will be approved only after one year has elapsed post-termination and evidence is shown to the administration's satisfaction that the conditions that caused the dismissal have been resolved. Gnomon may require additional information and/or exhibits depending on the circumstance of dismissal. Gnomon reserves the right to approve or deny additional re-enrollment or re-entrance attempts after the initial one (1) year waiting period.





Artwork by Leticia Reinaldo

## **CANCELLATIONS & WITHDRAWALS §94909(a)(8)(B), §94919, §94920 and §71750**

### **CANCELLATION ON OR BEFORE THE FIRST DAY OF CLASS**

If tuition and fees are collected in advance of the start date of classes and a student does not begin classes or withdraw on the first day of classes, Gnomon retains the non-refundable confirmation fee of \$125.00 and will process a refund for all other tuition and fees paid.

Refunds will be paid within 45 days. Refunds will be processed using the same method of payment used for purchase.

### **CANCELLATION DURING THE FIRST SEVEN (7) DAYS AFTER ENROLLMENT**

Students have the right to cancel the enrollment agreement and obtain a refund of charges paid through attendance at the first class session, or the seventh day after enrollment, whichever is later. If notice of cancellation is made during this period, Gnomon shall refund 100 percent of the amount paid for institutional charges, less a reasonable deposit or application fee not to exceed two hundred fifty dollars (\$250). Cancellation shall occur when written notice of cancellation is received by the Office of Registrar. The written notice of cancellation may be submitted electronically: [registrar@gnomon.edu](mailto:registrar@gnomon.edu), by mail, or in person.

Refunds will be paid within 45 days after the student's notice of cancellation is received. Refunds will be processed using the same method of payment used for purchase. Students who have received federal student financial aid funds are entitled to a refund of moneys not paid from federal student financial aid program funds.

After the cancellation period, if a student has completed 60% or less of the period of attendance, a prorated refund is due.



Artwork by Li Wan

## REFUNDS FOR COURSE/PROGRAM CANCELLATION

Students have the right to withdraw from the program of instruction at any time. If a student has completed 60% or less of the period of attendance, a pro rata refund of moneys paid for institutional charges shall be provided. A pro rata refund shall be no less than the total amount owed by the student for the portion of the educational program provided subtracted from the amount paid by the student. If the student did not receive financial aid, any remaining credit balance will be refunded to the student. If the student did receive financial aid, please see the section, [Refunds & Returns for Financial Aid Students](#). If the student received VA benefits, any applicable refund will be returned to the Department of Veterans Affairs.

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

- A. The student submits written notice of the date of intent to withdraw to the Registrar
- B. The institution terminates the student's enrollment for failure to maintain satisfactory progress; failure to abide by the rules and regulations of the institution; and/or failure to meet financial obligations to the school
- C. The student does not return from a leave of absence
- D. The student fails to attend classes for 21 consecutive days.

For the purpose of determining the amount of the refund, the date of the student's withdrawal shall be deemed the last date of recorded attendance. The amount owed equals the daily charge for the program (total institutional charge, divided by the number of days or hours in the program), multiplied by the number of days student attended, or was scheduled to attend, prior to withdrawal.

## CANCELLATION/WITHDRAWALS & REFUNDS FOR PROGRAM STUDIES

Students have the right to withdraw from the program of instruction at any time. Students must complete a Program Cancellation/Withdrawal Request which is available via the Registrar [registrar@gnomon.edu](mailto:registrar@gnomon.edu). The form must be approved by the Director of Education or designee.

If 60% or less of the period of attendance has been completed, a refund may be due. Tuition refunds are based on the date the written drop request is received via email (or the last date of attendance if no notice is received). Refunds will be made within 45 days of the date of cancellation. Refunds will be processed using the same method of payment used for purchase.

Please refer to the confirmation letter for the refund calendar. Requests will be processed during regular business hours: Monday through Friday from 9:00 AM - 6:00 PM.





## DEGREE PROGRAM:

### BACHELOR OF FINE ARTS IN DIGITAL PRODUCTION (BFA)

Gnomon's Bachelor of Fine Arts in Digital Production program is a full-time Generalist course of study.

The objective of the Bachelor of Fine Arts in Digital Production program is to produce entry-level production artists who are versed in general academic knowledge, foundational arts, and production skills.

The BFA curriculum is intended for adult students who desire entry into careers as digital artists in the video game, visual effects, or film industries. Digital class sizes are limited to eighteen (18) students or fewer, offering students ready access to each of their instructors. In addition to being graded and evaluated in every course, students benefit from in-depth feedback on their work through regular critiques, ensuring the development of artistic, technical, and problem-solving skills.

Gnomon offers an optional Concentration in Game Art for students enrolled in the Bachelor of Fine Arts in Digital Production program. Students may choose a Game Art Concentration, which contains 30 unique units of game specific courses within the Digital Production course of study. A concentration within the BFA is not required. All graduates of this program have the same outcomes and placement opportunities regardless of chosen concentration. **§94909(a)(5)**

#### Program Specifics:

- Twelve (12) 10-week quarters
- Four (4) years to complete (48 months)
- 1,830 clock hours
- 180 quarter credit units of which 45 units are dedicated to General Education



Artwork by Lorenzetti Francesco

### Course Delivery:

- Most courses consist of three (3) hours of lecture and demonstration per week
- A typical full-time student will spend two (2) hours of out-of-class work for each didactic course hour
- Instruction may be held any day of the week during stated class hours, 9:00a.m. - 10:30p.m.
- Students are encouraged to utilize additional on-campus, studio lab time or the Library to complete assignments

The Bachelor of Fine Arts in Digital Production program requires a minimum of 180 earned quarter credit units to complete, defined as:

- Credit Hour: One quarter credit hour equals 30 units comprised of the following academic activities:
  - One clock hour in a didactic learning environment = 2 units
  - One clock hour in a supervised laboratory setting of instruction = 1.5 units
  - One hour of out-of-class work and/or preparation for the didactic learning environment or supervised laboratory setting of instruction that is designed to measure the student's achieved competency relative to the required subject matter objectives = 0.5 unit

Financial aid is available for those who qualify. This school is authorized under Federal law to enroll nonimmigrant alien students.

**§94909(a)(5)**





Artwork by Toby Lewin

## BACHELOR OF FINE ARTS IN DIGITAL PRODUCTION COURSE GRID

Bachelor of Fine Arts in Digital Production curriculum. Course descriptions may be found in [Appendix 1](#).

### TERM 1

Overview of Digital Production	2 credits
Language Arts 1	3 credits
Figure Drawing	3 credits
Earth Science	3 credits
Cultural Studies	3 credits
Visual Communications 1	3 credits

### TERM 2

Art History 1	3 credits
Storyboarding	3 credits
Color Theory and Light	2 credits
Perspective	3 credits
Costumed Figure Drawing	3 credits
Anatomy	3 credits

### TERM 3

Introduction to 3D with Maya	3 credits
Texturing and Shading 1	3 credits
Photoshop for Digital Production	3 credits
Quantitative Principles 1	3 credits
Digital Photography	2 credits

### TERM 4

Art History 2	3 credits
Texturing and Shading 2	3 credits
Animation and Visual Effects 1	3 credits
Hard Surface Modeling 1	3 credits
History & Principles of Animation	3 credits
Digital Painting	3 credits

### TERM 5

Digital Sculpting	3 credits
Lighting and Rendering 1	3 credits
Animation and Visual Effects 2	3 credits
Introduction to Compositing	3 credits
Animal Drawing	3 credits

### TERM 6

Character Animation 1	3 credits
HD Digital Filmmaking for Visual Effects	3 credits
Hard Surface Modeling 2	3 credits
Art of Compositing	3 credits
Language Arts 2	3 credits



Artwork by Constantin Wilsmeier

#### TERM 7

Dynamic Effects 1	3 credits
Matchmoving and Integration	3 credits
Advanced Compositing	3 credits
Lighting and Rendering 2	3 credits
Digital Sets	3 credits

#### TERM 9

Dynamic Effects 3 or Look Development	3 credits
Quantitative Principles 2	3 credits
Character Rigging Fundamentals	3 credits
Houdini 1	3 credits
Elective 300	3 credits

#### TERM 11

Oral Communication	3 credits
Demo Reel (1)	3 credits
Demo Reel (2)	3 credits
Elective 410	3 credits

#### TERM 8

Dynamic Effects 2	3 credits
Game Creation 1	3 credits
Texturing and Shading 3	3 credits
Lighting and Rendering 3	3 credits
Creature Animation 2	3 credits

#### TERM 10

Dynamic Effects 4 or Lighting and Rendering 4	3 credits
Social Science	3 credits
Character Rigging for Production	3 credits
Narrative Structure	3 credits
Elective 400	3 credits

#### TERM 12

Portfolio Preparation	3 credits
Demo Reel (3)	3 credits
Demo Reel (4)	3 credits
Elective 420	3 credits





## BFA ELECTIVES

### ELECTIVE 300

Digital Matte Painting	3 credits
Character Animation 3	3 credits
Props and Weapons for Games	3 credits

### ELECTIVE 400

Character Modeling and Sculpting	3 credits
Creature Animation 1	3 credits
Texturing and Shading 4	3 credits

### ELECTIVE 410

Creature Modeling and Sculpting	3 credits
Houdini 2	3 credits
Previsualization and Animatics	3 credits

### ELECTIVE 420

Maya Modules	3 credits
Advanced Digital Sculpting	3 credits
Character Animation 4	3 credits

Artwork by Sameth Christoph



Artwork by Sichen Zhang

# GAME ART CONCENTRATION

## TERM 5

Digital Sculpting	3 credits
Game Design	3 credits
Animation and Visual Effects 2	3 credits
Introduction to Compositing	3 credits
Hard Surface Modeling 2	3 credits

## TERM 7

Character Modeling and Sculpting	3 credits
Character Animation 1	3 credits
Level Design	3 credits
Environment Creation for Games	3 credits
Texturing and Shading for Games	3 credits

## TERM 9

Quantitative Principles 2	3 credits
Character Rigging Fundamentals	3 credits
Games Creation 3	3 credits
Houdini	3 credits
Elective 300	3 credits

## TERM 11

Oral Communication	3 credits
Demo Reel (1)	3 credits
Demo Reel (2)	3 credits
Elective 410	3 credits

## TERM 6

Props and Weapons for Games	3 credits
Animal Drawing	3 credits
Lighting and Rendering 1	3 credits
Game Creation 1	3 credits
Language Arts 2	3 credits

## TERM 8

Digital Sets	3 credits
Character Creation for Games	3 credits
Game Creation 2	3 credits
Animation for Games	3 credits
Dynamic Effects 1	3 credits

## TERM 10

Narrative Structure	3 credits
Game Creation 4	3 credits
Social Science	3 credits
Visual Effects for Games 1	3 credits
Elective 400	3 credits

## TERM 12

Portfolio Preparation	3 credits
Demo Reel (3)	3 credits
Demo Reel (4)	3 credits
Elective 420	3 credits



Artwork by Abhi Thati



## GAME ART CONCENTRATION ELECTIVES

### ELECTIVE 300

Digital Matte Painting	3 credits
Lighting and Rendering 2	3 credits
Character Animation 2	3 credits

### ELECTIVE 400

Creature Animation 1	3 credits
Dynamic Effects 2	3 credits
Character Animation 3	3 credits

### ELECTIVE 410

Houdini 2	3 credits
Character Rigging for Production	3 credits
Creature Modeling and Sculpting	3 credits

### ELECTIVE 420

Advanced Digital Sculpting	3 credits
Maya Modules	3 credits
Character Animation 4	3 credits



Artwork by Malcom Moseley

## CERTIFICATE PROGRAM: DIGITAL PRODUCTION FOR ENTERTAINMENT (DP)

An intensive program built on a 3D generalist foundation offering emphasized study in games, modeling and texturing, visual effects, or character and creature animation.

The objective of the DP program is to produce entry-level production artists who are versed in foundational arts and production skills.

Gnomon's certificate in Digital Production for Entertainment (DP) is a full-time, two-year program. The DP course of study is intended for adult students who desire entry into careers as digital artists in the video game, visual effects, or film industries, and have a background in art. The curriculum is designed to expose students to production-specific concepts, tools, and techniques. Projects are geared towards providing students with real-world experience. Students follow a pre-set curriculum and are automatically registered into required courses each term. Digital class sizes are limited to eighteen (18) students.

Gnomon offers five areas of emphasized study for students enrolled in the Digital Production for Entertainment (DP) program. All graduates of this program have the same outcomes and placement opportunities regardless of chosen area of emphasis.

- Modeling and Texturing
- Character and Creation Creature Animation
- Visual Effects Animation
- 3D Generalist
- Games

Gnomon's instructors are established industry professionals with, at minimum, three (3) years of production experience. In addition to being graded and evaluated in every course, students benefit from in-depth feedback on their work through regular, formal critiques, ensuring the development of artistic, technical, and problem-solving skills. **§94909(a)(5)**





Artwork by Angela Rico

### Program Specifics:

- Eight (8) 10-week terms
- Two (2) years to complete
- 1,560 instructional clock hours
- 147 quarter credit units

### Course Delivery:

- Most courses consist of three (3) hours of lecture and demonstration per week
- A typical full-time student will spend two (2) out-of-class hours for each class hour
- Some courses may be offered online, with approval
- Instruction may be held any day of the week
- Students are encouraged to utilize additional on-campus, studio lab time or the Library to complete assignments

The Digital Production for Entertainment program requires a minimum of 147 earned quarter credit units to complete, defined as:

- Credit Hour: One quarter credit hour equals 30 units comprised of the following academic activities:
  - One clock hour in a didactic learning environment = 2 units
  - One clock hour in a supervised laboratory setting of instruction = 1.5 units
  - One hour of out-of-class work and/or preparation for the didactic learning environment or supervised laboratory setting of instruction that is designed to measure the student's achieved competency relative to the required subject matter objectives = 0.5 unit

Financial aid is available for those who qualify. This school is authorized under Federal law to enroll nonimmigrant alien students.

**§94909(a)(5)**

## EDUCATION FOR CAREERS IN 3D ARTISTRY

Gnomon's courses are specifically designed to develop entry-level production artists who possess both fundamental and specific skills that are transferable across media.

After studying fundamentals during the first two (2) terms, the remainder of the program allows for emphasized study in an area of interest. The program's outcomes are consistent for all graduates regardless of emphasis. **§94909(a)(5)**

### Modeling and Texturing

Students studying Modeling and Texturing are guided through the process of 3D asset creation for films and games. To develop a strong understanding of form, texture, and detail, students are trained in the fundamentals of anatomy, sculpture, painting, and design. With a balance of foundational education and software-based technical training, Gnomon's Modeling and Texturing curriculum offers students an in-depth skill set relevant to the demands of the industry.

### Character and Creature Animation

Students studying animation at Gnomon are trained to capture believable and appealing performances in their characters and creatures through the application of fundamental animation concepts, software techniques, and acting skills. Coursework covers a variety of animation methods including traditional and computer, as well as technical character rigging. With a balance of foundational education and software-based technical training, Gnomon's Character and Creature Animation curriculum offers students an in-depth skill set relevant to the demands of the industry.

### Visual Effects Animation

Students studying Visual Effects explore the various processes by which imagery is created or manipulated outside of a live action shot, including the blending of background plates or matte paintings with 3D architectural, character, or elemental assets. Course content includes lighting and filming techniques, tracking and compositing of elements, and creating both particle and dynamic effects. Utilizing industry software such as Houdini, Maya, Nuke, After Effects, Photoshop, Realflow, and more, Gnomon's Visual Effects Animation curriculum offers students an in-depth skill set relevant to the demands of the industry.

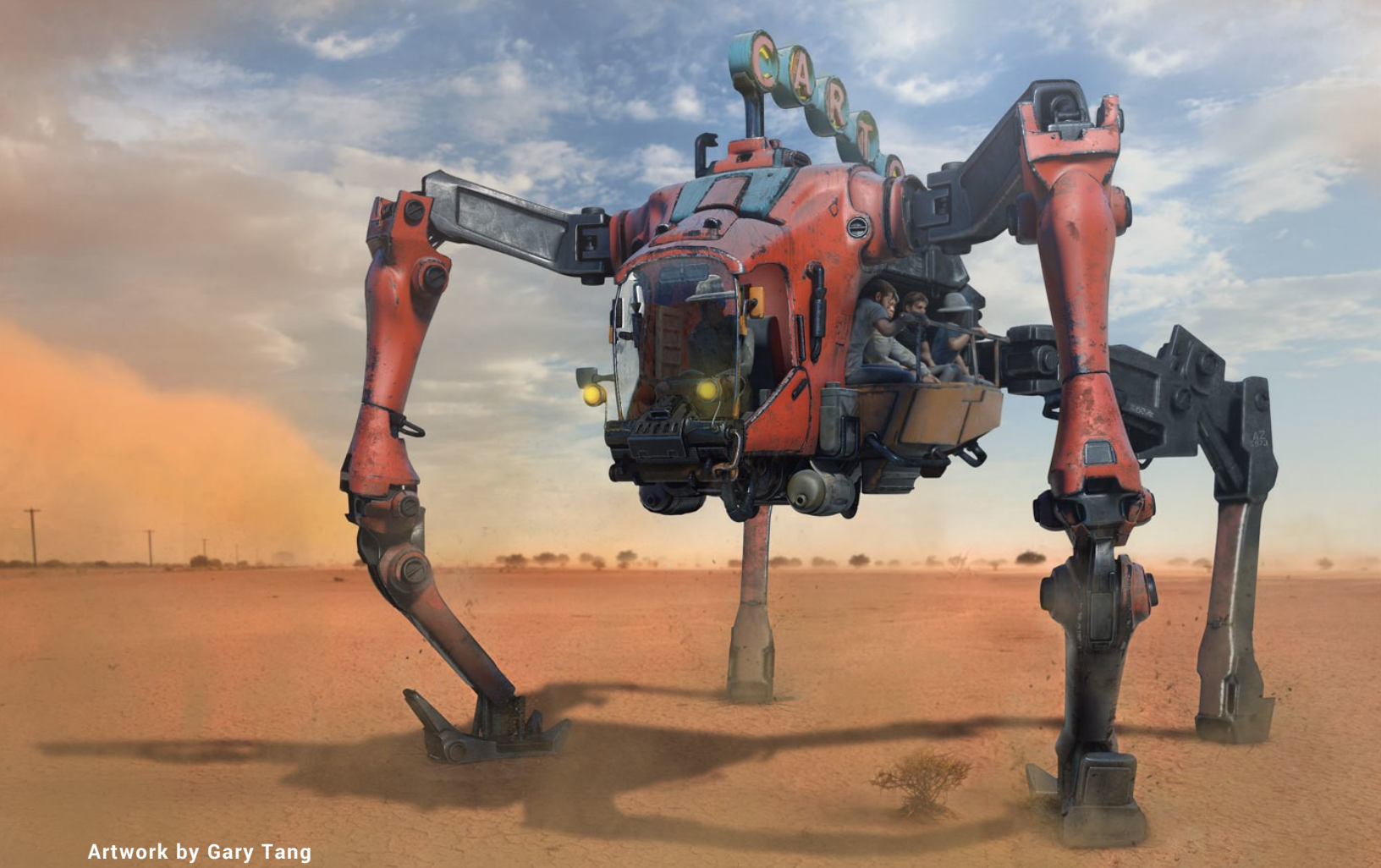
### 3D Generalist

Students studying Gnomon's 3D Generalist curriculum are trained on all aspects of 3D production. This area of study is ideal for students who desire a breadth of knowledge and a skill set that allows them to work in a variety of fields across the various entertainment industries. Curriculum covers multiple subjects with a focus on tools, processes, and workflow, utilizing industry software such as Maya, ZBrush, Photoshop, After Effects, Nuke, Mari, Houdini, and more. With a balance of foundational education and software-based technical training, Gnomon's 3D Generalist courses offer students an extensive skill set relevant to the demands of the industry.

### Games

Students studying Gnomon's Games curriculum are trained on the tools, processes and workflows of game production utilizing industry software such as Unreal 4, Maya, ZBrush, Substance Painter and Designer, Photoshop, Marmoset Toolbag, and more. Courses cover multiple subjects and provide opportunities to create realtime artwork across a variety of disciplines. With a balance of foundational education and software-based technical training, Gnomon's Games curriculum offers students an extensive and in-depth skill set relevant to the demands of the industry.





Artwork by Gary Tang

## DIGITAL PRODUCTION FOR ENTERTAINMENT (DP) COURSE GRID

Digital Production for Entertainment core curriculum. Course descriptions may be found in [Appendix 2](#).

### TERM 1

Introduction to 3D with Maya	3 credits
Photoshop for Digital Production	3 credits
Texturing and Shading 1	3 credits
Drawing Fundamentals 1	3 credits
Storyboarding	3 credits
Overview of Visual Effects and Games	3 credits

### TERM 2

Hard Surface Modeling 1	3 credits
Introduction to Compositing	3 credits
Texturing and Shading 2	3 credits
Animation and Visual Effects 1	3 credits
History and Principles of Animation	3 credits
Character Sculpture 1	3 credits



Artwork by Steven Turner

# MODELING AND TEXTURING EMPHASIS

## TERM 3

Digital Sculpting	3 credits
Hard Surface Modeling 2	3 credits
Lighting and Rendering 1	3 credits
Animation and Visual Effects 2	3 credits
Character Sculpture 2	3 credits
Anatomy for Artists	3 credits

## TERM 5

Creature Modeling and Sculpting	3 credits
Texturing and Shading 4	3 credits
Character Rigging Fundamentals	3 credits
Advanced Compositing	3 credits
Maya Modules	3 credits
Expressions and Scripting	3 credits

## TERM 7

Demo Reel	6 credits
Career Realities	3 credits
Look Development	3 credits
Elective	3 credits
Reel Lab 1	1.5 credits
Reel Lab 2	1.5 credits
Reel Lab 3	1.5 credits

## TERM 4

Character Modeling and Sculpting	3 credits
Texturing and Shading 3	3 credits
Lighting and Rendering 2	3 credits
Art of Compositing	3 credits
Digital Photography	3 credits
Visual Structure	3 credits

## TERM 6

Character Creation for Games	3 credits
Digital Sets	3 credits
Character Rigging for Production	3 credits
Environment Creation for Games	3 credits
Character Development	3 credits
Houdini 1	3 credits

## TERM 8

Demo Reel	6 credits
Portfolio and Resume Workshop	3 credits
Advanced Digital Sculpting	3 credits
Elective	1.5 credits
Reel Lab 4	1.5 credits
Reel Lab 5	1.5 credits
Reel Lab 6	1.5 credits





Artwork by Rico Suyang Wang

## CHARACTER AND CREATURE ANIMATION EMPHASIS

### TERM 3

Character Animation 1	3 credits
Timing for Animation	3 credits
Lighting and Rendering 1	3 credits
Animation and Visual Effects 2	3 credits
Character Design	3 credits
Anatomy for Artists	3 credits

### TERM 5

Character Animation 3	3 credits
Creature Animation 1	3 credits
Character Rigging Fundamentals	3 credits
HD Digital Filmmaking for Visual Effects	3 credits
Expressions and Scripting	3 credits
Animation for Games	3 credits

### TERM 7

Demo Reel	6 credits
Career Realities	3 credits
Story Development	3 credits
Elective	3 credits
Reel Lab 1	3 credits
Reel Lab 2	3 credits
Reel Lab 3	3 credits

### TERM 4

Character Animation 2	3 credits
Improvisational Acting	3 credits
Lighting and Rendering 2	3 credits
Art of Compositing	3 credits
Digital Photography	3 credits
Visual Structure	3 credits

### TERM 6

Character Animation 4	3 credits
Creature Animation 2	3 credits
Character Rigging for Production	3 credits
Matchmoving and Integration	3 credits
Motion Capture	3 credits
Previsualization and Animatics	3 credits

### TERM 8

Demo Reel	6 credits
Portfolio and Resume Workshop	3 credits
Acting for Animators	3 credits
Elective	3 credits
Reel Lab 4	3 credits
Reel Lab 5	3 credits
Reel Lab 6	3 credits



Artwork by Fiona Ng

## VISUAL EFFECTS ANIMATION EMPHASIS

### TERM 3

Dynamic Effects 1	3 credits
Houdini 1	3 credits
Lighting and Rendering 1	3 credits
Animation and Visual Effects 2	3 credits
Expressions and Scripting	3 credits
Character Animation 1	3 credits

### TERM 5

Dynamic Effects 3	3 credits
Houdini 3	3 credits
Lighting and Rendering 3	3 credits
Advanced Compositing	3 credits
HD Digital Filmmaking for Visual Effects	3 credits
Character Rigging Fundamentals	3 credits

### TERM 7

Demo Reel	6 credits
Career Realities	3 credits
Liquid Simulations	3 credits
Elective	3 credits
Reel Lab 1	1.5 credits
Reel Lab 2	1.5 credits
Reel Lab 3	1.5 credits

### TERM 4

Dynamic Effects 2	3 credits
Houdini 2	3 credits
Lighting and Rendering 2	3 credits
Art of Compositing	3 credits
Digital Photography	3 credits
Scripting for Production	3 credits

### TERM 6

Dynamic Effects 4	3 credits
Houdini 4	3 credits
Lighting and Rendering 4	3 credits
Matchmoving and Integration	3 credits
Motion Capture	3 credits
Previsualization and Animations	3 credits

### TERM 8

Demo Reel	6 credits
Portfolio and Resume Workshop	3 credits
Visual Effects Design	3 credits
Elective	3 credits
Reel Lab 4	1.5 credits
Reel Lab 5	1.5 credits
Reel Lab 6	1.5 credits





Artwork by Toby Lewin

### 3D GENERALIST EMPHASIS

#### TERM 3

Lighting and Rendering 1	3 credits
Character Animation1	3 credits
Digital Sculpting	3 credits
Anatomy for Artists	3 credits
Hard Surface Modeling 2	3 credits
Animation and Visual Effects 2	3 credits

#### TERM 5

Lighting and Rendering 3	3 credits
Dynamic Effects 1	3 credits
Character Rigging Fundamentals	3 credits
HD Digital Filmmaking for Visual Effects	3 credits
Expressions and Scripting	3 credits
Advanced Compositing	3 credits

#### TERM 7

Demo Reel	6 credits
Career Realities	3 credits
Look Development	3 credits
Elective	3 credits
Reel Lab 1	1.5 credits
Reel Lab 2	1.5 credits
Reel Lab 3	1.5 credits

#### TERM 4

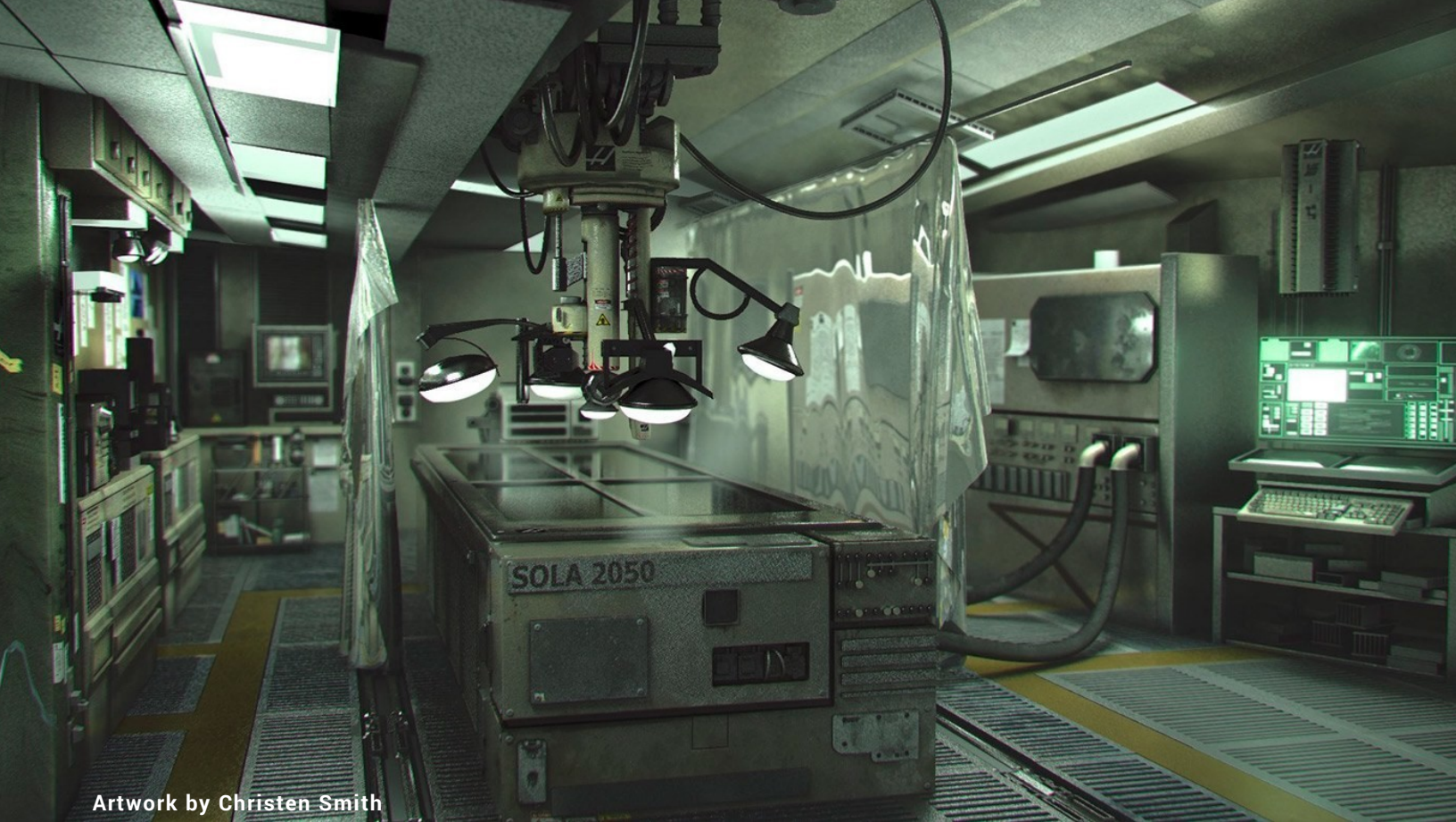
Lighting and Rendering 2	3 credits
Character Animation 2	3 credits
Character Modeling and Sculpting	3 credits
Visual Structure	3 credits
Digital Photography	3 credits
Art of Compositing	3 credits

#### TERM 6

Lighting and Rendering 4	3 credits
Dynamic Effects 2	3 credits
Character Rigging for Production	3 credits
Previsualization and Animatics	3 credits
Matchmoving and Integration	3 credits
Houdini 1	3 credits

#### TERM 8

Demo Reel	6 credits
Portfolio and Resume Workshop	3 credits
Digital Matte Painting	3 credits
Elective	3 credits
Reel Lab 4	1.5 credits
Reel Lab 5	1.5 credits
Reel Lab 6	1.5 credits



Artwork by Christen Smith

## GAMES EMPHASIS

### TERM 3

Lighting and Rendering 1	3 credits
Digital Sculpting	3 credits
Anatomy of Games	3 credits
Game Design	3 credits
Hard Surface Modeling 2	3 credits
Animation and Visual Effects 2	3 credits

### TERM 5

Level Design	3 credits
Character Rigging Fundamentals	3 credits
Environment Creation for Games	3 credits
Texturing and Shading for Games	3 credits
Digital Sets	3 credits
Animation for Games	3 credits

### TERM 7

Demo Reel	6 credits
Career Realities	3 credits
Game Creation 3	3 credits
Elective	3 credits
Reel Lab 1	1.5 credits
Reel Lab 2	1.5 credits
Reel Lab 3	1.5 credits

### TERM 4

Game Creation 1	3 credits
Character Modeling and Sculpting	3 credits
Props and Weapons for Games	3 credits
Visual Structure	3 credits
Digital Photography	3 credits
Character Animation 1	3 credits

### TERM 6

Game Creation 2	3 credits
Expressions and Scripting	3 credits
Character Creation for Games	3 credits
Houdini 1	3 credits
Visual Effects for Games 1	3 credits
Dynamic Effects 1	3 credits

### TERM 8

Demo Reel	6 credits
Portfolio and Resume Workshop	3 credits
Game Creation 4	3 credits
Elective	3 credits
Reel Lab 4	3 credits
Reel Lab 5	3 credits
Reel Lab 6	3 credits





Artwork by You Tenggara and Daniel Kho

## AVOCATIONAL: FOUNDATION IN ART AND DESIGN (FIAD)

The objective of the Foundation in Art and Design is to prepare adult students for entry into vocational or degree-level art and design scholastic programs.

Foundation in Art & Design offers up to one (1) year of fundamental art education for individuals interested in building a well-rounded portfolio. Students follow a quarterly curriculum and are given the flexibility to enroll in any stand-alone quarter they choose, allowing them to begin their studies at the point most suitable to their existing proficiency. Foundation courses provide students an opportunity to assess their interest and proficiency in the visual arts, while developing fundamental skills that are essential building blocks to the subsequent development of a vocational skill set.

Gnomon's instructors are industry professionals with, at minimum, three (3) years of related practical work experience in the subject area(s) taught. In addition to being graded and evaluated in every course, students benefit from feedback on their work through critiques. Small class sizes are limited to eighteen (18) students or fewer, offering students access to each of their instructors.

The Foundation in Art and Design is ineligible for a degree/certificate of completion, is not vocational in nature, and does not lead to initial employment or placement services. **§94909(a)(5)**



### **Study Specifics:**

- Four (4) courses per term
- Four (4) 10-week terms, up to one year of study
- 120 total clock hours, per term
- 12 quarter credit units, per term

### **Course Delivery:**

- Most courses consist of three (3) hours of lecture and demonstration per week
- A typical student will spend two (2) hours of out-of-class for each course hour
- Instruction may be held any day of the week
- Students are encouraged to utilize additional on campus, studio lab time or the Library to complete assignments

**§94909(a)(5)**

Artwork by Caroline Ng





Artwork by Brian Magno

## FOUNDATION IN ART AND DESIGN (FIAD) COURSE GRID

Foundation in Art and Design core curriculum. Course descriptions may be found in [Appendix 3](#).

### TERM 1

Photoshop for Digital Production	3 credits
Life Drawing	3 credits
Drawing Fundamentals 1	3 credits
Drawing in 3D	3 credits

### TERM 3

Digital Painting 2	3 credits
Color Theory and Light	3 credits
Animal Drawing	3 credits
Prop and Weapon Design	3 credits

### TERM 2

Digital Painting	3 credits
Character Sculpture 1	3 credits
Drawing Fundamentals 2	3 credits
Character Design	3 credits

### TERM 4

Creature Design	3 credits
Gesture Drawing	3 credits
Environment Design	3 credits
Vehicle and Mech Design	3 credits



Artwork by Beat Reichenbach

## AVOCATIONAL: INDIVIDUAL COURSES

Gnomon offers individual courses on campus. The individual courses are designed for artists seeking further education to improve their skills or advance marketability in the industry. Courses cover a variety of subjects within film, game, and visual effects production.

- Available evenings and weekends to accommodate work schedules
- Curricula and projects are geared toward providing students relevant skills
- Instruction from industry professionals
- Studio lab time is available
- Courses meet once per week for 10 weeks and are available four (4) terms per year

Individual courses are ineligible for a degree/certificate of completion, are not vocational in nature, and do not lead to initial employment or placement services. **§94909(a)(5)**





Artwork by Tyler Bolyard

#### **Study Specifics:**

- Diverse course selection available
- Courses meet once per week for ten (10) weeks
- Most courses are three (3) units/30 hours
- Courses are available during morning, afternoon and evening hours

#### **Course Delivery:**

- Most courses consist of three (3) hours of lecture and demonstration per week
- A typical student will spend two (2) hours of out-of-class for each course hour
- Instruction may be held any day of the week
- Students are encouraged to utilize additional on-campus, studio lab time and the Library to complete assignments

**§94909(a)(5)**

## INDIVIDUAL COURSE OFFERINGS

Individual course descriptions may be found in [Appendix 4](#).

Advanced Compositing	Game Creation 1
Advanced Digital Sculpting	Game Creation 2
Anatomy for Artists	Game Creation 3
Anatomy of Games	Game Creation 4
Animal Drawing	Game Design
Animation and Visual Effects 1	Gesture Drawing
Animation and Visual Effects 2	Hard Surface Modeling 1
Art of Compositing	Hard Surface Modeling 2
Character Animation 1	History and Principles of Animation
Character Animation 2	Houdini 1
Character Animation 3	Houdini 2
Character Animation 4	Houdini 3
Character Creation for Games	Houdini 4
Character Design	Introduction to 3D with Maya
Character Modeling and Sculpting	Introduction to Compositing
Character Rigging Fundamentals	Level Design
Character Rigging for Production	Life Drawing
Character Sculpture 1	Lighting and Rendering 1
Character Sculpture 2	Lighting and Rendering 2
Color Theory and Light	Lighting and Rendering 3
Costumed Figure Drawing	Lighting and Rendering 4
Creature Animation 1	Liquid Simulations
Creature Animation 2	Look Development
Creature Design	Photoshop for Digital Production
Creature Modeling and Sculpting	Prop and Weapon Design
Digital Matte Painting	Props and Weapons for Games
Digital Painting 1	Scripting for Production
Digital Painting 2	Storyboarding
Digital Photography	Stylized Character Creation
Digital Sculpting	Texturing and Shading 1
Digital Sets	Texturing and Shading 2
Drawing Fundamentals 1	Texturing and Shading 3
Drawing Fundamentals 2	Texturing and Shading 4
Drawing in 3D	Texturing and Shading for Games 1
Dynamic Effects 1	Texturing and Shading for Games 2
Dynamic Effects 2	Timing for Animation
Dynamic Effects 3	Vehicle and Mech Design
Dynamic Effects 4	Visual Effects Design
Environment Creation for Games	Visual Effects for Games 1
Environment Design	Visual Effects for Games 2
Expressions and Scripting	





Artwork by Narek Tashchyan

## POLICIES: INDIVIDUAL COURSES

### HOW TO DROP A COURSE

Drop requests must be submitted via email to [registrar@gnomon.edu](mailto:registrar@gnomon.edu). The request must include the following:

- Student's full legal name and Gnomon student ID number
- The date of request submission
- Name of the course(s) being dropped
- Briefly, the reason for dropping

The effective date of the drop is the day the drop request is received. Failure to officially drop a course will result in a failing grade.

### WITHDRAWALS & REFUNDS

Students have the right to withdraw from the program of instruction at any time. If 60% or less of the period of attendance has been completed, a refund may be due.

Drop/refund requests must be addressed to [registrar@gnomon.edu](mailto:registrar@gnomon.edu). Tuition refunds are based on the date the written drop request is received via email. Refunds will be made within 45 days of the date of cancellation. Refunds will be processed using the same method of payment used for purchase. Please refer to the confirmation letter for further details.

Requests will be processed during regular business hours: Monday through Friday from 9:00 AM - 6:00 PM.



Artwork by Eric Roin

## AVOCATIONAL: DISTANCE EDUCATION

Gnomon offers individual courses through distance education. The individual courses are designed for artists seeking further education to improve their skills or advance marketability in the industry. Courses cover a variety of subjects within film, game, and visual effects production. Distance Education students will receive a response from faculty within 48 hours of lesson, project or dissertation submission deadline. In most cases, students lessons, projects or dissertations will be reviewed immediately after deadline during the live online session.

Distance Education courses are designed to mirror the learning environment of Gnomon's physical courses. The same considerations are applied to students regardless if registering for an on campus or Distance Education course.

Currently, Distance Education courses are limited to adult students within the state of California, or outside of the United States.

Distance education courses are ineligible for a degree/certificate of completion, are not vocational in nature, and do not lead to initial employment or placement services. **§94909(a)(5)**

For a list of all online course offerings, please visit [Gnomon's Online Courses](#) page on the website. **§71810(b)(11)**





Artwork by Georgia Saroj

### **Study Specifics:**

- Courses meet online once per week for ten (10) weeks
- Most courses are three (3) units/30 hours
- Courses are available during morning, afternoon and evening hours

### **Course Delivery:**

- Courses are delivered as a live broadcast on a preset schedule
- Instructors will, at their discretion, record their course lectures
- Weekly homework and/or final projects are assigned in every course
- Instructors will provide critiques and feedback on assignments during course lecture time

### **Computer Equipment:**

- Students are responsible for providing/ maintaining their own computer equipment, software, broadband Internet access, and other material
- The predominant 3D software used is Autodesk Maya. Adobe Photoshop is also widely used
- Enrolled students will need to secure a version of software that is current with or newer than the one required by the course
- Other software requirements will vary
- Students must meet the minimum system requirements and are required to have a webcam and microphone

Courses may transfer to Gnomon's programs. For more information, please contact an Admissions representative.



Artwork by Melody Romero

## POLICIES: DISTANCE EDUCATION

### HOW TO DROP A COURSE

Drop requests must be submitted via email to [registrar@gnomon.edu](mailto:registrar@gnomon.edu). The request must include the following:

- Student's full legal name and Gnomon student ID number
- The date of request submission
- Name of the course(s) being dropped
- Briefly, the reason for dropping

The effective date of the drop is the day the drop request is received. Failure to officially drop a course will result in a failing grade.

### WITHDRAWAL & REFUNDS

Students have the right to withdraw from the program of instruction at any time. If 60% or less of the period of attendance has been completed, a refund may be due.

Drop/refund requests must be addressed to [registrar@gnomon.edu](mailto:registrar@gnomon.edu). Tuition refunds are based on the date the written drop request is received via email. Refunds will be made within 45 days of the date of cancellation. Refunds will be processed using the same method of payment used for purchase. Please refer to the confirmation letter for further details.

Requests will be processed during regular business hours: Monday through Friday from 9:00 AM - 6:00 PM.





Artwork by Ellis Tamarin

## ATTENDANCE

Student attendance is taken every week by the instructor and is also tracked by the online system. All students enrolled in an online course are required to have a working webcam for each class session. Instructors will validate attendance at the beginning of each class using your webcam presence. Failure to have a working webcam will result in the instructor marking the student absent for class session.

Webcams allow students to communicate directly with the instructor of the class without the distractions of using the chat module in the application. This helps to facilitate a more interactive experience for both the student and instructor.

## STUDENT SERVICES

Students enrolled in Individual Courses via distance education have access to many of the services described in the Student Services section of this catalog. Distance education courses are designed to not require services that are only accessible on campus, such as the physical lending library, on-campus computer labs, or walk-in mentoring and tutoring, however access to similar services or resources may be arranged by contacting [admissions@gnomon.edu](mailto:admissions@gnomon.edu).



Artwork by Jared Fischler

## TRANSFER & TRANSFER OF CREDIT

### TRANSFER CREDIT

All transfer of credit requests must be received during the application process prior to the start of the applicable full-time program. A maximum of 30% of total credits required for any Gnomon program are able to transfer, and must be submitted via the Transfer of Credit Evaluation Request Form.

Once the Transfer of Credit Evaluation Request Form is successfully completed, students will receive an evaluation of transferable credit with the approved transfer credit decision during Orientation.

Gnomon does not award credit for prior experiential learning.

### ARTICULATION/TRANSFER AGREEMENT

Gnomon has not entered into an articulation or transfer agreement with any other college or university.

## NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at Gnomon is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the credits, diploma, or certificate you earn in Individual Courses, Bachelor of Fine Art in Digital Production, Digital Production for Entertainment (DP), or Entertainment Design in Digital Production (EDDP), respectively, is also at the complete discretion of the institution to which you may seek to transfer. If the credits or degree, diploma, or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Gnomon to determine if your credits or degree, diploma or certificate will transfer. **§94909(a)(15)**

Questions regarding transfer credit may be directed to the Registrar via email at [registrar@gnomon.edu](mailto:registrar@gnomon.edu).





Artwork by Alex Rivera

## TRANSFER OF CREDIT FROM COURSES TAKEN FROM OTHER INSTITUTIONS

Transfer of credit will be considered toward a Gnomon certificate or degree only if:

- Earned at a regionally accredited post-secondary institution (or at a foreign academic institution recognized by its government)
- Previously earned credit is no more than five (5) years old
- A grade of A, B, C, or Pass was given

Transfer of credits submitted to fulfill coursework requirements will be measured against Gnomon's curriculum and expectations of student learning. Gnomon reserves the right to recognize or refuse transfer credit as necessary for student achievement.

Typically, studio art and/or software course credits do not transfer due to Gnomon's highly specialized curriculum. As a transfer applicant, students must submit official transcripts of previous college work. Students may be required to submit transfer course content, course syllabi, and course descriptions. It is the student's responsibility to ensure that Gnomon receives all transfer request documents.

## TRANSFER OF CREDIT APPEAL PROCESS

Transfer of credit appeals will be considered on a case-by-case basis. A student may submit a written appeal of a transfer of credit decision within five (5) business days of the decision to the Director of Education (or assignee).

The appeal should, at a minimum, include:

- A written appeal
- Official transcripts
- The course syllabus, textbook(s), exam(s), and any other pertinent materials to demonstrate comparability

The outcome of an appeal will be approval or denial and all decisions are final. The student will be notified in writing of the results of the appeal within ten (10) business days of receipt. The notification will indicate any restrictions or conditions pertaining to the decision.



Artwork by Sinjin Treharne Richard III

## TRANSFER OF CREDIT FROM COURSES TAKEN AT GNOMON

Gnomon encourages prior and/or current students to continue their education. All courses taken at Gnomon that are applicable to a student's program of choice will be considered if:

- The course was taken within the last five (5) years
- The courses were completed with a C (2.0) or better
- The course is an equitable transfer
- The course was taken prior to program enrollment

Any prior or current Gnomon student must meet with the Admissions Office to determine the viability of transfer, meet admission requirements for the transfer program, including submission of required materials, and complete a Transfer of Credit Evaluation Form. All coursework for transfer credit must be approved by the Director of Education (or designee). On approval, credit will be noted on the transcript. The grade received will be used in programmatic GPA calculations.

**§94909(a)(8)(A), and 5, CCR §71770**

## TRANSFER BETWEEN GNOMON PROGRAMS

In order to transfer between Gnomon programs, students must:

- Meet with the Admissions Office to determine the viability of transfer
- Meet with the Education Office for approvals
- Meet with the Registrar for class schedule
- Fulfill all necessary admissions requirements

Upon acceptance to the new program, students must follow all requirements of the transfer policy.





Artwork by Haining Cao

## **COURSE PROFICIENCY: CERTIFICATE SEEKING STUDENTS ONLY**

Students who have proficiency in a required course based on previous education and/or experience may petition for course proficiency. To petition out of a course based on proficiency, a student must meet with the Education Office, provide evidence of proficiency, and complete a Course Proficiency form.

The Education Office will then evaluate the request to determine if an examination or other assessment is required to grant a course proficiency waiver. If an examination is required, the student must achieve at least 70% proficiency in the course material to be granted the waiver.

Student seeking proficiency must submit the Course Proficiency form two (2) weeks (14 days) prior to the following term.

**§71810(b)(7) and §71770(c)**

## **ADVANCED PLACEMENT (AP) CREDIT**

Gnomon grants general education course credit towards the BFA in Digital Production degree for successful completion of examinations in the Advanced Placement Program of the College Entrance Examination Board. Only general education courses may be considered, and a score of 4 or 5 on the AP exam must be presented as an official score report.



Artwork by Alexandra Reeves

## TUITION, FEES & PAYMENT OPTIONS

### PAYING TUITION

### RETURNING AND INCOMING STUDENTS

Tuition and student fees are due no later than the first Friday of the term.

Financial Aid students are responsible for any difference in tuition not covered by Federal funding.

Please be advised:

Students are responsible for determining the tuition amount owed and for making payment prior to the above deadline. Students should reference the Gnomon Student Web Portal to access the total amount due and to make timely payment.

In the event tuition payments may be delayed, payment arrangements must be made by the above deadlines. Requests must be submitted to the Student Accounts Office via email at [billing@gnomon.edu](mailto:billing@gnomon.edu).

### LATE FEES/PENALTIES

Payments made after the scheduled due date are subject to a \$45 late fee. If the payment remains delinquent after five (5) business days, a hold will be placed on all of the student's Gnomon accounts and he/she will not be permitted to attend courses until payment is rectified. Continued delinquent payment may result in the student account being sent to collections.

For Post 9/11 GI Bill® (Ch 33) students and VA Vocational Rehabilitation and Employment (Ch 31) students, our tuition policy complies with 38 USC 3679(e) which means Post 9/11 and Vocational Rehabilitation and Employment students will not be charged or otherwise penalized due to a delay in VA tuition and fee payments. For eligibility consideration, a Post 9/11 GI Bill student must submit a VA Certificate of Eligibility (COE) and a Vocational Rehabilitation Student must provide a VAF 28-1905 form. All persons seeking enrollment must meet the general admissions policies. Those seeking to use VA Education Benefits must submit all prior transcripts for a transfer evaluation and submit one of the following a 22-1990, 22-1995, 22-5490, or a 22-5495 to the VA.

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





Artwork by Spryo Alexander

## THIRD PARTY PAYMENTS

Please be advised that Federal law dictates that Gnomon is to maintain privacy regulations regarding student affairs and communications for students who are of legal age. Should payment arrangements be made by anyone other than the student, it is the student's responsibility to relay the information to said party regarding payment deadlines or any subsequent changes to tuition.

## PAYMENT OPTIONS

Student tuition payments, or payment arrangements (Gnomon payment plan, third party payers, financial aid, and/or private loans) are required to officially complete registration and reserve a space in the course/program.

## FINANCIAL AID

Gnomon offers Federal Student Aid for qualifying students in the Digital Production for Entertainment (DP), Entertainment Design & Digital Production (EDDP) certificate programs, and the Bachelor of Fine Arts in Digital Production degree program. Full-time students who are U.S. citizens or eligible noncitizens may be eligible to receive Federal Pell Grants and/or Federal Direct Loan financial assistance.

Students interested in applying for aid should contact the Financial Aid Office at 323.466.6663 or via email at [finaid@gnomon.edu](mailto:finaid@gnomon.edu).



Artwork by Ayesha Baugh

## PAYMENT METHODS

Gnomon accepts for payment:

- Company and personal checks
- All major credit cards
- Corporate purchase orders
- Gnomon payment plans (see below)
- Money orders
- Cashier's checks
- Wire Transfer
- Private education loans
- International payment through Flywire

Gnomon Payment Plans are contractual agreements with students to defer payment over the term:

- Tuition is divided into three installments plus a \$75 administrative charge
- The first installment of 50% is due at the time of registration
- Remaining installments are due over the course of the term
- Payments made after a scheduled due date are subject to a \$45 late fee
- Continued failure to make payment will result in the student's computer account being frozen and suspension from course until payment is rectified

Private Student Loans are available, but must be coordinated with the Financial Aid Office:

- Gnomon offers loans through College Avenue and Sallie Mae
- Prior to submitting a loan application, students must speak with Admissions and Financial Aid
- Students must be a US citizen, a US national, or a permanent resident, and must be creditworthy. A co-signer may also be required

If you have further questions regarding tuition, fees or payment options, please contact the Student Accounts Office via email at [billing@gnomon.edu](mailto:billing@gnomon.edu).



## TUITION & FEES: DEGREE

### BACHELOR OF FINE ARTS IN DIGITAL PRODUCTION (BFA)

TERM	UNITS	TUITION*	FEES	TOTAL
Term 1	17	\$9,860.00	\$250.00	\$10,110.00
Term 2	17	\$9,860.00	\$250.00	\$10,110.00
Term 3	14	\$8,120.00	\$250.00	\$8,370.00
Term 4	18	\$10,440.00	\$250.00	\$10,690.00
Term 5	15	\$8,700.00	\$250.00	\$8,950.00
Term 6	15	\$8,700.00	\$250.00	\$8,950.00
Term 7	15	\$8,700.00	\$250.00	\$8,950.00
Term 8	15	\$8,700.00	\$250.00	\$8,950.00
Term 9	15	\$8,700.00	\$250.00	\$8,950.00
Term 10	15	\$8,700.00	\$250.00	\$8,950.00
Term 11	12	\$6,960.00	\$250.00	\$7,210.00
Term 12	12	\$6,960.00	\$250.00	\$7,210.00
<b>TOTAL:</b>	<b>180</b>	<b>\$104,400.00</b>	<b>\$3,000.00</b>	<b>\$107,400.00</b>

Average Cost per Term \$8,700.00

Cost per Unit \$580.00

Confirmation of Acceptance Fee\*\* \$125.00

Quarterly Student Fee:

Learning Resources \$200.00

Equipment and Software Licensing \$40.00

Events and Activities \$10.00

Total \$250.00 per Term

STRF Fee\*\*,\*\*\* -

Estimated International Processing Fee\*\*  
(International Students Only) \$150.00

Estimated Total Program Tuition and Fees  
(Domestic Students) **\$107,525.00**

Estimated Total Program Tuition and Fees  
(International Students) **\$107,675.00**

#### **§94870 and §94909(a)(9)**

\*Tuition/Fee Increases: Gnomon reserves the right to increase tuition/fees once each calendar year. Tuition/Fee increases will not exceed 5% per calendar year.

\*\*Please note these one-time fees are non-refundable.

\*\*\*Effective January 1, 2015, the Student Tuition Recovery Fund (STRF) assessment rate will be zero (\$0) per \$1,000.00. Therefore, Gnomon will not collect STRF assessments from students until otherwise noted.

## TUITION & FEES: CERTIFICATE

### DIGITAL PRODUCTION FOR ENTERTAINMENT (DP)

TERM	UNITS	TUITION*	FEES	TOTAL
Term 1	18	\$11,256.00	\$250.00	\$11,506.00
Term 2	18	\$11,256.00	\$250.00	\$11,506.00
Term 3	18	\$11,256.00	\$250.00	\$11,506.00
Term 4	18	\$11,256.00	\$250.00	\$11,506.00
Term 5	18	\$11,256.00	\$250.00	\$11,506.00
Term 6	18	\$11,256.00	\$250.00	\$11,506.00
Term 7	19.5	\$11,256.00	\$250.00	\$11,506.00
Term 8	19.5	\$11,256.00	\$250.00	\$11,506.00
<b>TOTAL:</b>	<b>147</b>	<b>\$90,048.00</b>	<b>\$2,000.00</b>	<b>\$92,048.00</b>

Average Cost per Term \$11,256.00 (flat rate)

Confirmation of Acceptance Fee\*\* \$125.00

Quarterly Student Fee:

Learning Resources \$200.00

Equipment and Software Licensing \$40.00

Events and Activities \$10.00

Total \$250.00 per Term

STRF Fee\*\*,\*\*\* -

Estimated International Processing Fee\*\*  
(International Students Only) \$150.00

Estimated Total Program Tuition and Fees  
(Domestic Students) **\$92,173.00**

Estimated Total Program Tuition and Fees  
(International Students) **\$92,323.00**

#### §94870 and §94909(a)(9)

\*Tuition/Fee Increases: Gnomon reserves the right to increase tuition/fees once each calendar year. Tuition/Fee increases will not exceed 5% per calendar year.

\*\*Please note these one-time fees are non-refundable.

\*\*\*Effective January 1, 2015, the Student Tuition Recovery Fund (STRF) assessment rate will be zero (\$0) per \$1,000.00. Therefore, Gnomon will not collect STRF assessments from students until otherwise noted.



## TUITION & FEES: CERTIFICATE

### ENTERTAINMENT DESIGN AND DIGITAL PRODUCTION (EDDP)

TERM	UNITS	TUITION*	FEES	TOTAL
Term 1	18	\$4,923.00	\$250.00	\$5,173.00
Term 2	18	\$4,923.00	\$250.00	\$5,173.00
Term 3	18	\$4,923.00	\$250.00	\$5,173.00
Term 4	18	\$4,923.00	\$250.00	\$5,173.00
Term 5	18	\$11,256.00	\$250.00	\$11,506.00
Term 6	18	\$11,256.00	\$250.00	\$11,506.00
Term 7	18	\$11,256.00	\$250.00	\$11,506.00
Term 8	18	\$11,256.00	\$250.00	\$11,506.00
Term 9	18	\$11,256.00	\$250.00	\$11,506.00
Term 10	18	\$11,256.00	\$250.00	\$11,506.00
Term 11	19.5	\$11,256.00	\$250.00	\$11,506.00
Term 12	19.5	\$11,256.00	\$250.00	\$11,506.00
<b>TOTAL:</b>	<b>219</b>	<b>\$109,740.00</b>	<b>\$3,000.00</b>	<b>\$112,740.00</b>

Average Cost per Term \$9,145.00

Confirmation of Acceptance Fee\*\* \$125.00

Quarterly Student Fee:

Learning Resources \$200.00

Equipment and Software Licensing \$40.00

Events and Activities \$10.00

Total \$250.00 per Term

STRF Fee\*\*,\*\*\* -

Estimated International Processing Fee\*\*  
(International Students Only) \$150.00

Estimated Total Program Tuition and Fees  
(Domestic Students) **\$112,865.00**

Estimated Total Program Tuition and Fees  
(International Students) **\$113,015.00**

#### **§94870 and §94909(a)(9)**

\*Tuition/Fee Increases: Gnomon reserves the right to increase tuition/fees once each calendar year. Tuition/Fee increases will not exceed 5% per calendar year.

\*\*Please note these one-time fees are non-refundable.

\*\*\*Effective January 1, 2015, the Student Tuition Recovery Fund (STRF) assessment rate will be zero (\$0) per \$1,000.00. Therefore, Gnomon will not collect STRF assessments from students until otherwise noted.

## TUITION & FEES: AVOCATIONAL FOUNDATION IN ART AND DESIGN (FIAD)

TERM	UNITS	TUITION*	FEES	TOTAL
Term 1	12	\$2,500.00	\$25.00	\$2,525.00
Term 2	12	\$2,500.00	\$25.00	\$2,525.00
Term 3	12	\$2,500.00	\$25.00	\$2,525.00
Term 4	12	\$2,500.00	\$25.00	\$2,525.00
<b>TOTAL:</b>	<b>48</b>	<b>\$10,000.00</b>	<b>\$100.00</b>	<b>\$10,100.00</b>

Average Cost per Term    \$2,500.00

Enrollment Fee\*\*    \$25.00

Estimated Total Program Tuition and Fees    **\$10,100.00**

### §94870 and §94909(a)(9)

\*Tuition/Fee Increases: Gnomon reserves the right to increase tuition/fees once each calendar year. Tuition/Fee increases will not exceed 5% per calendar year.

\*\*Please note these one-time fees are non-refundable.



## TUITION & FEES: AVOCATIONAL

### INDIVIDUAL COURSES

View the Courses section for specific course tuition.

Estimated On Campus Courses*	\$699.00 – \$2,133.00
Estimated Traditional Courses*	\$699.00 - \$1,257.00
Estimated Digital Courses*	\$1,677.00 - \$2,133.00
Enrollment Fee**	\$25.00
Payment Plan Fee	\$75.00
Late Fee	\$45.00
Returned Check Fee	\$25.00

#### **§94870 and §94909(a)(9)**

\*Tuition/Fee Increases: Gnomon reserves the right to increase tuition/fees once each calendar year. Tuition/Fee increases will not exceed 5% per calendar year.

\*\*Please note these one-time fees are non-refundable.

## TUITION & FEES: AVOCATIONAL DISTANCE EDUCATION

View the Online Courses section for specific course tuition.

Estimated Distance Education Courses*	\$1,677.00 – \$2,061.00
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Enrollment Fee**	\$25.00
Payment Plan Fee	\$75.00
Late Fee	\$45.00
Returned Check Fee	\$25.00

### **§94870 and §94909(a)(9)**

\*Tuition/Fee Increases: Gnomon reserves the right to increase tuition/fees once each calendar year. Tuition/Fee increases will not exceed 5% per calendar year.

\*\*Please note these one-time fees are non-refundable.





Artwork by Rachel Yang

## SCHOLARSHIPS & FINANCIAL AID §71810(b)(6)

### SCHOLARSHIPS

#### MERIT-BASED SCHOLARSHIPS

Gnomon offers institutional, merit-based scholarships in the form of tuition discounts to those who qualify. Merit-based scholarships are awarded to incoming program applicants based on the strength of their application, portfolio, and admissions interview.

To be eligible for consideration, candidates must:

- Be an applicant to a Gnomon full-time program
- Have completed all application requirements prior to the corresponding application deadline
- Have no previous record of enrollment in a Gnomon full-time program

Scholarships are nontransferable and have no redeemable cash value. Award amounts will vary. A change of program or start date deferral could result in the cancellation of a scholarship award.

For more information, please contact [admissions@gnomon.edu](mailto:admissions@gnomon.edu).

#### NEED-BASED SCHOLARSHIPS

(05/27/2020 Update: Need-Based Scholarships have been suspended until further notice)

When available, Gnomon offers need-based scholarships quarterly in the form of tuition discounts to current students in need of financial assistance.

To apply, students must:

- Complete a FAFSA (or a FAFSA On The Web worksheet for International student applicants) for the current award year
- Write an essay of 250 words on a given topic

For more information, please contact [finaid@gnomon.edu](mailto:finaid@gnomon.edu).



Artwork by Kris Le

## FINANCIAL AID

Gnomon participates in California State grants (Cal Grants A, B and C) and Title IV Federal financial aid programs (Pell and FSEOG Grants, Direct Loans, Work-Study). For qualifying individuals, State and Federal financial aid may be applied towards the Digital Production for Entertainment (DP) and Entertainment Design & Digital Production (EDDP) certificate programs, and the Bachelor of Fine Arts (BFA) in Digital Production degree program.

Federal and State financial aid can only be applied to certificate and degree programs and is not available to students enrolled in Foundation in Art & Design, Distance Education or Individual Courses. Private credit-based education loans may be available for Foundation in Art & Design and Individual Course options. Private credit-based education loans are not available to Distance Education enrollees. Please contact the Financial Aid Office at [finaid@gnomon.edu](mailto:finaid@gnomon.edu) or 323.466.6663 for more information.

Students interested in financial aid can start by completing the Free Application for Federal Student Aid (FAFSA). The FAFSA is the gateway to all Federal aid sources and covers July 1st of one (1) year through June 30th of the next. This is called an "award year." The FAFSA must be completed each year in order for a student to continue to be considered. The FAFSA can be filed electronically at [fafsa.gov](https://fafsa.gov). Entering Gnomon's school code (**040764**) will give the school access to an applicant's FAFSA results. An FSA ID username and password are required, and this will act as the student's electronic signature. Students will also be able to use this on all of the Federal Student Aid sites.

Within roughly 72 hours of submitting a FAFSA, Gnomon will receive a Student Aid Report (SAR). The SAR is a summary of information entered on the FAFSA and serves both for proofing the submitted information and as the student's official receipt of FAFSA submission. If errors are noted on the SAR, they can be corrected online at [fafsa.gov](https://fafsa.gov). Once the SAR is correct, contact the Financial Aid Office at [finaid@gnomon.edu](mailto:finaid@gnomon.edu) or by calling 323.466.6663 for information on how to proceed.

If a student obtains a loan to pay for an educational program, the student will have to repay the full amount of the loan plus interest, less the amount of any refund, and that, 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. **§94909(a)(10) and §94909(a)(11)**





Artwork by Michael Martel

## FINANCIAL AID PROGRAMS

Here is a brief description of each type of aid offered.

### Federal Pell Grant

Federal Pell grants are based on financial need, cost of attendance, and student enrollment status. The maximum Federal Pell Grant award for the 2019-2020 Award Year is \$6,195.00, the maximum Pell eligible EFC is \$5,576.00 with a minimum award for a full-time student of \$657.00; for the 2020-21 Award Year, the maximum Federal Pell Grant award is \$6,345.00, the maximum Pell eligible EFC is \$5,711 with a minimum award for a full-time student of \$639. The grant amounts are determined by the Financial Aid Office based on the results of the student's FAFSA. The FAFSA must be received before or during enrollment. FAFSAs received after withdrawal or completion of a program cannot be considered.

### Federal Supplemental Educational Opportunity Grant (FSEOG)

FSEOG is another form of grant that is available to Pell grant recipients. Unlike the Pell grant, FSEOG is not an entitlement grant. Funds are allocated to Gnomon each year and are awarded until all funds are depleted.

### Federal Direct Loans

Federal Direct Loans are for eligible students and parents to help pay for the cost of a student's education after high school. The U.S. Department of Education is the lender and a loan servicer will be assigned to provide services to students on behalf of the U.S. Department of Education. For students considering a Direct Loan, please contact the Financial Aid Office for information on the two (2) part process. Federal Direct Loans are available in two forms, Subsidized and Unsubsidized, described below.

### Direct Subsidized Loans

Students who demonstrate financial need, are not in default on a previous student loan, and are enrolled at least half-time (a minimum of six [6] credit hours) are eligible for a Direct Subsidized loan. The government pays the interest while the student is in school, during the six (6) month post-enrollment grace period, or in an applicable loan deferment status. The interest rate for Direct Subsidized loans first disbursed between 07/1/2020 - 06/30/2021 is fixed at 2.75%.



Artwork by Steve Makowski

## **Direct Unsubsidized Loans**

Direct Unsubsidized loans are not need-based and the student is responsible for paying the interest that accrues while the student is in school, during the six (6) month post-enrollment grace period, or in an applicable loan deferment status. The interest rate for new Direct Unsubsidized loans first disbursed between 07/1/2020 - 06/30/2021 is fixed at 2.75%.

## **Direct PLUS (Parent Loans for Undergraduate Students) Loans**

Parents can borrow on behalf of their dependent undergraduate students under this program. Because Direct PLUS loans are credit-based, they are not awarded or packaged automatically by the Financial Aid Office although they may be included on estimated Mastersheets for review. The amount is determined by the Financial Aid Office each year, and it equals the student's cost of attendance (tuition, fees and estimated living expenses) minus any financial aid (gross value) the student receives.

Between 07/1/2020 - 06/30/2021, the interest rate is fixed at 5.30%. Interest is charged from the date of the first disbursement until the loan is paid in full. Parents may defer repayment on a Direct PLUS loan until six (6) months after the student ceases to be enrolled at least half-time (a minimum of six [6] credit hours). Parents can also decide to pay accruing interest monthly or quarterly, or allow the interest to be capitalized. For parents considering a Direct PLUS loan, please contact the Financial Aid Office for information on the two (2) part application process.

## **State Financial Aid Programs**

State financial aid in the form of Cal Grants are offered for certificate and degree programs. To apply, students must complete a FAFSA and submit a GPA Verification Form by the March 2nd deadline each year. A student's eligibility for one of the three types of Cal Grants will be determined by the California Student Aid Commission. Students who have a Bachelor's degree are not eligible for a Cal Grant. Cal Grants come in three different types, A, B and C, described below.

### **Cal Grant A**

Cal Grant A will help pay for tuition and fees. A GPA requirement of 3.0 is required if using high school transcripts; a 2.4 GPA is required if using a college GPA.

### **Cal Grant B**

Cal Grant B will provide only an 'annual Access Award' for the student's first year (which can be used to pay living expenses, books, supplies and transportation, as well as tuition and fees). After the first year, tuition and fee assistance will be included. The GPA requirement is at least a 2.0.

### **Cal Grant C**

Specifically for certificate students, Cal Grant C will provide a books & supplies stipend (which can be used to pay living expenses, books, supplies and transportation, as well as tuition and fees) as well as reduced tuition and fee assistance for up to two years. There is no GPA requirement.

More information on the Cal Grant can be found here: <http://www.csac.ca.gov/cal-grant-faq-0>





Artwork by Malcom Moseley

## NOTICE REGARDING PRIVATE EDUCATION LOANS

If you still need additional funding after reaching the borrowing limits for Federal loans, you may consider private education loans as an alternative. Gnomon offers private education loans through College Ave and Sallie Mae. Since they are certified through the Financial Aid Office, they must be coordinated with the Financial Aid Office.

Prior to submitting a loan application, students must speak with the Admissions and Financial Aid offices to determine eligibility. Typically, students must be US Citizens or Permanent Residents, and must have good credit. A co-signer may be required.

Private education loans carry higher interest rates and fees than Federal loans and may have less attractive repayment terms. The information in your credit report (and that of any co-signer) will be used to determine your eligibility and will have an impact on the interest rate you qualify for.

If you would like to apply for a private education loan, please contact the Financial Aid Office via email at [finaid@gnomon.edu](mailto:finaid@gnomon.edu) or by calling 323.466.6663. It is also recommended that students review the information on this site beforehand: <https://studentaid.gov/understand-aid/types/loans/federal-vs-private>.

# NOTICE TO STUDENTS REGARDING THE STUDENT TUITION RECOVERY FUND

## **(STRF)\* §94909(a)(14), §76215(a), and §76215(b)**

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

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

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 North Market Blvd., Suite 225, Sacramento, CA 95834, (916) 574-8900 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.

\*Effective January 1, 2015, the Student Tuition Recovery Fund (STRF) assessment will be zero (\$0.00) per \$1,000.00. Therefore, Gnomon will not collect STRF assessments from students until otherwise notified.





Artwork by Alvaro Zabala

## GNOMON TITLE IV CODE OF CONDUCT

As required by the Higher Education Opportunity Act (HEOA) of 2008 (amending the Higher Education Act of 1965, Pub. L. # 110-315), Gnomon has established the following Code of Conduct. Gnomon and its employees certify the following:

1. We will not enter into any revenue-sharing arrangements with any lender, which is defined as any arrangement between a college and a lender that results in the lender paying a fee or other benefits, including a share of its profits, to the college, or its officers, employees or agents, as a result of the college recommending the lender to its students or families of those students.
2. Financial Aid Office employees (or employees who otherwise have responsibilities with respect to education loans or financial aid) will not accept gifts from any lender, guaranty agency or loan servicer. A gift is defined as any gratuity, favor, discount, entertainment, hospitality, loan, or other item having monetary value of a significant amount. This prohibition is not limited just to those servicers of Title IV loans but includes lenders of private educational loans as well. The HEOA provides for some exceptions related to specific types of activities or literature, including:
  - a. Brochures or training material related to default aversion or financial literacy
  - b. Food, training or informational materials included as part of training as long as that training contributes to the professional development of those individuals attending the training
  - c. Favorable terms and benefits to the student employed by the institution as long as those same terms are provided to all students at the institution
  - d. Entrance and exit counseling as long as the college's staff are in control and they do not promote the services of a specific lender
  - e. Philanthropic contributions from a lender, guarantee agency or loan servicer unrelated to education loans
  - f. State education, grants, scholarships or financial aid funds administered by or on behalf of the State
3. Financial Aid Office employees (or employees who otherwise have responsibilities with respect to education loans) will not accept any fee, payment or financial benefit as compensation for any type of consulting arrangement or contract to provide services to or on behalf of a lender relating to education loans.
4. The college's officers, employees and/or agents will not steer any borrowers, including first-time borrowers, to particular lenders nor assign any borrower a lender through award packaging or other methods. The college will not refuse to certify, or delay certification based on the borrower's selection of a particular lender or guaranty agency.



Artwork by Rico Suyang

5. The college's officers, employees and/or agents will not request or accept any offer of funds for a private loan, including funds for an opportunity pool loan, to students in exchange for providing concessions or promises to the lender for a specified number of loans made, insured or guaranteed, a specified loan volume, or a preferred lender arrangement.
6. The college's officers, employees and/or agents will not request or accept any assistance with call center staffing or financial aid office staffing. The HEOA does not prohibit schools from requesting or accepting assistance from a lender related to:
  - a. Professional development training for financial aid administrators
  - b. Providing educational counseling materials, financial literacy materials, or debt management materials to borrowers, provided that such materials disclose to borrowers the identification of any lender that assisted in preparing or providing such materials
  - c. Staffing services on a short-term, nonrecurring basis to assist the school with financial aid-related functions during emergencies, including State-declared or federally declared natural disasters, and other localized disasters and emergencies identified by the Secretary
7. No officer or employee of the college, or any employee or agent who otherwise has responsibilities with respect to educational loans, and who serves on an advisory board, commission, or group established by a lender, guarantor, or group of lenders or guarantors will receive anything of value from the lender, guarantor or group except for reimbursement of reasonable expenses incurred by serving on the board, commission, or group.





Artwork by Ivanna Liitschwager

## REFUNDS & RETURNS FOR FINANCIAL AID STUDENTS

If a student withdraws from the institution and has attended 60% or less of the enrollment period, the prorated charge for the amount of time attended will be calculated and subtracted from the amount paid for the period in question. If the student did not receive any financial aid, any remaining credit balance will be refunded to the student.

The U.S. Department of Education certifies this institution as an eligible participant in the Federal Student Aid (FSA) programs established under the Higher Education Act of 1965 (HEA), as amended.

To calculate refunds under the Return of Title IV Funds policy, an institution must determine how much Federal assistance a student has earned which can be applied to the institutional charges.

If a student received more FSA funds than he or she earned under the Federal Return of Title IV Funds policy, the institution, and in some cases the student, is required to return the unearned funds to the appropriate Federal programs. The student must pay any unpaid balance to the institution that remains after the Return of Title IV Funds policy has been applied to the state/institutional policy.

Any monies due an applicant or student will be refunded within 45 days of the date of cancellation, withdrawal, or termination. A withdrawal may be effectuated by the student's written notice or by the student's conduct, including, but not necessarily limited to, a student's lack of attendance.

If the amount of refund exceeds the unpaid balance of the loan, the remainder of the monies will be applied to any student financial aid programs from which the student received funding. Any remaining balance of funds will then be returned to the student.

If a student does not return following an approved leave of absence on the date indicated on the written request, refunds will be made within 45 days from the date the student was scheduled to have returned. For purposes of determining a refund, the last date of attendance is used when a student fails to return from an approved leave of absence.



## RETURNING FUNDS TO THE FEDERAL PROGRAMS

If it is determined that a Federal refund is due, the statute and regulations clearly define the order in which remaining Federal student aid program funds are to be returned. Based on the student's financial aid award(s) (and his/her parent(s) in the case of PLUS Loans), the return of Federal funds will be returned to the appropriate program in the following order:

1. Federal Direct Unsubsidized Loans
2. Federal Direct Subsidized Loans
3. Federal Direct PLUS Loans
4. Federal Pell Grants
5. Federal Supplemental Education Opportunity Grant (SEOG)
6. Other federal, state, private and/or institutional sources of aid
7. The student

## RETURN OF TITLE IV FUNDS REFUND POLICY

All institutions participating in the FSA programs are required to use a statutory schedule to determine the amount of FSA funds a student had earned when he or she ceases to attend, which is based on the period of time the student was in attendance.

If a recipient of the FSA Program withdraws from the institution during a payment period or a period of enrollment in which the student began attendance, the institution must calculate the amount of FSA program assistance the student did not earn, and those funds must be returned. Up through the 60% point in each payment period or period of enrollment (typically the last day of week six), a schedule is used to determine how much FSA program funds the student has earned at the time of withdrawal. After the 60% point in the payment period or period of enrollment, a student is considered as having earned 100% of the FSA funds and no refunds will be calculated.

The percentage of the payment period or period of enrollment completed is determined by the total number of calendar days in the payment period or period of enrollment for which the assistance is awarded, divided into the number of calendar days completed in that period as of the last date of attendance.





Artwork by Carlos Rizo

Scheduled breaks of at least five (5) consecutive days are excluded from the total number of calendar days in a payment period or period of enrollment (denominator) and the number of calendar days completed in that period (numerator). Days in which a student was on an approved leave of absence are also excluded in the calendar days for the payment period or period of enrollment.

Questions regarding refunds and/or returns may be directed to the Financial Aid Office via email at [finaid@gnomon.edu](mailto:finaid@gnomon.edu).

## VETERAN'S EDUCATIONAL BENEFITS

Gnomon is approved by the Veteran's Administration (VA) to provide educational benefits (Chapter 33, Yellow Ribbon, Vocational Rehabilitation, etc.), and is classified by the VA as an "Institute of Higher Learning" or IHL institution. There are several different types of educational benefits for veterans depending on the type, length, and date of service performed.

Veterans interested in applying their educational benefits to their enrollment at Gnomon should call the following number: (888) GI – BILL-1 or go to [benefits.va.gov/gibill](https://benefits.va.gov/gibill) for more information. The Certificate of Eligibility will indicate how much of a student's benefits are eligible to be applied.

Once a student has determined how their benefits may be applied at Gnomon, the student may contact the Financial Aid Office at [finaid@gnomon.edu](mailto:finaid@gnomon.edu) or by calling 323.466.6663.

A student should submit their Certificate of Eligibility when inquiring about financial assistance.

For Post 9/11 GI Bill® (Ch 33) students and VA Vocational Rehabilitation and Employment (Ch 31) students, our tuition policy complies with 38 USC 3679(e) which means Post 9/11 and Vocational Rehabilitation and Employment students will not be charged or otherwise penalized due to a delay in VA tuition and fee payments. For eligibility consideration, a Post 9/11 GI Bill student must submit a VA Certificate of Eligibility (COE) and a Vocational Rehabilitation Student must provide a VAF 28-1905 form. All persons seeking enrollment must meet the general admissions policies. Those seeking to use VA Education Benefits must submit all prior transcripts for a transfer evaluation and submit one of the following a 22-1990, 22-1995, 22-5490, or a 22-5495 to the VA.

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



Artwork by Kevin Le

## STUDENT SERVICES §71810(b)(12)

### ACADEMIC MENTORING CENTER (AMC)

Upon acceptance into a full-time program at Gnomon, students have access to academic mentoring advisors. Academic advising provides support and motivation to address student needs and enhance overall student satisfaction. As advocates for students, academic mentoring advisors work closely with faculty and staff to promote academic success and campus involvement.

The AMC is dedicated to advising students, including providing additional tutoring with homework, advice on managing course loads, information on career options, and emphasized study. The AMC is staffed by instructors with decades of industry and educational experience.

The AMC is open Monday through Friday from 9:00 AM - 6:00 PM and is located on the north side of campus. Students must make appointments with members of the AMC for academic assistance. The AMC availability schedule is posted in the Education offices.

To set an appointment with an Academic Mentor, please email [amc@gnomon.edu](mailto:amc@gnomon.edu) or the appropriate AMC member directly.





Artwork by Adam Ruzycki

## DISABILITY SERVICES

### AMERICANS WITH DISABILITIES ACT AND SECTION 504 OF THE REHABILITATION ACT

In compliance with state and federal laws and regulations, including the Americans with Disabilities Act of 1990 (ADA; as amended 2008) and Section 504 of the Rehabilitation Act of 1973 (Section 504), it is Gnomon school policy that not otherwise qualified individual with a recognized disability with Section 504, shall, solely because of their disability, be excluded from the participation in, be denied the benefits of, or be subjected to discrimination under any program or activity of the school. The school recognizes that disabilities include mobility, sensory, health, psychological, and learning disabilities, and will provide reasonable accommodations to qualified individuals with disabilities to the extent that it is readily achievable to do so. The school is unable, however, to make accommodations that are unduly burdensome or that fundamentally alter the nature of the service, program, or activity.

Students diagnosed with a learning, psychological, or physical impairment are required to meet with the ADA/Section 504 Coordinator ("Coordinator") to verify the disability in order to receive reasonable accommodations. Examples of documentation accepted by Gnomon for a learning or psychological disability are: an Individualized Education Plan (IEP), a 504 Plan, a psycho-educational evaluation, or a psychological evaluation.

Accommodations cannot be provided unless verification is provided directly to the Coordinator. Once verification is established, the student and the Coordinator discuss options for reasonable accommodations. The student is provided an "Accommodations Letter" to present to the relevant faculty. Accommodations are reviewed quarterly. No faculty member can give accommodations without an official written request from the Coordinator. Retroactive accommodations are not provided. All discussions and documentation will remain confidential.

Questions concerning Gnomon's disabilities services or accommodations should be forwarded to Student Affairs via email at [studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu).

## EMPLOYER PREVIEW DAY

Gnomon holds a quarterly event where approximately thirty companies visit the campus, meet with students, critique work, and are asked for their formal written assessment regarding Gnomon's curricula, new technologies and any upcoming technological or art-making trends.



Artwork by Ash Ogasawara

## GNOMON EVENTS

Gnomon's green screen stage regularly hosts inspiring and educational events featuring some of the entertainment industry's most talented artists. Whether it's a making-of feature showcasing the latest VFX techniques of blockbuster films and triple-A games to paneled discussions with industry leaders and award winners, events are a valuable experience for students and professionals alike. Attended by students, alumni, industry artists, recruiters, producers, and enthusiasts, every event offers a chance to network, create new opportunities, and build relationships.

## GNOMON EXTERNSHIP

The goal of the Externship Program for certificate-only students at Gnomon is to further support the school's mission. The Externship Program offers a unique opportunity to utilize knowledge gained in the classroom in a real-world, professional environment. Students in the Bachelor of Fine Arts in Digital Production program are not eligible to participate in the Externship Program.

Students are eligible to apply for externship opportunities at the following program intervals:

- Digital Production for Entertainment: Term 8
- Entertainment Design & Digital Production: Term 12

Any exceptions to the above will be made on an individual basis under guidance of the Placement & Alumni Relations Office.

Students interested in pursuing an externship should make arrangements with the Placement and Alumni Relations Office to discuss the application process and externship requirements. Externships are not mandatory.

For more information, please email [placement@gnomon.edu](mailto:placement@gnomon.edu).





Artwork by Devon Rush

## GNOMON STUDENT ASSISTANCE PROGRAM (GSAP)

The Gnomon Student Services Program (GSAP) is a confidential, free resource to assist students in managing a wide variety of issues that affect their daily lives such as:

- Stress and anxiety
- Depression
- Alcohol and drug dependency
- Family conflict
- Performance related fears
- Fitting in culturally

Students in need of counseling may call the service telephone number between the hours of 7:30 AM and 6:30 PM PST to speak with a qualified intake specialist. Should the student choose to seek counseling, an assigned counselor will contact them to schedule an appointment within 2-3 business days of their call.

Students receive three face-to-face sessions, per problem per year at no cost. The program also provides referrals to a variety of wellness-related community resources such as community and cultural events.

If a student feels that their situation requires immediate assistance, a 24-hour crisis hotline is available, through which the student can speak to a licensed counselor.

Additionally, the program offers discounts of up to 50% for prescription drugs, as well as discounts on legal, financial, and document preparation services. Students enrolled in a program at Gnomon are provided with a brochure and wallet card featuring the phone number and access information.

For more information, please contact the Student Affairs Office at [studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu).

## FIELD TRIPS

Field trips and off-campus tours of galleries and working studios, and other related off-campus activities, are part of the educational experience at Gnomon. Each student must sign a waiver for each off-campus trip.

Students are required to complete a digital, Field Trip Wavier Form prior to attending and can obtain the required form by emailing Registrar at [registrar@gnomon.edu](mailto:registrar@gnomon.edu). Gnomon expects that students will conduct themselves in a professional manner at all times during off- campus activities. The [Student Code of Conduct](#) applies to all events both on-and-off campus.

## HOUSING ACCOMMODATIONS

Gnomon does not offer on-campus housing or dormitories, or control any apartment communities, nor does it provide housing services. However, Gnomon has established a relationship with Kapi Residences to provide students with off-campus, furnished student apartment listings in the surrounding neighborhoods of Hollywood and Burbank. Kapi Residences apartment rental rates vary depending on the type of unit chosen and number of roommates who share one apartment. Rental rates range from \$1,025.00-\$1,975.00 per person, per month, (rates are subject to change).

Gnomon is located in Hollywood and surrounded by numerous housing communities. Our [Gnomon Housing & Visitor's Guide](#) includes information about Kapi Residences and local housing options that may be of interest.

Gnomon also provides access to the [Gnomon's Housing Facebook page](#) in order for new and incoming students to meet, share housing postings, and connect. For more information, please see:

- [gnomon.edu/admissions/domestic-students/housing](http://gnomon.edu/admissions/domestic-students/housing)
- [gnomon.edu/admissions/international-students/housing](http://gnomon.edu/admissions/international-students/housing)
- Or contact Student Affairs at [studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu) or call 323.466.6663

The average monthly rent for a one-bedroom apartment in Los Angeles, California can range between \$1,395.00-\$2,500.00. For information on rental market trends and rental costs in Los Angeles, visit:

- [renthop.com/average-rent-in/los-angeles-ca](http://renthop.com/average-rent-in/los-angeles-ca)
- [zumper.com/rent-research/los-angeles-ca](http://zumper.com/rent-research/los-angeles-ca)
- [apartmentguide.com/apartments/California/Los-Angeles/](http://apartmentguide.com/apartments/California/Los-Angeles/)
- [rentcafe.com/average-rent-market-trends/us/ca/los-angeles/](http://rentcafe.com/average-rent-market-trends/us/ca/los-angeles/)
- [apartmentfinder.com/California/Los-Angeles-Apartments](http://apartmentfinder.com/California/Los-Angeles-Apartments)

For detailed information on the cost of living in Los Angeles, visit:

[expatistan.com/cost-of-living/los-angeles](http://expatistan.com/cost-of-living/los-angeles)

Gnomon does not endorse or make any warranty as to the accuracy of these websites. They are provided solely as a courtesy and for informational purposes.

**§71810(b)(13)(A)(B)(C)**

## CLERY ACT HOUSING DISCLOSURE

The properties offering housing to Gnomon students are non-campus properties for purposes of Clery Act reporting. Gnomon does not own, operate, or control any campus or non-campus student housing, or apartment property, and as a result, apartment properties for student housing are not "non-campus" properties for the purposes of Clery Act crime statistics reporting.

No college residential life staff are located at any apartment property, each apartment property sets its own housing policies and fees. Gnomon does not provide security for any apartment property. Each apartment property is solely responsible for providing security. **§71810(b)(13)(C)**





Artwork by Voon Jiat Lim

## GNOMON LIBRARY AND LEARNING RESOURCES §71740 and §71810(b)(10)

The Gnomon Library offers students a variety of resources to support them in their pursuit of their educational and professional goals. The Gnomon Library is located near the VR Lab and Figure Drawing Room. Students are welcome to browse the collections for art books, reference materials, trade and industry magazines, and other media. There are also many online resources available through the Student Portal, making it easy to access resources on-campus or off. Contact the Library via email at [library@gnomon.edu](mailto:library@gnomon.edu) for help with checking out Library materials or accessing the online resources.

Learning Resources, located near Labs 1, 2 and 3, is where students may checkout professional grade HD video cameras, still photography cameras, lighting equipment, tablets, and other equipment for instructional use. To check out materials or inquire about available resources, students may email the Systems Engineer at [system.engineer@gnomon.edu](mailto:system.engineer@gnomon.edu).

To check out resources/equipment, students must:

- Complete the Gnomon Borrower Agreement: Equipment/Resources Form available from the on-duty Systems Engineer
- Abide by the rules and regulations set forth in the Gnomon Borrower Agreement: Equipment/Resources
- Accept full financial responsibility for the care of the materials borrowed
- Return materials in the same condition



Artwork by Patrick Yeung

The Gnomon Stage is available to students to complete course assignments such as green screen shoots, photography, etc. and is also available to host student club meetings, student council meetings, etc. Questions regarding the Gnomon Stage or reservations may be directed to [stagebookings@gnomon.edu](mailto:stagebookings@gnomon.edu).

With prior approval, the Television Center (TVC) building is available to students for location filming or photography to complete course assignments. Questions regarding location filming at the TVC may be directed to [facilities@gnomon.edu](mailto:facilities@gnomon.edu).

The Systems Engineers' Office is open for media and equipment checkouts from 9:00 AM - 12:00 AM (midnight), Monday through Sunday. All equipment borrowed from the Systems Engineer's Office must be used on the premises and returned the same day to avoid overdue charges.

Media may only be viewed using a student's personal device. Due to Public Performance restrictions, films may not be viewed/broadcast in the Student Lounge/Media Center or in computer labs.

## ONSITE COUNSELOR

Gnomon provides an on-campus counseling service to students seeking a resource for coping skills and other mental health-related issues. Students are encouraged to utilize Gnomon's counseling service in order to talk privately in a safe environment about personal concerns or crisis intervention situations; examine ways to manage stress, anxiety, sadness or frustration; and identify ways to make changes in their lives in order to reach their personal or academic goals. Additionally, the service provides students a way to obtain referrals to outside agencies, groups, clinics, and therapists relating to issues such as: stress, anxiety, depression, relationship problems, rape and assault, substance abuse, and other mental health concerns.

Through a confidential, online appointment system, students can schedule free, face-to-face sessions with the School Counselor during normal school office hours. Gnomon's School Counselor is a practicing psychotherapist with a Doctor of Psychology, an active state certified LMFT, and certified substance abuse counselor.

For more information, please contact [studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu).





Artwork by Stefano Farci

## ORIENTATION FOR FULL-TIME STUDENTS

Prior to starting a full-time program at Gnomon, all accepted students must attend an orientation session. Orientation materials, including the Gnomon Student Catalog and disclosures, are distributed to students in advance. Materials are reviewed and questions are addressed in the orientation session.

Orientation provides students with an overview of Gnomon's policies, procedures, and the criteria for successful matriculation. At Orientation, students become acquainted with the campus, the staff, and their peers. Gnomon staff members explain different offices' obligations, student assistance, and clarify students' rights and responsibilities. The Gnomon Student Catalog is distributed during the Orientation.

## PEER TUTORING

Gnomon's Peer Tutoring is solely run by student volunteers in collaboration with the Education Office. The goal of Gnomon's Peer Tutoring is to nurture student success through voluntary tutoring delivered by verified and trained student peers. Peer Tutors have a specialty (or multiple specialties) to provide students the information needed so they may schedule an appointment with the appropriate tutor.

Any questions may be directed to the Education Office at [education@gnomon.edu](mailto:education@gnomon.edu).

## PLACEMENT & ALUMNI SERVICES

Gnomon is proud to have alumni working at film, game, and visual effects studios worldwide and has consistently maintained an outstanding record of graduate placement. The Placement and Alumni Relations Office is the liaison between students and employers, serving the students by promoting Gnomon to the industry and ensuring the school has a growing network of studios and entertainment companies as part of the Gnomon community.

Gnomon's Placement Office offers assistance to all program students and ensures that alumni are supported during their career. The Placement and Career Services staff is also pleased to assist students taking courses to further their professional development, if their work is at a sufficient level for production. Placement assistance is provided at the completion of studies to all graduates, but placement is not guaranteed. **§94909(a)(13)**

Career services include:

- Professional career counseling
- Advisement on reels, resumes, and portfolios
- Guidance in researching openings at companies
- Referrals for available positions
- Introductions to individuals and companies in the industry
- Employer job fairs

For the most current placement statistics or further information, please contact the Placement and Alumni Relations Office via email at [placement@gnomon.edu](mailto:placement@gnomon.edu).



Artwork by Ferdinand Vazquez

## STUDENT ASSEMBLY

Gnomon holds an all-student assembly on the Stage when appropriate. Students are provided lunch while given the opportunity to converse with Education staff and faculty, meet other students, discuss on- and off-campus activities, and receive any important updates relating to their programs.

## STUDENT CLUBS

There are various on-campus, student-run clubs which provide an energetic community forum for collaboration, learning, and experience within specific disciplines.

A staff or faculty liaison will help facilitate scheduling, speakers, and organization. Club activities include, but are not limited to: guest speakers, sketch events, career-specific lectures, and social gatherings. Students are welcome to join multiple clubs.

Questions regarding student clubs may be directed to [studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu).

## STUDENT COUNCIL

Student Council meets once per quarter to address any issues students may be experiencing. The Student Council is entirely voluntary and student managed. Leadership is in the form of the Student Council Board. These students meet with the general student population at minimum once per quarter.

Following this meeting, the Board meets with its Staff Advisor to discuss topics addressed in the general meeting and collaborate on ongoing and future projects. Common topics covered in each meeting include student concerns, hardware/software issues, faculty/class issues, and facilities. Suggestions for future programming, which drive decision-making and strategic planning within the scope of student services are proposed to, and addressed by, Administration.

Questions regarding student council may be directed to [studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu).





Artwork by Sonja Christoph

## STUDENT GALLERY

The Gnomon Gallery was established to spotlight the talented artists working in animation, effects and games whose phenomenal artwork is rarely seen by the public in a traditional gallery setting. Featuring a wide range of genres and pieces that include sketches, sculptures, props, and digital paintings, the gallery strives to inspire viewers with behind-the-scenes artwork from some of the industry's most creative minds.

## STUDENT GNOMON EMAILS

Gnomon provides all program students with an @gnomon.edu email account which also include many Office 365 applications. All students, staff, and faculty members are expected to only use their official Gnomon email account for correspondence of academic and administrative nature.

If students do not receive a notification of their @gnomon.edu email accounts by the first day of class, the student should immediately contact the Technology Office via email at [tech@gnomon.edu](mailto:tech@gnomon.edu).

- School official use of email: Email is the main course for official communication within Gnomon. Gnomon has the reasonable expectation that such communication will be accessed and read in a timely fashion. Official email communication is only intended to meet the academic and administrative needs of the institution.
- Creation and dissemination of student email accounts: Official Gnomon student email accounts are provided to all program students. Students receive their email address and password a week prior to Orientation. Official email addresses will be included in directory information unless the students request otherwise, under FERPA, through the Registrar.
- Redirecting of email: Redirecting email does not absolve a student from the responsibilities associated with official communication sent to their @gnomon.edu email account. Such forwarding is done by the student, and at the student's own risk. Gnomon does not accept responsibility for services performed by outside providers.
- Student responsibilities regarding use of email: Students are expected to access and read their email daily to remain current with Gnomon-related communication. Students have the responsibility to recognize that certain communication may be time-critical. Users should exercise extreme caution in using email to communicate confidential or sensitive matters and should not assume that email is private or confidential. To avoid exceeding maximum storage allocation, routine maintenance of the account content by the student is expected.

Failure to check email, error in forwarding mail, or email returned to the school with "Mailbox Full" or "Undeliverable" are not acceptable excuses for missing official Gnomon communication via email.



Artwork by Mike Zhang and Daniel Kho

## STUDENT ID CARDS

Every Gnomon student is eligible to receive a Gnomon Student ID card. Please contact the Systems Engineer on duty to have one made.

Further questions regarding student ID cards, including misplaced cards, may be directed to the Systems Engineers via email at [system.engineer@gnomon.edu](mailto:system.engineer@gnomon.edu).

## STUDENT MIXER

Gnomon hosts a quarterly Student Mixer, providing the opportunity for new students to socialize and network. Present at the event are key staff members from Education, Placement, Administration, among others. Student Club and Student Council representatives also join to offer advice, critique, and share experiences.

## STUDENT WEB PORTAL

The Student Web Portal is a secure website that allows students access to information including schedules, grades, account balance and activity, and school notices.

Students will be issued logins and passwords that can be used to gain access to the Student Web Portal. Passwords can be changed at initial login.

Log into the Student Web Portal at: [gno.empower-xl.com/fusebox.cfm](http://gno.empower-xl.com/fusebox.cfm)

Requests for login assistance and other technical support questions may be directed to the Registrar at [registrar@gnomon.edu](mailto:registrar@gnomon.edu).

## THE GNOMON STORE

The Gnomon Store sells art supplies and Gnomon merchandise such as t-shirts, hooded sweatshirts, and hats. Gnomon is proud to promote and sell books and other works authored by Gnomon-affiliated artists. The Gnomon Store is open Monday through Friday from 9:00 AM - 6:00 PM and during some special events.

For more information, please contact [store@gnomon.edu](mailto:store@gnomon.edu).





Artwork by Michael Cacciamani

## CAMPUS POLICIES

### FACILITIES

Located in Hollywood, home to hundreds of film, game, and television studios, Gnomon is truly in the heart of the industry.

The Gnomon campus is located at 1015 North Cahuenga Boulevard, Los Angeles, CA 90038, in the center of the famed Television Center Building (TVC). Gnomon's facilities are designed to create a production-like environment with an atmosphere conducive to creativity and learning. Gnomon's 34,000 square-foot facility houses nine (9) state-of-the-art computer labs, one (1) sculpture studio, one (1) drawing studio, one VR lab, three (3) lecture labs, the Gnomon Library, and a sound stage equipped with a 70-foot green screen cyclorama, video, and audio equipment to host presentations and limited stage lighting equipment.

Other resources available for students include two (2) kitchens, three (3) student lounges equipped with large screen televisions, vending machines, the Gnomon Store, and the Gnomon Gallery. **§71735 and §71810(b)(9)**

### PARKING

Street parking is available but is metered and can be limited. Alternately, parking is available in the lot directly south of the Gnomon campus on Romaine and Cahuenga. To use this lot, students must obtain a keycard which can be purchased online through the Student Web Portal for \$140.00 per term.

Each keycard is active until after makeup week of the current term. There is a \$15.00 replacement fee if the keycard is damaged, lost, or stolen. Keycards must be returned at the end of the term.

### HOLIDAYS

Gnomon traditionally observes Easter, Thanksgiving, and Christmas. Notifications will be posted if any other holidays will be observed.



Artwork by Beat Reichenbach

## PREVENTATIVE HEALTH & SAFETY MEASURES

Gnomon facilities provide ergonomically designed workspaces, low reflection wall paint, low frequency lighting that reduces screen reflectivity and glare, along with ergonomically designed chairs at every lab workstation. Safety precautions are considered when setting up office and lab spaces at Gnomon.

Health and Safety binders are located in each studio/lab space and contain information on preventative health and safety measures. Students are encouraged to use them for reference in applicable situations.

## HEALTH INSURANCE

You are required to have health insurance if you are a student as California law requires you to have health insurance. Unless you qualify for an exemption, you will be required to pay a tax penalty if you go without health insurance in California. The California law takes effect on January 1, 2020. To avoid the California tax penalty, you must have what California considers “minimal essential coverage” (MEC) or prove your eligibility for an exemption

## ACCIDENTS & INJURIES

In the event of a life-threatening emergency, call 911 immediately. First aid kits are located in the Systems Engineer’s Office, the Main Lobby, all student kitchens, offices and classrooms.

All injuries should be reported to an instructor, Systems Engineer or Administrative staff member immediately. A Gnomon Accident/Injury Report must be completed and submitted to the Front Desk as soon as possible.

Please email [frontdesk@gnomon.edu](mailto:frontdesk@gnomon.edu) to obtain the Gnomon Accident/Injury Report.

If an accident occurs outside of the school classrooms but within the Television Center Complex, please report the issue immediately to TVC security and the Systems Engineer or administrative staff on duty. The Gnomon Accident/Injury Report must be filled out along with a TVC incident report form.

### TVC Contact:

Security: 323.381.2820

Main Office: 323.464.6638





Artwork by Kittitus Chinatiworm

## NON-DISCRIMINATION POLICY

Gnomon does not discriminate in admission, treatment, or access to its programs or activities on the basis of race, color, national origin, ancestry, sex, gender, gender identification, sexual orientation, disability, age, religion, physical and/or mental disability, medical condition, veteran status, marital status or any other characteristic protected by institutional policy or state, local, or federal law. These practices include, but are not limited to, hiring, employment promotion and transfer, admissions policies, and administration of loan programs and participation in the benefits and services of education programs or related activities sponsored by Gnomon.

The institution complies with the Civil Rights Act of 1964, as amended; Title IX of the Education Amendment Act of 1972; Section 504 of the Rehabilitation Act of 1973; Age Discrimination Act of 1975; California SB-195 Equity in Higher Education Act, and any other applicable federal, state and local law. Gnomon is committed to a multicultural workplace and education programs involving cultural and ethnic diversity among the school's community.

For more information or if you believe you have been subject to discrimination on the basis of sex, sexual orientation, gender identity, or disability, please contact:

Title IX and ADA/Section 504 Coordinator:

Carmen Munoz  
1015 North Cahuenga Blvd.  
Los Angeles, CA 90038  
Phone: 323.466.6663  
Email: [carmen.munoz@gnomon.edu](mailto:carmen.munoz@gnomon.edu)



## TITLE IX

Title IX of the Higher Education Amendments of 1972, 20 US Code § 1681(a), is a federal law which prohibits discrimination on the basis of sex in education programs or activities, and includes addressing sexual harassment, sexual violence, and other gender-based harassment occurring in an institution of education.

Gnomon is committed to fostering an educational and working climate free from sexual harassment, sexual assault, and sexual violence. To define conduct expectations and provide recourse for individuals whose rights have been violated, Gnomon implements a strategic coordination of policies, education, and clear and equitable procedures for reporting and resolution of complaints of sexual misconduct.

Title IX regulations define sexual harassment to include any of three types of misconduct on the basis of sex, all of which jeopardize the equal access to education: Any instance of quid pro quo harassment by a school's employee; Any unwelcome conduct that a reasonable person would determine is so severe, pervasive, and objectively offensive that it effectively denies a person equal access to the school's education program or activity; Any instance of sexual assault, (as defined in the Clery Act), dating violence, domestic violence, or stalking as defined in the Violence Against Women Act (VAWA).

In compliance with Title IX regulations, Gnomon must address reports of sexual harassment that occur in its education program or activity. Education program or activity includes locations (e.g. school property or school sponsored events), or circumstances (on or off-campus) over which Gnomon exercised substantial control over both the respondent (i.e. an individual who has been reported to be the perpetrator of conduct that could constitute sexual harassment) and the context in which the sexual harassment occurs.

When sexual harassment or sexual assault has occurred and is brought to the attention of the Title IX Coordinator, Gnomon will take steps to end the harassment or violence, prevent its re-occurrence, and address its effects. A complainant has the right and can expect to have reports taken seriously by Gnomon when formally reported, and for the prompt, equitable, reliable, and impartial investigation of complaints. The school's Title IX Coordinator has primary responsibility to respond appropriately to, and investigate suspected discrimination or harassment, and identify and remedy systemic problems.

With the guidance of the Title IX Coordinator, Gnomon will enact an initial assessment of the conduct, to the extent possible within the complainant's expressed preferences, if any, as to course of action, and the necessity for any interim remedies or accommodations to protect the safety of the complainant and the community at large.



### New Title IX Regulations:

The Education's Office for Civil Rights (OCR) issued new regulations mandating how colleges and universities must investigate and adjudicate sexual misconduct cases under Title IX. The new regulations (summarized here and here) will take effect on August 14, 2020. Key provisions of the Department of Education's new Title IX regulations can also be found at [ed.gov/news/press-releases/secretary-devos-takes-historic-action-strengthen-title-ix-protections-all-students](https://ed.gov/news/press-releases/secretary-devos-takes-historic-action-strengthen-title-ix-protections-all-students)

### **Reporting**

Any person may report sex discrimination, including sexual harassment (whether or not the person reporting is the person alleged to be the victim of conduct that could constitute sex discrimination or sexual harassment), in person, by mail, by telephone, or by e-mail, using the contact information listed for the Title IX Coordinator, or by any other means that results in the Title IX Coordinator receiving the person's verbal or written report. Such a report may be made at any time, including during non-business hours, by using the telephone number or e-mail address, or by mail to the office address, listed below:

Title IX Coordinator  
Carmen Munoz  
1015 North Cahuenga Blvd., Suite 5430i  
Los Angeles, CA 90038  
Phone: 323.466.6663  
Email: [carmen.munoz@gnomon.edu](mailto:carmen.munoz@gnomon.edu)

### **Timeline for Reporting:**

You can make a report at any time. However, you are encouraged to make a report as soon as possible after an incident.

Gnomon is committed to providing a safe and non-discriminatory learning, living, and working environment for all members of our community and are here to support and assist you with privacy, equity, due process and most importantly with care.

### Questions regarding Title IX may also be directed to:

Office for Civil Rights San Francisco Office  
U.S. Department of Education  
50 Beale Street, Suite 7200 San Francisco, CA 94105-1813  
415.486.5555  
[OCR.SanFrancisco@ed.gov](mailto:OCR.SanFrancisco@ed.gov)

### **Confidentiality**

Title IX Coordinators are not a confidential source of support. While they will address your complaint with sensitivity and will not share any information related to your experience except on a need-to-know basis, absolute confidentiality cannot be guaranteed.

Our Grievance Policy and Procedures require all employees of the College who learn of possible policy violations (sexual misconduct/sexual harassment) to report that information to the Title IX Coordinator.

### **Confidential Resources:**

An individual who seeks completely confidential assistance may do so by speaking with professionals who have a legally protected capability to maintain confidentiality. Confidential reporting options are available through our on-site Counseling Services with a licensed Therapist or off-campus through the Gnomon Student Assistance Program (GSAP) 1-800-321-2843, local rape crisis counselors, victim advocacy centers, domestic violence resources, local or state agencies, and emergency care facilities. Information shared with these resources remain confidential and will not be shared with Gnomon or anyone else without express permission of the individual seeking services.

Support resources are available at: [gnomon.edu/about/consumer-disclosures/title9](https://gnomon.edu/about/consumer-disclosures/title9)

**Complaint Process:**

Once a complaint form or notice is received by the Title IX Office, the Title IX Coordinator will reach out to the appropriate parties to:

- Conduct an initial assessment to gain a basic understanding of the nature and circumstance of the report and determine jurisdiction.
- Discuss next best steps.
- Provide information on resources and available supportive measures that best fit your needs (with or without the filing of a formal complaint).
- Review the process for filing a formal complaint.

At the time of filing a formal complaint, a complainant (i.e. an individual who is alleged to be the victim of conduct that could constitute sexual harassment) must be participating in or attempting to participate in a Gnomon education program or activity.

**Formal Complaint Process:**

Title IX regulations define formal complaint as a document filed by a complainant (i.e. an individual who is alleged to be the victim of conduct that could constitute sexual harassment) or signed by the Title IX Coordinator alleging sexual harassment against a respondent and requesting that the school investigate the allegation of sexual harassment. At the time of filing a formal complaint, a complainant must be participating in or attempting to participate in the education program or activity of the school with which the formal complaint is filed. Once a formal complaint is filed the Title IX Coordinator will send a Notice of Investigation to Parties/Notice of Formal Allegation.

**Investigations**

The Title IX Coordinator will promptly investigate allegations in any formal complaint and send written notice to both parties (complainants and respondents) of the allegations upon receipt of the formal complaint.

Once a formal complaint is filed, the Title IX Coordinator will make the following determinations:

- Is the complainant and respondent participating in or attempting to participate in a Gnomon education program or activity?
- Do the facts set forth by the potential complainant, if substantiated, constitute a violation of Gnomon's Harassment & Sexual Misconduct Policy?
- Did the conduct occur on Gnomon's premises; and/or in the context of a Gnomon education program or activities. Education program or activity must include locations (e.g. school property or school sponsored events), or circumstances over which Gnomon has substantial control over both the respondent (i.e. an individual who has been reported to be the perpetrator of conduct that could constitute sexual harassment) and the context in which the sexual harassment occurs.

If the answer to either questions is no, the Title IX Office does not have the authority to resolve the complaint and the potential complainant will be referred to the appropriate resources.

If the answer to all questions is affirmative, the Title IX Office has the authority to investigate and resolve the Complaint.

**Informal Resolution Process:**

Gnomon, in its discretion, may choose to offer and facilitate informal resolution options, such as mediation or restorative justice, so long as both parties give voluntary, informed, written consent to attempt informal resolution. The informal resolution process is available for certain incidents such as sexual harassment and misconduct. This process is not available for violent incidents such as interpersonal violence (including dating violence and domestic violence) and sexual assault.



The informal resolution process may be terminated at any time by either the Title IX coordinator or any of the parties involved, and the matter will be investigated via the formal complaint process. The goal of the informal resolution process is to facilitate an agreement between the Respondent and Complainant and provide an educational opportunity to learn from behavior through recommendations such as counseling, training programs, and mediation. No formal investigation occurs.

#### **Standard of Evidence:**

The clear and convincing evidence standard (highly and substantially more probable to be true than not) will be used under the Title IX Complaint Process and for making findings regarding all complaints of sexual misconduct and relationship violence, including sexual assault, dating and domestic violence, and stalking.

#### **Review of Evidence**

Gnomon will provide the parties and their advisors, an opportunity to review any evidence directly related to the allegations and obtained during an investigation in electronic format or hard copy, with 10 days for the parties to inspect, review, and respond to the evidence.

Gnomon will then send the parties, and their advisors, a final report that fairly summarizes relevant evidence, for review at least 10 days prior to a hearing.

#### **Formal Resolution:**

##### **Live Hearings & Cross-Examination**

As part of the grievance process in response to a formal complaint a live hearing is required. At the live hearing, each party's advisor (i.e. a single individual whom a Complainant, Respondent, or Witness may elect to accompany them to a live-hearing/meeting regarding an alleged violation of Gnomon's Harassment & Sexual Misconduct Policy) will be permitted to ask the other party and any witnesses all relevant questions and follow-up questions. An advisor is not required to be an attorney.

Such cross-examination at the live hearing will be conducted directly, orally, and in real time by the party's advisor of choice and never by a party personally. At the request of either party, Gnomon will provide for the live hearing to occur with the parties located in separate rooms with technology enabling the decision-maker(s) and parties to simultaneously see and hear the party answering questions. Only relevant cross-examination and other questions may be asked of a party or witness. Before a complainant, respondent, or witness answers a cross-examination or other question, the decision-maker must first determine whether the question is relevant and explain any decision to exclude a question as not relevant.

If a party does not have an advisor present at the live hearing, the Gnomon will provide (without fee or charge) to that party, an advisor of Gnomon's choice, who may be, but is not required to be, an attorney, to conduct cross-examination on behalf of that party.

##### **Rape Shield Protections for Complainants**

Questions and evidence about the complainant's sexual predisposition or prior sexual behavior are not relevant, unless such questions and evidence about the complainant's prior sexual behavior are offered to prove that someone other than the respondent committed the conduct alleged by the complainant, or if the questions and evidence concern specific incidents of the complainant's prior sexual behavior with respect to the respondent and are offered to prove consent.

##### **Emergency Removal of Respondent/s from Campus**

In compliance with Title IX Regulations, Gnomon may choose to temporarily remove a respondent from campus on an emergency basis where there is an immediate threat to physical health or safety. Before an emergency removal is initiated, Gnomon will conduct a safety and risk analysis to determine whether there is an immediate threat to the physical health or safety of any person arising from the allegations of sexual harassment. The respondent will be provided with a notice and an opportunity to challenge the

emergency decision immediately following the removal.

## **Appeals**

Each party is allowed an (1) appeal to the findings and/or sanction through the Non-Academic Appeal process and guidelines. If an appeal is submitted, the appropriate Gnomon official(s) will review relevant documentation, including the report, and Complainant's and Respondent's statements, if any. An appeal must be submitted within five (5) business days of the issuance of the original finding(s). All parties will receive notification of any appeal.

A request for appeal must be based on one or more of the following:

- The established procedures were not followed, in a significant way, and as a result, the findings, the sanctions, or both, were not correct.
- The severity of the sanction imposed is not appropriate or is disproportionate based on the nature of the violation or the circumstances.
- There is new information that would have been material to the outcome. Information is not considered new if the information was voluntarily withheld during the original investigation and resolution process. The new information must be included with the student's request for appeal. Also, the student must show that the new information could not have been presented withheld during the original investigation and resolution process.
- The Title IX Coordinator, investigator(s), or decision-maker(s) had a conflict of interest or bias for or against complainants or respondents generally or the individual complainant or respondent that affected the outcome of the matter.

If an appeal does not meet the qualifying grounds for appeal, and/or not submitted within the time allotted, the findings and sanctions become final. If modified or alternative disciplinary actions are imposed, a letter including final findings and/or sanctions and thoroughly documented specific reasons for the adjustments shall be delivered to the Respondent (and Complainant as appropriate pursuant to FERPA and/or other relevant laws). A copy will be distributed to the Title IX Coordinator. In cases where employee disciplinary action is recommended, designated Gnomon official(s) will begin the due process procedure, pursuant to Gnomon's employment policy, and applicable federal and state laws.

## **Supportive Measures:**

Gnomon will provide written notification to the Complainant and Respondent about existing resources and other services that may be available on campus and in the community. The written information may include options for available assistance and how to request protective measures and/or changes to academic and/or working situations. The college will make such accommodations and protective measures available if they are reasonably available and to ensure equal access to education.

Interim measures are not punitive and are intended to provide support and relief to the parties involved in or affected by sexual misconduct. Implementation of interim measures, however, may impact one or more involved individuals. Such measures will remain in effect as long as necessary, depending on the relevant facts and circumstances.





Artwork by Francesco Corvino

## **HARASSMENT & SEXUAL MISCONDUCT POLICY**

Gnomon is committed to providing a safe learning and working environment for students and employees that is free from all forms of discrimination, harassment, exploitation, or intimidation. Sexual misconduct is a form of discrimination. Title IX regulations define sexual harassment to include any of three types of misconduct on the basis of sex, all of which jeopardize the equal access to education: Any instance of quid pro quo harassment by a school's employee; Any unwelcome conduct that a reasonable person would determine is so severe, pervasive, and objectively offensive that it effectively denies a person equal access to the school's education program or activity; Any instance of sexual assault, (as defined in the Clery Act), dating violence, domestic violence, or stalking as defined in the Violence Against Women Act (VAWA).

Gnomon strongly opposes harassment and sexual misconduct and such behavior is prohibited by school policy and federal and state law. This policy applies to all Gnomon community members, including students, faculty, administrators, staff, and third parties conducting business or having any official capacity with the school or on school property.

Gnomon is prepared to take prompt action to prevent and correct such behavior of individuals who engage in sexual harassment, as well as any other unlawful harassment based on factors such as race, color, national origin, ancestry, sex, gender, gender identification, sexual orientation, disability, age, religion, physical and/or mental disability, medical condition, veteran status, marital status, or any other characteristic protected by institutional policy or state, local, or federal law.

Violations of this policy are not permitted and may result in disciplinary action up to and including expulsion or termination.

Gnomon encourages any student or employee to immediately report these incidents. Gnomon is committed to protecting the privacy of all individuals involved in a report of sexual harassment, sexual misconduct, and sexual violence. Throughout the process of investigation of a report every effort will be made to protect the privacy interests of all individuals, and respect and safeguard private information, to the extent possible consistent with the legal obligations of Gnomon to investigate and respond effectively.

### **Retaliation Is Prohibited**

Adverse action will not be taken against a student or employee who, in good faith, reports or participates in the investigation of a violation of this policy. Retaliation against a person who properly reports, complains about, or participates in the investigation of such harassment is strictly prohibited.

For more information, or to file a complaint, please contact:

Title IX Coordinator, Carmen Munoz  
1015 North Cahuenga Blvd.  
Los Angeles, CA 90038  
323.466.6663  
Email: [carmen.munoz@gnomon.edu](mailto:carmen.munoz@gnomon.edu)

To view the Gnomon Sexual Misconduct Grievance Policy and Procedure, and additional Title IX related policies and support resources in full, visit: [gnomon.edu/about/consumer-disclosures/title9](https://gnomon.edu/about/consumer-disclosures/title9)



Artwork by Mike Zhang

## GRIEVANCES

To ensure the quality of education at Gnomon, the student grievance process aims to provide a prompt and equitable resolution for allegations that a school decision or action may have violated institution policies, or adversely affected a student's status, rights, or privileges. This procedure is not intended to be used as a mechanism for students to appeal grades. **§71810(b)(14)**

### **Gnomon Procedure:**

Students are encouraged to communicate their concerns directly to faculty or administration for suitable resolution. Should the informal process fail to reach an acceptable solution, students may also contact the Student Affairs Office at [studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu) to file an official written grievance.

Should a student feel their concern has not been adequately addressed by Gnomon, the student may contact Bureau for Private Postsecondary Education (BPPE) or Accrediting Commission of Career Schools & Colleges (ACCSC).

Please see below for each individual procedure.

### **BPPE Procedure:**

A student or any member of the public may file a complaint about this school with the Bureau for Private Postsecondary Education (BPPE) by calling 888.370.7589 or by completing a complaint form, which can be obtained on the bureau's website [bppe.ca.gov](http://bppe.ca.gov). **§94909(a)(3)(C)**

### **ACCSC Procedure:**

Schools accredited by the Accrediting Commission of Career Schools and Colleges must have a procedure and operational plan for handling student complaints. If a student does not feel that the school has adequately addressed a complaint or concern, the student may consider contacting the Accrediting Commission.

All complaints reviewed by the Commission must be in written form and should grant permission for the Commission to forward a copy of the complaint to the school for a response. This can be accomplished by filing the ACCSC Complaint Form. The complainant(s) will be kept informed as to the status of the complaint as well as the final resolution by the Commission.

Please direct all inquiries to:

Accrediting Commission of Career Schools & Colleges  
2101 Wilson Boulevard, Suite 302,  
Arlington, VA 22201  
703.247.4212  
[accsc.org](http://accsc.org)

A copy of the ACCSC Complaint Form is available at the school and may be obtained by contacting Student Affairs at [studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu) or online at [accsc.org](http://accsc.org).



Artwork by Allan Bernardo

## WEAPONS POLICY

Using or possessing any firearm, explosive, or weapon of any kind, regardless of whether the person has a lawfully issued permit to carry a concealed weapon, is not permitted.

## ALCOHOL & DRUG ABUSE POLICY STATEMENT

In accordance with the Drug-Free Schools and Campuses Regulations (EDGAR Part 86), Federal Drug-Free Workplace Act 34 CFR Part 85, Subpart F, and California Drug-Free Workplace Act of 1990 this institution is committed to maintaining a drug-free workplace and a drug-free school.

The unlawful manufacture, distribution, dispensing, possession or use of drugs, drug paraphernalia, alcohol or other illegal/controlled substances at this institution is strictly prohibited. On-campus possession and use of marijuana (medical or otherwise) is not allowed. Students and employees are required, as a condition of enrollment and/or employment, to abide by this policy.

To the extent allowed by local state and federal laws, this institution will impose disciplinary action against students and employees for violating these standards of conduct. These actions may include suspension, expulsion, termination of employment, referral for prosecution, and/or required completion of a drug or alcohol rehabilitation or similar program.

In addition to institutional sanctions, students and employees convicted of the unlawful possession or distribution of illicit drugs or alcohol could face local, state, and federal legal penalties which include the loss of eligibility for federal financial aid, fines, imprisonment, and the seizure of drug related assets.

This institution, as required by federal regulation (34 CFR 85.635 and Appendix C), will report all employees convicted of a criminal drug offense occurring in the workplace to the U.S. Department of Education. Consistent with these same regulations, employees, as a condition of employment, are required to provide written notice to this institution of their conviction for a criminal drug offense occurring at the workplace within five (5) days after that conviction.

In addition, students receiving Pell Grants who are convicted of a criminal drug offense during the period of enrollment for which the Pell Grant was awarded, are required by federal regulation to report that conviction in writing to the:

Director of Grants and Services  
United States Department of Education  
400 Maryland Avenue SW.  
Room 3124, GSA Regional Office Bldg. #3  
Washington, DC 20202-4571





Artwork Akin Adekile

The report must be made within 10 days after the conviction.

Drug awareness programs, counseling, treatment, rehabilitation and other related services are available on an ongoing basis to students and employees through the National Treatment Referral System 24-hour hotline (800-662-HELP). This hotline number can tell you how and where to get help for alcohol and other drug problems. Students and employees seeking assistance in overcoming a drug or alcohol related problem are encouraged to contact this organization.

Also, available to students is the Gnomon Student Services Program (GSAP) as a resource to assist students in managing issues that affect their daily lives, such as drug, alcohol and substance abuse. The program is a free, comprehensive and fully confidential counseling service that helps students manage a wide variety of issues in support of their personal and academic well-being.

## **PARENTAL NOTIFICATION POLICY**

In accordance with the Family Educational Rights and Privacy Act of 1974 (FERPA) and California state regulations, Gnomon reserves the right to notify the parents/guardians of students under 21 years of age, and the parents/guardians of dependent students, regardless of age, of any incident in which the student is found responsible for violating the school alcohol and drug policy.

## **SPECIAL REQUIREMENTS FOR EMPLOYEES ENGAGED ON FEDERAL OR STATE CONTRACTS AND GRANTS**

This institution, as required by federal regulation (34CFR 85.635 and Appendix C), will report all employees convicted of a criminal drug offense occurring in the workplace to the U.S. Department of Education. Consistent with these same regulations, employees, as a condition of employment, are required to provide written notice to this institution of their conviction for a criminal drug offense occurring at the workplace within five (5) days after that conviction.

In addition, students receiving Pell Grants who are convicted of a criminal drug offense during the period of enrollment for which the Pell Grant was awarded, are required by federal regulation to report that conviction in writing to the:

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GSA Regional Office Bldg. #3  
Washington, DC 20202-4571

The report must be made within 10 days after the conviction.



Artwork by Nitesh Nagda

## EMERGENCY NOTIFICATION SYSTEM

Gnomon is committed to providing a safe learning and working environment for students, faculty, and staff. With the exception of term breaks and holidays indicated in the student catalog, Gnomon is open seven (7) days a week.

In the event of natural disasters, severe weather conditions, or other emergencies, Gnomon may close in the interest of safety.

Should this action be necessary, Gnomon will provide as much notice as possible allowed by circumstances to minimize inconvenience.

- Closing for the day: When possible, the decision and announcement will be made by 8:00 AM
- Closing during the day: When conditions warrant closing of Gnomon during the day, administration will relay this information to all students, faculty, and staff
- Evening courses: In the event that day courses are cancelled, evening courses will also be considered cancelled

Students, faculty and staff will be contacted through “messageSender,” a Campus Alert System designed to instantly alert an entire campus community via SMS, voice-calls, and emails in the event of an emergency or dangerous situation. This message will come from the designated phone number:

**323.300.6162.** Depending on the nature of the emergency, one or more methods of notification will be used.

## VISITORS/MINORS AT GNOMON POLICY

Visitors are welcome at Gnomon. However, if visitors plan to stay for an extended period of time, permission must be granted by the administration.

All employees of Gnomon have the authority to ask anyone who is being disruptive or disrespectful to leave the premises. Minors under the age of 18 must be accompanied by an adult at all times.





Artwork by Kittitus Chinatiworn

## CAMPUS SECURITY

The Campus Security Act (Public Law 102-26) requires postsecondary institutions to disclose the number of instances in which certain specific types of crimes have occurred in any building or on any property owned or controlled by this institution used for activities related to the educational purpose of the institution, and/or any building or property owned or controlled by student organizations recognized by this institution.

For a current statistics report, see the below, "2020 Campus Security Act Disclosure Statement."

## CAMPUS SECURITY ACT DISCLOSURE STATEMENT

Gnomon prepares a report each year in compliance with federal law that discloses campus crime. The crime statistics are compiled using reports made to TVC security, Gnomon faculty and staff, and the Hollywood Police Department.

A copy of the crime statistics is filed with the U.S. Department of Education and is available online at: [ope.ed.gov/campussafety/#/](https://ope.ed.gov/campussafety/#/). Gnomon's OPE ID is **04076400**.

The Annual Security Report is published annually in compliance with the Campus Crime Statistics Act of 1998. The Campus Security Act (Public Law 102-26) requires postsecondary institutions to disclose the number of instances in which certain specific types of crimes have occurred in any building or on any property owned or controlled by this institution which is used for activities related to the educational purpose of the institution and/or any building or property owned or controlled by student organizations recognized by this institution. In compliance with that law, the following reflects this institutions' crime statistics for the period required.

This institution does not employ campus security personnel but encourages employees, instructors, and students to immediately report suspected criminal activity or other emergencies to the nearest available campus security officer, school official, and/or in the event of emergency, to directly contact local law enforcement or other emergency response agencies by dialing 911.

Only staff members, instructors, students, and other parties having business with this institution should be on institutional property. Other individuals present on institutional property at any time without the express permission of the appropriate institutional official(s) shall be viewed as trespassing and may as such be subject to a fine and/or arrest. In addition, employees, instructors and students present on institutional property during periods of non-operation without the express permission of the appropriate institutional official(s) shall also be viewed as trespassing and may also be subject to a fine and/or arrest.

Though this institution does not offer regularly scheduled crime awareness or prevention programs, students are encouraged to exercise proper care in seeing to their own personal safety and the safety of others.





Artwork by Rico Syang Wang

## STUDENT CONDUCT POLICIES

### STUDENT CODE OF CONDUCT

It is the intention of the Student Conduct Code to make clear the school's expectations of behavior by students. A productive environment for education and the well-being of the entire Gnomon community are supported through the principles of respect, social responsibility, integrity, and honesty. Students are responsible for their own conduct as well as for holding others accountable to these same expectations. Any student who engages in academic or social misconduct shall be subject to disciplinary action by the appropriate office of the school.

The Student Conduct Code applies to students' behaviors both on and off campus if it is determined that a behavior affects another member of the community's safety, well-being, or learning environment. This can also apply to behavior that occurs through online learning, social media or other public online media. A student can be charged with a conduct violation while on a leave of absence. Gnomon reserves the right to withdraw from any student the privilege of attending Gnomon for any lawful reason that Gnomon deems appropriate.

In choosing to enroll at Gnomon, students become responsible for their conduct to those standards as stated in the Student Conduct Code. Gnomon may address student academic and non-academic misconduct through its own processes, and apply sanctions governing the terms of attendance and enrollment at Gnomon.

Gnomon reserves the right to respond to misconduct issues, whether law enforcement agencies are involved and/or criminal charges are pending.

Students are subject to disciplinary action for several types of misconduct, including but not limited to:

- Dishonesty, such as cheating, multiple submission, plagiarism or knowingly furnishing false information to the school
- Forgery, alteration, or misuse of school documents, keys, or identification
- Filming lectures, either with a camera or their cell phones, under any circumstances
- Theft of, damage to, or destruction of any property of the school or property of others while on school premises
- Unauthorized entry to or use of school properties, equipment, or resources
- Disruption of teaching, research, administration, or other school activities, and/or combative behavior in any classroom, office or offsite location
- Physical abuse, threats of violence, all forms of sexual assault, or conduct that threatens the



Artwork by Omar Taher

health or safety of any person on school property · or in connection with official school functions.

- Sexual harassment (verbal or physical) in any Gnomon education program or activity.
- Bullying (verbal or physical)
- Disorderly conduct, disturbing the peace, or failure to comply with the direction of a school employee acting in his/her official capacity
- The use of “fighting words”
- The unlawful manufacture, distribution, dispensing, possession of, and/or use of drugs, drug paraphernalia, alcohol, or other controlled substances at this institution is strictly prohibited (see [Gnomon’s Alcohol and Drug Abuse Policy Statement](#)). On-campus possession and use of marijuana (medical or otherwise) is not allowed.

Behavior that is subject to disciplinary action under the Student Conduct Code also includes:

- Alleged violations of federal, state or local law that threaten the safety or well-being of the campus community
- Any act that constitutes violent behavior as defined in NCSU REG04.05.02 – Campus/ Workplace Violence Prevention and Management, and any other behavior that adversely affects the school or its educational programs or mission

Any attempt to commit acts prohibited by the Code may also be addressed through the conduct process.

All members of the school community - students, faculty and staff - have the responsibility to report non-academic misconduct to the Title IX Coordinator at [carmen.munoz@gnomon.edu](mailto:carmen.munoz@gnomon.edu).

For more information, please see “Student Conduct Policy” at: [gnomon.edu/about/consumer-disclosures/title9](http://gnomon.edu/about/consumer-disclosures/title9)



Artwork by Lev Hakobyan

## PLAGIARISM & ACADEMIC HONESTY POLICY

Gnomon maintains high academic standards, including integrity, honesty, and responsibility in education. The school assumes that Gnomon students have a basic understanding of the principles of academic honesty.

While students are encouraged to draw inspiration and reference from other artists, students must resist plagiarism and maintain academic honesty. Gnomon does not tolerate academic dishonesty.

The following guidelines should assist students in clarifying behaviors that are not acceptable to the Gnomon community.

- Plagiarism occurs when another person's ideas, language, or image is borrowed or stolen and is not properly acknowledged. All ideas, arguments, art, image(s) and phrases submitted without attribution to other sources must be the creative product of the student. Thus, all and any item taken from the works of other authors or artists (published or unpublished) must be properly cited. The same applies to paraphrased text, opinions, data, examples, illustrations, and all other creative work. Violations of this standard constitute plagiarism
- When presenting written materials, words of another must be placed within quotation marks and a reference to the source provided. If material is paraphrased or restated in the student's words, a reference to the source must also be provided. Instructions for correctly attributing printed or online sources can be found in the MLA Style Guide, available free online
- Gnomon assumes that artists and designers commonly draw on other artists' work for reference and inspiration or to make a commentary on that artist's work. This type of exploration is encouraged. However, there is fine line between "drawing inspiration" from a piece and making a literal copy. When a student represents a literal copy of another artist's work as his or her own, this is considered plagiarism
- Cheating is defined as accepting or giving aid to another during a written exam or for a written report unless authorized by the instructor or accepting or giving aid to another for an individual studio project unless authorized by the instructor. This includes representing another person's work as one's own or buying or selling written or visual work to be turned in for a class
- Students may not submit the same work for more than one assignment without the written permission of both instructors
- No students may disclose or exploit the ideas of another without that student's express written permission
- Gnomon will deal with violations of these academic honesty on an individual basis. A committee comprised of faculty and administrators will listen to all cases. If the group is convinced of the individual's intention to deceive; the student will be subject to disciplinary action





Artwork by Sean Gardner and Jason Gardner

As electronic information is volatile and easily reproduced, respect for the work and personal expression of others is especially critical in the visual effects and game communities. Students who violate authorial integrity and copyright will be subject to disciplinary action.

Instructors must notify the administration of students who have potentially violated Gnomon's Plagiarism and Academic Honesty Policy.

Recommended consequences of a student committing academic plagiarism/academic dishonesty include, but are not limited to:

- A failing grade for the course
- Suspension, probation or dismissal at the discretion of the Administration

The visual effects and games communities are inherently collaborative and tightly connected. Plagiarists face long-lasting detrimental effects on their careers.

Questions regarding Gnomon's Plagiarism and Academic Honesty Policy may be directed to the Education Office at [education@gnomon.edu](mailto:education@gnomon.edu).

## LECTURE ETIQUETTE

Gnomon is sensitive to the fact that a great deal of information is given in course lectures. Students are encouraged to audio record lectures with instructor permission only, but please note that students must not film lectures, either with a camera or their cell phones, under any circumstances.

## STUDIO/LAB ETIQUETTE

Students will be spending many hours in a shared lab space or in the Library and Learning Resource Center, and must observe the following rules:

- Eating and drinking is prohibited in all labs and designated areas of study
- Student work areas must be kept clean
- Loud talking or disruptive behavior is prohibited
- Listening to music, videos, or other multimedia content must be done through headphones

Please note that all lab hard drives are purged at the end of each term and no student work will be retained. Gnomon is not responsible for personal belongings or lost data.



Artwork by Devon Rush

## STUDENT/FACULTY RELATIONSHIPS

The integrity of the faculty-student relationship is the foundation of Gnomon's educational mission, "Gnomon specializes in computer graphics education for careers in the entertainment industry." This relationship invests considerable trust in the faculty member, who, in turn, bears authority and accountability as mentor, educator, and evaluator. The unequal institutional power inherent in this relationship heightens the vulnerability of the student and the potential for coercion.

The pedagogical relationship between faculty member and student must be protected from influences or activities that can interfere with learning consistent with the goals and ideals of the school. Whenever a faculty member is responsible for the academic supervision of a student, a personal relationship between them of a romantic or sexual nature, even if consensual, is inappropriate. Any such relationship jeopardizes the integrity of the educational process, and thus, Gnomon may terminate at-will.

## STUDENT LIABILITY

Physical injury and/or medical problems, as well as loss of or damage to personal property resulting from natural disasters, theft, or other causes are not the responsibility of Gnomon. Gnomon recommends that students carry personal insurance.

Personal property accountability is the responsibility of every student, faculty, and staff. Each individual must take reasonable precautions to protect their personal property.

The School does not assume responsibility for any lost or stolen personal property. Please keep all personal property under observation and/or secured. Gnomon is also not responsible for the towing or impounding of vehicles left on site or in the parking structure in the case of injury or for any other reason.

Students who are the victim of a theft should immediately report it to campus security. Thieves target credit cards, cash, computers, laptops, cameras, art supplies, bicycles, book-bags or satchels, and other electronic equipment, in particular.

The following are some preventative measures that can be taken to protect a one's personal property:

- Avoid leaving personal items unattended. This includes laptops, CD players, iPods, cell phones, art tools, etc.
- Avoid leaving any personal item overnight any place on campus.
- Keep a list of serial numbers and descriptions of valuables in a safe place. If possible, take a picture of these items as well. Items without serial numbers can be engraved with a unique number for identification purposes.

It is recommended that students check their or their family's personal homeowner's insurance policy and secure coverage if needed.





Artwork by Valentin Erbuke

## PERSONAL SAFETY

Gnomon is located in the Television Center (TVC), an industrial complex that provides 24-hour security/surveillance. Students are encouraged to be aware of their surrounding and to take appropriate precautions:

- Walk in groups to cars at night
- Students who witness anyone or anything suspicious should notify the security officer on duty
- Avoid taking short cuts and going to poorly lit areas
- Stay in places with good visibility and be observant of surroundings

TVC Security Office: 323.462.3992

TVC Security Mobile: 323.381.2820

## BICYCLES, SKATEBOARDS & SCOOTERS

Bicycles, skateboards, hoverboards, scooters, and other such forms of transportation may not be ridden within the Television Center Complex (TVC). Students and visitors are asked to walk with the above while on campus. Bicycles should only be locked to the bicycle racks provided in designated areas.

## SMOKING POLICY

Gnomon respects the smoking policies of the Television Center Complex (TVC) and existing state law. Smoking is prohibited in any enclosed space including labs, classrooms, walkways, catwalks and other common areas. Cigarette smoking only is allowed on the north campus, including the Tiki area and picnic tables adjacent to the enclosed parking area. Students will honor designated smoking and nonsmoking signs posted throughout TVC.

Students should be considerate and maintain a distance of at least 30 feet from any building, entrance, exit, or operable window while smoking. This policy covers the smoking of any tobacco product and the use of oral tobacco products, "spit" tobacco and e-cigarettes, and it applies to staff, faculty, students, and visitors.



Artwork by Alexandria Federico



## APPENDIX 1:

### COURSE DESCRIPTIONS DEGREE PROGRAM

## **Advanced Digital Sculpting**

Use advanced techniques in Pixologic's Zbrush to create 3D printable models

This course focuses on using advanced hard surface sculpting techniques in Pixologic's ZBrush to create models for film, games, and 3D printing. Concepts focusing on form, design, and articulation will be combined with lectures on workflow techniques and troubleshooting. The robust tool set of ZBrush - including but not limited to ZModeler, Dynamesh, ZRemesher, Panel Loops, Sculptris Pro and 3D Widget Deformers like Project Primitive - will be shown to empower students to create high-quality hard surface models quickly. Students will apply distinctive features and options within the software towards a finalized, detailed, ready-to-print or rendered hard surface model.

## **Anatomy for Artists**

Explore the foundations of human anatomy through structural analysis

In this course, students learn the foundations of anatomy through illustrating the structure of the human body. Understanding the functionalities of the musculoskeletal system, proportion, dynamic form, and how light and shadow affect the body are critical elements of this course. Classes include lectures, drawing demonstrations, and drawing exercises with live models. Academy-style master copies and skeletal studies based on in-class work comprise the homework assignments. Students are expected to cover the cost of supplies, estimated between \$50 to \$80.

## **Animation and Visual Effects 1**

Discover how to achieve high-quality digital effects

This course exposes students to the methods used to achieve high-quality visual effects animation. Tools are learned in context with how they are used in a professional production environment, and problem-solving is critical to coursework. This course focuses on Maya's core tool set for producing motion keyframing, procedural modeling and animation, dynamics, and sound synchronization. Weekly exercises will help cement this important tool set into students' workflows in preparation for working within different production pipelines.

## **Animation and Visual Effects 2**

Learn how to use advanced tools to create production quality animation and digital effects

In this course, students combine skills gained in Animation and Visual Effects 1 with newly introduced concepts to create complex exercises. Advanced assignments in animation, lighting, rendering, simulation, camerawork, and the creation of animatics will broaden students' comprehension of the art of animation. The class covers concepts related to the visual, spatial, sound, motion, interactive, and temporal elements and features of digital technology for their use in the creation and application of digital media-based work. Digital cinematography will be addressed in lectures to help students achieve compelling compositions and camera animations. Students will gain exposure to the MASH motion graphics tool as well as multiple dynamic simulation tools including particles, fluids, and cloth FXs in this course.

## **Animation for Games**

### **(Games Concentration specific)**

Learn Advanced body mechanics for game design

This course covers the processes and practices of creating character animation for games projects. Lectures provide a solid understanding of the role of animation in game development, as well as animation states, transitions and cycles, and their roles in animation production and game design. The technical and artistic processes of game animation, while adhering to requirements and limitations needed for implementation in a game engine, are critical elements of this course. Students will create a series of homework assignments and produce a game-ready animation set for review and critique.

## **Art History 1**

Survey of the cultural impacts of Western art, architecture, and design

This course is a survey of Western architecture, art, and design, and the cultural implications of critical works of art through history. Diverse artistic traditions and methodologies from prehistory to modernism will be covered as students expand their research techniques and develop analytical skills. An emphasis is placed on integrating the development of art forms with the geographic, sociopolitical, philosophical, and religious characteristics of these cultures. Individual and group projects round out this course of study. Students are expected to cover the cost of supplies, estimated between \$10 to \$15.

## **Art History 2**

Explore connections between the history of art, design, and architecture

This course is an advanced exploration of the history of art, using knowledge gained in Art History 1. Students will expand their research abilities, analyze and evaluate critical works of art, and relate their discoveries to the impact of the visualization of technology. Through an intensive in-class study of cultures and artistic movements the world over, combined with lecture, discourse, and relevant at-home assignments, students obtain a greater understanding of art's varying and complex relationship to our own desire to create.

## **Art of Compositing**

Develop essential introductory techniques to compositing using The Foundry's Nuke

This course builds on the principles learned in Introduction to Compositing. Through weekly lectures, in-class practice, and out of class assignments, students learn compositing techniques using The Foundry's Nuke. Emphasis is placed on the user interface, node-based workflows, color correction, rotoscoping, color management, painting, tracking, color keying, matting, and 3D workflows. Classes include compositing demonstrations, discussions of node-based methods, project critiques, and industry tips. Students will explore various styles of compositing utilizing Nuke, working towards a final project for presentation.

## **Character Animation 1**

Learn the fundamentals of animation with Autodesk Maya

This course introduces students to 3D character animation using Autodesk Maya. The twelve principles of animation will be used to help students develop strong 3D character animation skills in Maya, while gaining exposure to animation rigs and powerful tools like the Graph Editor. Assignments such as executing a bouncing ball, walk and jump cycles, and an introduction to rigging will be taught. Production workflows and techniques are learned through lectures, demonstrations, and weekly homework exercises. Students will cement core animation skills which build in complexity over the course of the class, culminating in a final project for critique and review.

## **Character Animation 2**

Translate body mechanics into 3D animation

This course covers the processes and techniques used to create believable and appealing bipedal body mechanics in animation. The exploration of topics such as walking, running, jumping, throwing, and heavy lifting will be utilized to create physically accurate motion for bipedal characters. Through in-class lectures, demos, and homework exercises, students will develop a better understanding of the subtleties of believable character animation and continue to refine efficient Autodesk Maya production animation workflows. Through the term, weekly exercises in walk and run cycles, crafting fluid animated movement, and timing and spacing will build upon each other, culminating in the creation of a complex action driven character animation mini reel in Maya.

## **Character Animation 3**

Apply emotion and performance to character animation

This course is an advanced exploration of the acting and performance aspects of character animation in Autodesk Maya. Building upon the mechanical and technical concepts covered in the previous two animation courses, students will be introduced to methods for adding appeal, purpose, and emotion to their characters. Methods of time management and planning will be taught so students can work towards achieving polished pieces. Through in-class lectures, demonstrations, and homework exercises, students will develop a better understanding of the subtleties of performance-driven animation and how to invoke a response in the audience. Students will produce several polished performance-centric animated scenes, using body language and facial expression, throughout the course for ongoing group review, culminating in a final presentation for critique.

## **Character Animation 4**

Develop complex facial animation techniques

This course provides students with an in-depth look at the process of creating strong, appealing facial animations and lip-sync techniques. Students learn to create emotionally convincing performances through expression and dialogue. Through in-class lectures, demonstrations, and at-home exercises, students develop a better understanding of the subtleties of professional, emotive facial animation.



## **Character Creation for Games**

### **(Games Concentration specific)**

Optimize artistic approaches to deformable character creation

This course builds on the fundamentals learned in Character Modeling and Sculpting and through weekly lectures, in-class practice, and out of class assignments, introduces students to workflows specific to creating real-time character models for games. The course covers topics including creation of hair cards and realistic cloth, working with hard surface elements, and building clean and efficient low poly meshes. Classes include a mixture of weekly sculpting and modeling demonstrations, discussions of texturing methods, and in-class exercises. Students will learn character techniques through homework assignments which build towards a final class project.

## **Character Design**

Learn the fundamental aspects of character design

This course teaches the process of character design in the entertainment industry. Students create characters from start to finish, going through the pre-production stages of research, concept, and the craft of editing before a final presentation of a well-developed character. Thumbnailing, silhouette design, figure invention and posing, prop and costume design, character archetypes, storytelling, and illustration techniques will be discussed. At-home assignments developing characters with industry-standard methods round out this course. Students are expected to cover the cost of supplies, estimated to be between \$0 to \$15.

## **Character Modeling and Sculpting**

Use classical techniques to create bipedal production models

This course teaches students to build balanced bipedal characters, merging the traditional art of sculpting with digital modeling techniques. Autodesk Maya, in conjunction with Pixologic's ZBrush, is used to create appealing and functional characters in 3D. Students will focus on the technical processes needed to create detailed production models. Lectures and demonstrations cover the use of anatomy as it pertains to modeling bipeds, clothing, and accessories, as well as the technical needs for creating high quality deformable characters for animation. Over the term students will complete a fully modeled and sculpted character with animation-ready topology for critique.

## **Character Rigging for Production**

Explore the complex challenges in rigging for production

This course builds on the principles learned in Character Rigging Fundamentals, and through weekly lectures, in-class practice, and out of class assignments, expands student learning in creating deformation on a biped character rig in Autodesk Maya. Emphasis is placed on deformation techniques, including skin clusters, painting skin weights, corrective blendshapes, facial rigs using blendshapes, cloth setups, the basics of muscles, and quadruped rigs. Classes include rigging demonstrations, discussions of production workflows, and project critiques. Students will explore various styles of rigging through homework assignments and work towards a final project.

## **Character Rigging Fundamentals**

Learn the foundations of character rigging in Autodesk Maya

This course builds on the principles learned in Introduction to 3D with Maya, and through lectures, in-class practice, and out of class assignments, expands student learning in developing character animation rigs inside of Autodesk's Maya. Emphasis is placed on understanding how to create joints, attributes, constraints, basic skinning, inverse and forward kinematics controls, and ik spline, while building a basic biped rig. Classes include a mixture of rigging demonstrations and discussions of the role of a rigger in production, as well as setup critiques and industry tips. Students will explore various styles of rigging through weekly assignments and work towards creating a biped rig in Maya.

## **Color Theory and Light**

Explore the fundamentals of color theory

This course explores the practical 2D applications of the fundamentals of light and color. Lectures and demonstrations cover topics such as bounced light, camera effects, value patterns, shadows, and atmospherics. Value scale and color wheel exercises, and at-home assignments in traditional media reinforce learned successful applications of color harmonies and atmospheric principles. Gaining experience in the foundation of color provides students with the ability to expand on existing visual techniques. Students are expected to cover the cost of supplies, estimated between \$80 to \$120.

### **Costumed Figure Drawing**

Apply foundational figure drawing techniques to costumed characters

This course explores drawing fully-realized characters in costume. Students will learn to analyze figures with a special emphasis on understanding the anatomical form beneath the costume. The course provides a strong foundation in figure construction, utilizing light and shadow, and the mechanics of drapery. Exercises are designed to explore storytelling, composition, caricature, and characterization, with at-home assignments revolving around master copies and costume research from various cultures. Students are expected to cover the cost of supplies, estimated to be between \$30 to \$35.

### **Creature Animation 1**

Adapt traditional mechanics to animal animation

This course expands on the skills learned in previous character animation course but shifts the focus to animating believable real-world creatures in Autodesk Maya. Students develop a better understanding of quadrupedal and winged animal anatomy and behavior as the foundation of creature animation. Through detailed analyses of reference footage, aided by in-class demonstrations and lectures, students will produce creature animation locomotion cycles. This course also introduces technical methods to students to optimize work flow in professional production environments. Multi-week projects will increase in complexity throughout the term, culminating in the completion of several believable creature animations demonstrating walking, running, and flying, to be presented for critique. Students are expected to cover the cost of supplies, estimated to be between \$15 - \$30.

### **Creature Modeling and Sculpting**

Apply advanced ZBrush methods to creature modeling

In this course, students learn to create complex and believable 3D creatures in Pixologic's ZBrush. Classes will focus on design, research, and creating appealing forms as they relate to inventing creatures for the entertainment industry. Real-world demonstrations, lectures, and critiques center on resolving pipeline and design issues that may occur during the creation process. Students will design, sculpt, and render high quality 3D creatures using Pixologic's ZBrush throughout the term, culminating in a posed, high-quality creature concept model created from their imagination.

### **Cultural Studies**

An exploration of the sociopolitical and historical perceptions of identity

In this course, students will identify the sociopolitical and historical perceptions of a variety of cultural concepts. Changing attitudes about class, economy, gender roles, and the shifting landscapes of a global identity will be discussed. Students will apply knowledge gained through analysis of readings and lectures to their overall comprehension of the identities of relevant cultures.

### **Demo Reel 1**

Create a professional-quality demo reel

This course is a portfolio development class structured so students can create polished, professional-quality deliverables. Students work with their instructor to develop multiple completed portfolio pieces throughout the term. One-on-one feedback and critique stimulates professional growth and provide a real understanding of what is needed to create projects for production in the entertainment industry.

### **Demo Reel 2**

Create a professional-quality demo reel

This course is a portfolio development class structured so students can create polished, professional-quality deliverables. Students work with their instructor to develop multiple completed portfolio pieces throughout the term. One-on-one feedback and critique stimulates professional growth and provide a real understanding of what is needed to create projects for production in the entertainment industry.

### **Demo Reel 3**

Create a professional-quality demo reel

This course is a portfolio development class structured so students can create polished, professional-quality deliverables. Students work with their instructor to develop multiple completed portfolio pieces throughout the term. One-on-one feedback and critique stimulates professional growth and provide a real understanding of what is needed to create projects for production in the entertainment industry.

## Demo Reel 4

Complete final projects for generalist portfolio reel

This course is a portfolio development class structured so students can create polished, professional-quality deliverables. Students work with their instructor to develop multiple completed portfolio pieces throughout the term. One-on-one feedback and critique stimulates professional growth and provide a real understanding of what is needed to create projects for production in the entertainment industry.

## Digital Matte Painting

Create complex matte paintings in 2D and 3D

This course builds on the principles learned in Digital Painting. Students will learn the art of digital matte painting using Adobe Photoshop and The Foundry's Nuke. Emphasis is placed on photo manipulation, lighting, atmosphere, compositions, color matching, layer setups, 3D render paintovers, 2.5D projections, set extensions, and plate cleanup. Classes include a mixture of demonstrations, group discussions of production workflows, and in-class exercises, as well as portfolio critiques and industry tips. Students will explore various styles of matte painting and work towards polished final projects.

## Digital Painting

Learn the basics of painting in Adobe Photoshop

In this course, students learn to translate traditional painting and drawing skills into the digital medium of painting

in Adobe Photoshop. Fundamental concepts such as perspective, value, and color are reinforced as students gain experience with using painting tools in digital art production. Through lectures, demonstrations, and in-class exercises, students apply fundamental concepts of light, composition and material definition to their assignments and a final project.

## Digital Photography

Learn the technical basics of digital photography

This course covers the basics of digital photography and its role in the visual effects and game industries. The fundamentals of color theory, lighting, and composition are central to students' learning. The class will expand to advanced production topics including color correction, color grading, accurately photographing textures for use in 3D, spherical panoramic photography, high-dynamic range imaging, working with camera raw files, and post-production workflow. Hands-on exercises, in-class lectures, and demonstrations will help students become familiar with the photographic processes necessary for success in the film and games industries. Students are expected to cover the cost of supplies, estimated at \$45.

## Digital Sculpting

Learn the technical basics of sculpting with Pixologic ZBrush

This course introduces Pixologic's ZBrush and its role in digital sculpting, 3D art, 3D printing, and illustration.

Students learn the interface, tools, and workflows used to proficiently create digital models and sculptures using ZBrush and Maya. Artistic processes including creating models from the ground up, high frequency detail creation, and texturing techniques are taught using the robust ZBrush feature set. Tools such as the powerful sculpting brushes, ZSpheres, Dynamesh, and more are used to show students how to create high quality 3D sculptures with confidence. Production workflows such as importing, exporting, and map generation are also covered to ensure students utilize the work created in ZBrush in other applications.

## Digital Sets

Learn advanced techniques for creating natural and architectural environments

This course provides an examination of the techniques and strategies used to create rich and believable digital sets, environments, and realistic assets. Topics covered include photography, photogrammetry using Agisoft Photoscan, manual and procedural modeling tools like SpeedTree and World Machine, texturing, and environmental lighting. Over the course of the term, students will learn the process of building fantastic believable worlds in 3D using a wide range of techniques and tools for use in multiple rendering engines. Students are expected to cover the cost of supplies, estimated at \$45.



## **Dynamic Effects 1**

Learn the foundation of dynamics in Autodesk Maya

In this course, students are introduced to a wide range of powerful dynamic particle simulations solutions inside of Autodesk Maya. Students will become familiar with how to create simple to complex visual effects like rain, dust, fire, smoke, bullets, and meteor showers. Tools like nParticles, Maya Legacy Particles, and Maya Fluids will be taught alongside professional production workflows. Through demonstrations, lectures, analysis of reference, and homework rendering exercises which reinforce in-class learning, students will gain techniques for understanding and exploring particle emission, emitters, and how to creatively control the look and feel of the wide range of Maya dynamic simulation tools. Students will create many different visual effects shots using a wide range of artistic and technical methods, culminating in a final project that leverages the skills and techniques learned over the course of the term.

## **Dynamic Effects 2**

Learn to create fundamental dynamic effects

In this course, students will build upon the foundations of particle simulation effects gained in Dynamic Effects 1. An array of associated techniques required to create a wide range of dynamic effects in live action plates will be taught in this course. Lectures, demonstrations, and homework assignments which reflect in-class learning provide students with the impetus to develop their own artistic styles. Systems like nParticles, Soft Bodies, nCloth, and instance-based dynamic solutions will be taught alongside real-world production tasks to create appealing visual effects shots which will be held to a standard of professional quality. Students will create and render multiple dynamic effects shots, culminating in a final presentation for critique and review.

## **Dynamic Effects 3**

Simulate and render fluids with Autodesk Maya.

This course builds upon the principles learned in Dynamic Effects 1 and 2. Real-world demolition and destruction effects will be taught. Students will learn fluid simulation, shattering, and advanced particle effects techniques using Autodesk Maya and industry standard plugins like Fracture FX, Phoenix FD, and Soup, as well as how to render fx elements in V-Ray. Students will understand the process of crafting advanced destruction shots and how to build their own procedural tools using techniques learned through lectures, demonstrations, and critiques. Homework assignments support in-class learning through the weekly execution of effects simulations. This course is project-based and will culminate in students creating a final fx shot, complete with rendering and compositing, for review.

## **Dynamic Effects 4**

Build a dynamic effects sequence with Autodesk Maya and Houdini FX

This course focuses on advancing students' knowledge of how to complete complex production-quality visual effects sequences. Students will be guided through advanced production tools and techniques, utilizing multiple fluid solvers and advanced cloud and particle workflows in Houdini, Maya Fluids, and Phoenix FD. The methods for setting up dynamic and non-dynamic simulations for live action and full CG production shot assets and sequences will be covered. Lectures, in-class demonstrations, and homework assignments in support of midterm and final project development will help students gain and develop a solid understanding of how to leverage multiple programs to create a cohesive effect. Students will create an entire visual effects sequence over the course of the term for final review and critique. It is recommended students take an introductory Houdini class before taking this class.

## **Earth Science**

Study the elements of earth science

This survey course introduces students to the basic concepts of earth science and the processes which shape the physical realms of our planet, the solar system, the galaxy, and the universe. Understanding geotectonics, identifying earth materials, and applying this knowledge to an interpretation of earth history is central to this general education course. Students are expected to cover the costs of supplies, estimated to be between \$25 to \$30.

## **Environment Creation for Games**

### **(Games Concentration specific)**

Learn to build interactive environments for games

This course presents students with the techniques currently used in game production to create complex real-time environments. Course lecture topics cover building modular assets on a grid, sculpting tiled textures, and set dressing. Proficiencies highlighted in the class include scene composition and efficiency, modeling and sculpting, baking and transferring maps, creating textures and materials, and level assembly. Students will progressively learn skills through homework assignments which build towards developing a lit and color graded final portfolio piece for presentation and critique.

## **Figure Drawing**

Develop skills in foundational figure drawing

In this course, students learn to draw the human figure, utilizing both traditional and non-traditional principles and techniques. The principles of form and gesture are applied to in-class live model sketching and homework figurative studies. Communicating gesture, creating accurate anatomy and proportion, and developing a body of figurative portfolio work are inherent to this course, supported by in-class demonstrations and lectures. Students are expected to cover the cost of supplies, estimated between \$0 to \$20.

## **Game Creation 1**

Gain an in-depth understanding of the process of game creation

This course is designed to give students an introductory understanding of working with game content in the Unreal Engine 4 toolset. Through lectures and demonstrations, students will grasp the Unreal Engine 4 import pipeline, set up an interactive asset, build a short cinematic, and create simple material networks. Classes include a mixture of weekly in-engine demonstrations, discussions of asset creation methods, and in-class critique of homework and projects. Students will learn basic game production pipeline through homework assignments and work towards a final class project for review.

## **Game Creation 2**

### **(Games Concentration specific)**

Create immersive real-time worlds in games

This course builds on the topics and techniques presented in Game Creation 1. With an emphasis on creating real-time worlds, students will dig into workflows and techniques for creating terrains, foliage, and destructible meshes, utilizing Unreal Engine 4's specific tools for creating natural environments. Classes include a mixture of weekly in-engine demonstrations, discussions of world building methods, and in-class critique of homework and projects. Students will learn these environment tools through homework assignments which build towards a final class project.

## **Game Creation 3**

### **(Games Concentration specific)**

Explore the technical side of real-time game creation

This course builds on the basics learned in Game Creation 1 and delves into Unreal Engine 4's toolset for incorporating animation into real-time projects. Students will learn the character asset production pipeline, beginning with rigging and animation in Maya and building to export and implementation in Unreal Engine 4. Classes include a mixture of weekly in-engine demonstrations and in-class critique of homework and projects. Students will create a series of homework assignments and a final project for review and critique.

## **Game Creation 4**

### **(Games Concentration specific)**

Explore the technical production techniques necessary for game creation

This course expands on techniques from the previous Game Creation courses and explores intermediate and advanced techniques in visual scripting through Unreal Engine 4's Blueprint system. Classes are split between lectures on the logical underpinning of scripting techniques, live demonstrations of those techniques, and guided hands-on lab work where students can put their learning to practical use. Students will learn Blueprint scripting concepts to create mechanics and interactions through their homework assignments, which build towards a final class project.

## **Game Design**

### **(Games Concentration specific)**

Define game design through exploration of fundamental ideas and techniques

This course focuses on the fundamental ideas and techniques that define compelling game design. Exercises, lectures, and demonstrations will instruct students in how to build the foundations of a vertical slice game project, including a treatment of mechanics, gameplay, and storytelling. Students will explore the creation of a game design document, playtest a paper prototype of their creation, and conceptualize controls for their game idea. Weekly assignments that tie into corresponding lectures will instruct students in how to create a final project.

## **Hard Surface Modeling 1**

Learn the fundamentals of creating 3D models

In this course, students learn the fundamentals of creating 3D models with polygon geometry. Lectures delve into the various production techniques of asset creation through the exploration of polygonal modeling and the preparation of constructed models for texturing. The basic toolset in Autodesk Maya will be covered, and students will benefit from lectures about the technical and aesthetic issues that professional modelers face while modeling environments and man-made objects. Students will create weekly models throughout the term and the class will culminate in a final project consisting of building an intermediate to complex model like a vehicle, robot, or prop.

## **HD Digital Filmmaking for VFX**

Learn the essentials of digital camerawork for CG projects

This course builds on the principles learned in Animation and Visual Effects, and through weekly lectures and out of class assignments, expands student learning in the essentials for integrating digital camera work into CG projects. Lectures include the technical aspects of the DV format, equipment choices and usage, terminology, and staging and lighting techniques. Students learn the essentials of DV camera operation and the technical side of video formats. The output methodology for different applications is discussed so that students can take their DV footage and integrate it into their final CG projects. Compositing integration includes chroma keying and color matching in Nuke, post color grading in Premiere, and Speed Grade. Classes include a mixture of camera and software demonstrations and in-class exercises, as well as project critiques and industry tips. Students will explore various styles of shooting digital video footage through homework assignments and work towards a polished final project.

## **History and Principles of Animation**

Survey the historical techniques of animation

This course introduces students to the history and techniques of animation. Lectures and demonstrations use the Twelve Principles of Animation as a springboard into deconstructing the visuals of both animated and live-action films. Students learn to address issues such as planning a scene, thumbnailing, understanding traditional animation techniques, and to improve their draftsmanship. Executing basic animation tests, sketchbook development, and working towards completing an animated walk cycle are critical elements to this course. Students are expected to cover the cost of supplies, estimated between \$15 to \$20.

## **Houdini 1**

Learn the technical basics of SideFX Houdini

This course builds on the fundamental concepts of 3D by developing procedural content creation inside of SideFX's Houdini. Emphasis is placed on creating 3D scenes utilizing a procedural node based network, including animation, scattering, vegetation, terrain, and oceans, all rendered inside Houdini. Classes include a mixture of weekly demonstrations and discussions, as well as project critiques and industry tips. Students will explore various styles of procedural networks through homework assignments, working towards a polished final project created using Houdini.

## **Introduction to 3D with Maya**

Learn the technical basics of Autodesk Maya

This course focuses on the foundation of 3D computer graphics using Autodesk Maya. Students are introduced to the Maya interface and philosophy, as well as 3D modeling, texturing, lighting, rendering, and animation. Lectures cover the applications of these tools in the film and game industries. This course will prepare students to face both artistic and technical challenges when creating accurate and compelling 3D images, helping to build a foundational understanding of both technical workflows and art and design aesthetics. Students will work on multiple projects throughout the course for critique that will help establish a solid 3D skill set in both realistic and conceptual 3D computer generated art.

## **Introduction to Compositing**

Use layering to create composited imagery in After Effects

This class introduces students to the basics of compositing. Through weekly lectures, in-class exercises, and homework assignments, students will learn the fundamental concepts of compositing inside of Adobe's After Effects. Emphasis

is placed on the user interface, compositions, keyframing, layers, footage, color keying, 3D layers, and a variety of tools utilized in compositing workflows. Classes include After Effects demonstrations and discussions of compositing methods, as well as project critiques and industry tips. Students will explore various styles of compositing through their assignments, working towards a final project for presentation.



## **Language Arts 1**

Study the art and craft of writing

In this course, students will conduct in-depth analyses of historically significant written works and apply rhetoric and argument in order to develop a well-defined cultural perspective. Literary themes will be discussed and explored in coherently-written texts and essays. A focused progression through the stages of the writing process is critical to the completion of this course.

## **Language Arts 2**

Develop advanced skills in the art and craft of writing

The focus of this course will be on furthering students' studies of the art and craft of advanced fiction writing, using the fundamental skills gained in Language Arts 1. Through weekly lectures, exercises, reading assignments, and complex homework assignments, students will gain experience in the analysis of relevant works. The application of learned methodologies to personal projects as well as in class exercises and discussions is critical to this course.

## **Level Design**

### **(Games Concentration specific)**

Explore the process of 2D and 3D level design for games

This course illustrates and exemplifies the role of a level designer on a game project as they carry out the task of defining and generating a playable space. Through weekly lectures, in-class practice, and homework assignments, students will examine the process of greyboxing and level layout, become familiar with the concepts of pathing and reveals, and recognize the importance of the use of modularity and elevation. Classes include a mixture of weekly in-engine demonstrations and in-class critique of homework and projects. Students will create a series of homework assignments and a final project for review and critique.

## **Lighting and Rendering 1**

Learn the basics of lighting in Autodesk Maya and V-Ray

This course builds on the principles learned in Introduction to 3D in Maya. Students will learn to create artistic and cinematic lighting setups with Autodesk's Maya and Chaos Group's V-Ray. Instruction covers creating renders that enhance visual storytelling through lighting, techniques to light characters, products, exterior and interior environments, and lighting for live action footage. Classes include a mixture of weekly lighting demonstrations, discussions of cinematic approaches using industry standard methods, project critiques, and industry tips. Students will explore various styles of lighting through homework assignments and work towards completing a polished final project for review.

## **Lighting and Rendering 2**

Study the technical aspects of lighting in Autodesk Maya and V-Ray

This course builds on the principles learned in Lighting and Rendering 1. Through weekly lectures and demonstrations, students gain experience in the technical side of lighting and rendering inside of Autodesk's Maya, Chaos Group's V-Ray, and The Foundry's Nuke. Emphasis is placed on image sampling, quality versus speed in the render, GI sampling, frame sequences, handling artifacts, baking GI, multi pass rendering and assembly in Nuke, motion blur, depth of field, atmospheric fog, caustics, and 3D integration into live action in Nuke. Classes will cover technical rendering demonstrations, discussions of production problems, project critiques, and industry tips. Students will explore various methods of troubleshooting 3D renders through homework assignments and work towards a polished final project.

## **Lighting and Rendering 3**

Study alternative solutions for industry standard rendering softwares and techniques

This course builds on the principles learned in Lighting and Rendering 2. Students will learn to create renders utilizing Solid Angle's Arnold and Redshift inside of Autodesk's Maya. Emphasis is placed on experiencing a shot-based production environment, learning the fundamentals of unbiased rendering with Arnold, and biased gpu rendering with Redshift. An in-depth look of both renderers' materials, lights, object properties, and render settings will be taught. Classes include a mixture of weekly technical demonstrations, discussions of production workflows, project critiques, and industry tips. Students will explore various styles of shot production workflows, working towards a polished final shot sequence.

## **Lighting and Rendering 4**

Create high quality images using production rendering techniques

This course builds on the principles learned in Lighting and Rendering 3, and through weekly lectures, in-class practice, and homework assignments, expands student learning in developing production rendering techniques in Autodesk's Maya, Chaos Group's V-Ray, and The Foundry's Nuke. Emphasis is placed on production workflows and integrating more control between Maya and Nuke, blurring the lines between what control is possible between the 3D and 2D software. Methods are taught through V-Ray Render Elements, including compositing raw elements the right way, handling antialiasing of renders, deep compositing, and 2.5D relighting with Normals and World position. Classes include a mixture of lighting and rendering demonstrations and in-class exercises, as well as project critiques and industry tips. Students will explore various styles of production workflows through complex assignments and work towards a polished final project.

## **Look Development**

Delve into the technical challenges of creating surfaces for look development

This course builds on the principles learned in multiple intermediate courses, such as Lighting and Rendering and Texturing and Shading. Students will learn the tools and techniques necessary for look development with Autodesk's Maya, Chaos Group's V-Ray, and The Foundry's Nuke and Mari. In-class lectures cover developing the look of and polishing 3D renders in different areas of the production environment, including characters and environments. Topics include subsurface scattering for characters, translucent materials, human eyes, vegetation, and terrains, as well as the utilization of multi mattes to polish 3D renders. Student learning will benefit from demonstrations of creating atmosphere and mixing live action elements with cg effects. Homework assignments and a polished final project for critique and review round out this advanced course.

## **Matchmoving and Integration**

Use camera tracking to integrate 3D scenes into a live action plate

This course builds on the principles learned in HD Digital Filmmaking for VFX, and will expand student learning in camera tracking fundamentals and integration using The Pixel Farm's PFTrack and The Foundry's Nuke. Emphasis is placed on match moving fundamentals, hand tracking and masking, distortion workflow, zoom shot, object tracking, color grading, and finishing. Classes include a mixture of weekly tracking demonstrations, discussions of production workflows, and complex exercises, as well as portfolio critiques and industry tips. Students will explore various styles of tracking through homework assignments and work toward polished conceptual projects.

## **Maya Modules**

Learn advanced specialized toolsets in Autodesk Maya

This course is an advanced 3D animation and design course where students will explore lesser known and specialized systems inside and out of Autodesk Maya. Topics covered in lectures and demonstrations will include dynamics, fur, hair, cloth, arbitrary primitive generation, and procedural asset creation. Tools like XGen, nCloth, and Paint Effects will be used to showcase the depth and power available to artists in Maya. Students will also learn to build clothing in Marvelous Designer for use in a Maya animation and rendering pipeline. Weekly assignments will guide students through these complex processes of creating character FX and simulations, allowing these powerful tools to bring future projects to life.

## **Narrative Structure**

Develop a deep understanding of narrative structure through story and character analysis

This course further explores the representations of structure as it applies to various forms of narrative using the skills gained in Language Arts 2. Lectures, discussions, and exercises dissect complex interpretations of story and character through traditional methods of analysis. Students will delve into the psychology of storytelling and clarify how mood and tone are manipulated and expressed within a visual context. Using source material, students will develop a term-long cinematic or game project which expresses the meaningful application of purpose-driven storytelling. Students will gain experience in professional presentation and time management. Students are expected to cover the cost of supplies, estimated to be between \$0 to \$10.

## **Oral Communication**

Explore communication techniques and planning skills in collaborative work environments

This course in public and interpersonal speaking includes organization of speech materials, participation in panel discussions and critiques, and presentations of informal talks and formal speeches. Communication and planning skills required for interpersonal, academic, and career success are emphasized, as are methods for goal-setting and learning employment strategies. Students will build a language of professionalism through at-home exercises and assignments, as well as a final presentation.

## **Overview of Digital Production**

Survey the processes of production in film, games, and visual effects

This course provides students with a thorough understanding of the processes involved in the production of content for film, games, and visual effects. Students learn the different types of facilities that produce VFX media and how their pipelines may differ. This course also explores the tasks that artists complete on a daily basis, including visual story development, designing, use of software, modeling and texturing, lighting, animation, and visual effects. Students are expected to cover the costs of field trip parking and travel, estimated to be between \$20 to \$30.

## **Perspective**

Learn the traditional principles of perspective

This course teaches students how to approach a variety of subjects using traditional methods of perspective.

Students will develop an understanding of managing scale, measurement, shadows, composition, and the overall mechanics of one-, two-, and three-point perspective, all supported by in-class lectures and demonstrations. Complex at-home assignments utilize these methods to illustrate relevant subjects such as spacecraft and vehicles, building towards the presentation of final projects. Students are expected to cover the cost of supplies, estimated between \$50 to \$80.

## **Photoshop for Digital Production**

Build an understanding of the principles of Adobe Photoshop

This course provides students with a working foundation of the interface and tools of Adobe Photoshop. Through lectures, demonstrations, and exercises, students learn tools for photographic retouching, color treatment, use of layers and selections, photographic manipulation, and compositing. Students will gain the ability to create and utilize advanced photo manipulation and image editing techniques to create 2D images and assist 3D design. Over the 10 weeks students will become practiced in the flexibility and power of Adobe Photoshop as it relates to a digital production workflow.

## **Portfolio Preparation**

Intensive workshop experience in portfolio preparation

This course provides students with a working foundation of the interface and tools of Adobe Photoshop. Through lectures, demonstrations, and exercises, students learn tools for photographic retouching, color treatment, use of layers and selections, photographic manipulation, and compositing. Students will gain the ability to create and utilize advanced photo manipulation and image editing techniques to create 2D images and assist 3D design. Over the 10 weeks students will become practiced in the flexibility and power of Adobe Photoshop as it relates to a digital production workflow.

## **Previsualization and Animatics**

Visualize complex 3D scenes for production

This course examines the digital previsualization processes in modern filmmaking which supplements traditional storyboarding techniques. Through demonstrations and exercises, students learn to utilize animation and modeling to stage and art direct complex sequences before they are shot on film. Lectures focus on lighting, camera placement, movement, editing, and storytelling. Students will create a series of homework assignments and a final project for review and critique.



## **Props and Weapons for Games**

### **(Games Concentration specific)**

Learn the fundamentals of prop and weapon design for games

This course presents the fundamentals for creating artistically creative prop models optimized for real-time engines. Priority is placed on gaining an in-depth understanding of normal maps and how important they are throughout the entire process, and a strong understanding of taking an asset from start to finish for game development. Students will learn presentation skills for delivering assets, to prepare for critiques through homework assignments, and work towards a final class project.

## **Quantitative Principles 1**

Learn the fundamental applications of mathematics

This course covers basic mathematics and its role in the technological sciences. Utilizing common traditional mathematical methods in exercises and projects, students explore innovative solutions to relevant technical problems. The impact computer science has had on art and technology will be discussed.

## **Quantitative Principles 2**

Study advanced mathematical principles

Applying knowledge gained in Quantitative Principles 1, this course is structured to further guide students through the process of developing complex mathematically-based systems in order to enhance productivity and efficiency. Problem-solving, design strategies, scripting customizations, and the on-going applications of advanced concepts will support a deeper understanding of the implications of computing.

## **Social Science**

Explore the sociological relationships between creativity and culture

In this course, students will utilize scientific principles as well as sociological exploration to gain an understanding of the interrelationships between science, creativity, and the contextualization of cultural and social factors as vital to understanding systems and their impact on society.

## **Storyboarding**

Learn the basics of film grammar for storyboarding

This course introduces the fundamental cinematic and storytelling grammar necessary for a career in film, games, or visual effects. Students will learn the technical basics of storyboarding to gain a more complex understanding

of the visual language of film. Through lectures, in-class film analysis, discussion, and exercises in and out of class, students learn to translate what drives story and character into previsualization and storyboarding. The intersection of literary and visual storytelling, the technical aspects of camera, and how to pitch ideas in the industry are critical to the development of midterm and final projects for presentation.

## **Texturing and Shading 1**

Design and map materials for modeling with Autodesk Maya's Hypershade

This course builds on the techniques learned in Introduction to 3D with Maya. Through weekly lectures and out of class assignments, students develop textures and shaders using Autodesk Maya, Chaos Group's V-Ray, and Adobe Photoshop. Lectures and demonstrations cover how to use Maya's Hypershade, image-based file textures in 2D and 3D, texture painting in Adobe Photoshop, shading techniques with V-Ray Materials, and basic render setups to demonstrate how lighting affects materials. Students will be expected to create their own final projects using custom textures and shaders built from the techniques in class.

## **Texturing and Shading 2**

Create realistic texture maps on 3D surfaces

This course builds on the principles learned in Texturing and Shading 1. Through weekly lectures and out of class assignments, students learn to develop textures and shaders with Autodesk Maya, Allegorithmic's Substance Painter and Bitmap 2 Material, and Chaos Group's V-Ray. Emphasis is placed on telling the story behind the materials to help drive the process of how textures illustrate various looks, including weathered and aged effects. The process will include a variety of 3D painting and procedural techniques including 3D painting, projection painting, and utilization of masks and blend materials. Classes include a mixture of weekly painting demonstrations and discussions of aging methods as well as assignment critiques and industry tips.

### **Texturing and Shading 3**

Learn the art of texturing and shading hard surface assets

This course builds on the techniques learned in Texturing and Shading 2, and through weekly lectures and homework assignments, expands student learning in how to develop high resolution textures using The Foundry's Mari.

Emphasis is placed on introducing the Mari interface, general workflow, udims, layers, projection painting, and integrating Mari and Nuke. Students will learn how to render the textures inside of Autodesk's Maya with Chaos Group's V-Ray. Classes include a mixture of painting demonstrations and discussions of texturing workflows, as well as project critiques and industry tips. Students will create various weekly projects, working towards a polished final project.

### **Texturing and Shading for Games**

#### **(Games Concentration specific)**

Create physically-based materials for real-time applications

This course immerses students in the process of creating real-time physically based materials widely used in industry standard game engines. Lectures, in-class demonstrations, and exercises cover material network creation methodologies and workflows in Unreal Engine 4. Topics covered include utilizing masks, layers and baked maps, blending environment materials, and working with decals. Students will learn efficient material creation techniques through homework assignments and the creation of a critiqued final class project.

### **Visual Communication 1**

Communicate complex design ideas via visual media

In this course, students learn to recognize and effectively utilize complex and abstract forms to communicate ideas. Students will develop skills in expressing value, shadows, shading, perspective, and composition in both traditional and digital platforms. Lectures and demonstrations support in-depth homework assignments, creative projects, and a final presentation. This course is a cornerstone of learning foundational methods of communicating visual constructs. Students are expected to cover the cost of supplies, estimated between \$75 and \$100.

### **Visual Effects for Games 1**

#### **(Games Concentration specific)**

Design, create, and optimize visual effects for games

In this course, students will create visual effects by learning the fundamental concepts of real-time particle animation and material manipulation for implementation in a games medium. In addition to an awareness of the language and methods for proactive critiquing of real-time visual effects, students will become capable of generating an assortment of types of real-time effects. Classes include a mixture of weekly in-engine demonstrations and in-class critique of homework and projects. Students will create a series of homework assignments and a final project for review and critique.

Artwork by Sichen Zhang



## APPENDIX 2:

### COURSE DESCRIPTIONS CERTIFICATE PROGRAM



### **Acting for Animators**

Simulate realistic movement and emotion in animation

This course explores the importance of acting and gesture to create emotion and characterization in 3D animation.

Students will study acting techniques that are relevant to animation, learn posing and timing methods, and gain the ability to approach animation using acting as a reference tool. Through the study of film, in-class presentations, and acting exercises, students learn to convey nuanced yet purposeful emotions through facial expressions, gestures, and movement. Students will develop their own ideas into an animated project based on their research throughout the term. Students are expected to cover the cost of supplies, estimated to be between \$0 and \$15.

### **Advanced Compositing**

Evaluate the best approach to a shot using The Foundry's Nuke

This course builds on the principles learned in Art of Compositing. Through lectures, demonstrations, and out of class assignments, students learn to develop advanced compositing techniques inside of The Foundry's Nuke.

Compositing techniques such as tracking removal, core matting, keying challenges, extra multi pass compositing, 2D depth of field and motion blur, 3D projections, matte painting integration, and 3D relighting will be covered. Students will explore various styles of compositing, learning to accelerate their workflow in a professional manner, through complex projects for critique.

### **Advanced Digital Sculpting**

Use advanced techniques in Pixologic's Zbrush to create 3D printable models

This course focuses on using advanced hard surface sculpting techniques in Pixologic's ZBrush to create models for film, games, and 3D printing. Concepts focusing on form, design, and articulation will be combined with lectures on workflow techniques and troubleshooting. The robust tool set of ZBrush - including but not limited to ZModeler, Dynamesh, ZRemesher, Panel Loops, Sculptris Pro and 3D Widget Deformers like Project Primitive - will be shown to empower students to create high-quality hard surface models quickly. Students will apply distinctive features and options within the software towards a finalized, detailed, ready-to-print or rendered hard surface model.

### **Anatomy for Artists**

Explore the foundations of human anatomy through structural analysis

In this course, students learn the foundations of anatomy through illustrating the structure of the human body. Understanding the functionalities of the musculoskeletal system, proportion, dynamic form, and how light and shadow affect the body are critical elements of this course. Classes include lectures, drawing demonstrations, and drawing exercises with live models. Academy-style master copies and skeletal studies based on in-class work comprise the homework assignments. Students are expected to cover the cost of supplies, estimated between \$50 to \$80.

### **Anatomy of Games**

Explore the principles of successful game creation

This course explores the history and principles behind some of the most successful games ever produced. By delving into early games like dice and board games and then tracing the leap into electronic and video games, students learn the roles that gameplay, art, and design each play in the creation of a game. Lectures, weekly assignments and group projects round out the course experience. Students are expected to cover the costs of field trip parking and travel, estimated to be between \$0 to \$10.

### **Animal Drawing**

Learn animal anatomy, biomechanics, and dynamic form

In this course, students learn the foundations of animal anatomy. Students will be exposed to live animals in a variety of settings, learning the basic musculoskeletal anatomy of quadrupeds, illustration techniques, and dynamic form and gesture. Lectures cover biomechanics, methodologies of gesture, the biology of creature design, and the specifics of equine gaiting, behavior, and communication. Students will create a creature for a final project and present it for critique. Students are expected to cover the costs of admissions, parking, and supplies, estimated to be between \$50 to \$80.

### **Animation and Visual Effects 1**

Discover how to achieve high-quality digital effects

This course exposes students to the methods used to achieve high-quality visual effects animation. Tools are learned in context with how they are used in a professional production environment, and problem-solving is critical to coursework. This course focuses on Maya's core tool set for producing motion keyframing, procedural modeling and animation, dynamics, and sound synchronization. Weekly exercises will help cement this important tool set into students' workflows in preparation for working within different production pipelines.

### **Animation and Visual Effects 2**

Learn to use advanced tools to create production quality animation and digital effects

In this course, students combine skills gained in Animation and Visual Effects 1 with newly introduced concepts to create complex exercises. Advanced assignments in animation, lighting, rendering, simulation, camerawork, and the creation of animatics will broaden students' comprehension of the art of animation. The class covers concepts related to the visual, spatial, sound, motion, interactive, and temporal elements and features of digital technology for their use in the creation and application of digital media-based work. Digital cinematography will be addressed in lectures to help students achieve compelling compositions and camera animations. Students will gain exposure to the MASH motion graphics tool as well as multiple dynamic simulation tools including particles, fluids, and cloth FXs in this course.

### **Animation for Games**

Learn Advanced body mechanics for game design

This course covers the processes and practices of creating character animation for games projects. Lectures provide a solid understanding of the role of animation in game development, as well as animation states, transitions and cycles, and their roles in animation production and game design. The technical and artistic processes of game animation, while adhering to requirements and limitations needed for implementation in a game engine, are critical elements of this course. Students will create a series of homework assignments and produce a game-ready animation set for review and critique.

### **Art of Compositing**

Develop essential introductory techniques to compositing using The Foundry's Nuke

This course builds on the principles learned in Introduction to Compositing. Through weekly lectures, in-class practice, and out of class assignments, students learn compositing techniques using The Foundry's Nuke. Emphasis is placed on the user interface, node-based workflows, color correction, rotoscoping, color management, painting, tracking, color keying, matting, and 3D workflows. Classes include compositing demonstrations, discussions of node-based methods, project critiques, and industry tips. Students will explore various styles of compositing utilizing Nuke, working towards a final project for presentation.

### **Career Realities**

Navigate a career in digital production

This course explores the realities of a career in the digital production industry, including working in visual effects, film, animation, and game development. Students will focus on the importance of career professionalism through designing a brand identity. Lectures and exercises cover navigating industry jobs, goal-setting, workplace behavior, and self-marketing. Emphasis is placed on developing presentation skills and strategies suitable for gaining employment.

### **Character Animation 1**

Learn the fundamentals of animation with Autodesk Maya

This course introduces students to 3D character animation using Autodesk Maya. The twelve principles of animation will be used to help students develop strong 3D character animation skills in Maya, while gaining exposure to animation rigs and powerful tools like the Graph Editor. Assignments such as executing a bouncing ball, walk and jump cycles, and an introduction to rigging will be taught. Production workflows and techniques are learned through lectures, demonstrations, and weekly homework exercises. Students will cement core animation skills which build in complexity over the course of the class, culminating in a final project for critique and review.

## **Character Animation 2**

Translate body mechanics into 3D animation

This course covers the processes and techniques used to create believable and appealing bipedal body mechanics in animation. The exploration of topics such as walking, running, jumping, throwing, and heavy lifting will be utilized to create physically accurate motion for bipedal characters. Through in-class lectures, demos, and homework exercises, students will develop a better understanding of the subtleties of believable character animation and continue to refine efficient Autodesk Maya production animation workflows. Through the term, weekly exercises in walk and run cycles, crafting fluid animated movement, and timing and spacing will build upon each other, culminating in the creation of a complex action driven character animation mini reel in Maya.

## **Character Animation 3**

Apply emotion and performance to character animation

This course is an advanced exploration of the acting and performance aspects of character animation in Autodesk Maya. Building upon the mechanical and technical concepts covered in the previous two animation courses, students will be introduced to methods for adding appeal, purpose, and emotion to their characters. Methods of time management and planning will be taught so students can work towards achieving polished pieces. Through in-class lectures, demonstrations, and homework exercises, students will develop a better understanding of the subtleties of performance-driven animation and how to invoke a response in the audience. Students will produce several polished performance-centric animated scenes, using body language and facial expression, throughout the course for ongoing group review, culminating in a final presentation for critique.

## **Character Animation 4**

Develop complex facial animation techniques

This course provides students with an in-depth look at the process of creating strong, appealing facial animations and lip-sync techniques. Students learn to create emotionally convincing performances through expression and dialogue. Through in-class lectures, demonstrations, and at-home exercises, students develop a better understanding of the subtleties of professional, emotive facial animation.

## **Character Creation for Games**

Optimize artistic approaches to deformable character creation

This course builds on the fundamentals learned in Character Modeling and Sculpting and through weekly lectures, in-class practice, and out of class assignments, introduces students to workflows specific to creating real-time character models for games. The course covers topics including creation of hair cards and realistic cloth, working with hard surface elements, and building clean and efficient low poly meshes. Classes include a mixture of weekly sculpting and modeling demonstrations, discussions of texturing methods, and in-class exercises. Students will learn character techniques through homework assignments which build towards a final class project.

## **Character Design**

Learn the fundamental aspects of character design

This course teaches the process of character design in the entertainment industry. Students create characters from start to finish, going through the pre-production stages of research, concept, and the craft of editing before a final presentation of a well-developed character. Thumbnailing, silhouette design, figure invention and posing, prop and costume design, character archetypes, storytelling, and illustration techniques will be discussed. At-home assignments developing characters with industry-standard methods round out this course. Students are expected to cover the cost of supplies, estimated to be between \$0 to \$15.

## **Character Development**

Explore advanced character development and design

This course advances students' skills in character design through the study of storytelling, research, and development. Students apply design methodologies learned in Character Design and Visual Structure to characters, costumes, props, and world-building. In-class lectures and in-depth analyses of film and theatre expand student understanding of how characters express meaning in story. The development, design, and refinement of a character over the term is the goal of this course.



## **Character Modeling and Sculpting**

Use classical techniques to create bipedal production models

This course teaches students to build balanced bipedal characters, merging the traditional art of sculpting with digital modeling techniques. Autodesk Maya, in conjunction with Pixologic's ZBrush, is used to create appealing and functional characters in 3D. Students will focus on the technical processes needed to create detailed production models. Lectures and demonstrations cover the use of anatomy as it pertains to modeling bipeds, clothing, and accessories, as well as the technical needs for creating high quality deformable characters for animation. Over the term students will complete a fully modeled and sculpted character with animation-ready topology for critique.

## **Character Rigging For Production**

Explore the complex challenges in rigging for production

This course builds on the principles learned in Character Rigging Fundamentals, and through weekly lectures, in-class practice, and out of class assignments, expands student learning in creating deformation on a biped character rig in Autodesk Maya. Emphasis is placed on deformation techniques, including skin clusters, painting skin weights, corrective blendshapes, facial rigs using blendshapes, cloth setups, the basics of muscles, and quadruped rigs. Classes include rigging demonstrations, discussions of production workflows, and project critiques. Students will explore various styles of rigging through homework assignments and work towards a final project.

## **Character Rigging Fundamentals**

Learn the foundations of character rigging in Autodesk Maya

This course builds on the principles learned in Introduction to 3D with Maya, and through lectures, in-class practice, and out of class assignments, expands student learning in developing character animation rigs inside of Autodesk's Maya. Emphasis is placed on understanding how to create joints, attributes, constraints, basic skinning, inverse and forward kinematics controls, and ik spline, while building a basic biped rig. Classes include a mixture of rigging demonstrations and discussions of the role of a rigger in production, as well as setup critiques and industry tips. Students will explore various styles of rigging through weekly assignments and work towards creating a biped rig in Maya.

## **Character Sculpture 1**

Sculpt a character using traditional methods

This course teaches students to design characters in 3D. Understanding the methods of traditional sculpting is an integral part of learning the foundations of 3D design. Beginning with character design fundamentals, students learn armature construction, dynamic and neutral posing, and then concentrate heavily on primary and secondary forms, texturing and detailing their pieces. Lectures and demonstrations support and inform the overall process of completing a sculpture to a polished, professional finish. Students are expected to cover the cost of supplies, estimated between \$175 to \$210.

## **Character Sculpture 2**

Sculpt form and anatomy using traditional methods

This course builds on techniques learned in Character Sculpture 1, focusing heavily on the figurative fundamentals essential to successfully creating realistic characters. Students gain further skills in anatomical rendering in 3D through the execution of academy-style scale models of the head and torso. Each class of the course provides theoretical lectures and in-depth practical demonstrations by the instructor. The classroom is workshop-oriented, and students follow along with the instructor through the sculpting process to expand their sculpting capabilities. Students are expected to cover the cost of supplies, estimated between \$100 to \$150.

## **Character Sculpture 3**

Sculpt a large-scale character bust using traditional methods

In this course, students create a life-sized character or creature bust. The processes of researching ideas, developing a character's backstory, character ideation, roughing out a quarter-scale maquette, and finally sculpting a life-size version will be taught. Students also share and critique each other's concepts in an open class forum for the betterment of their projects. This is a traditional portfolio building class. Students are expected to cover the cost of supplies, estimated between \$100 to \$150.

## **Color Theory and Light**

Explore the fundamentals of color theory

This course explores the practical 2D applications of the fundamentals of light and color. Lectures and demonstrations cover topics such as bounced light, camera effects, value patterns, shadows, and atmospherics. Value scale and color wheel exercises, and at-home assignments in traditional media reinforce learned successful applications of color harmonies and atmospheric principles. Gaining experience in the foundation of color provides students with the ability to expand on existing visual techniques. Students are expected to cover the cost of supplies, estimated between \$80 to \$120.

## **Costumed Figure Drawing**

Apply foundational figure drawing techniques to costumed characters

This course explores drawing fully-realized characters in costume. Students will learn to analyze figures with a special emphasis on understanding the anatomical form beneath the costume. The course provides a strong foundation in figure construction, utilizing light and shadow, and the mechanics of drapery. Exercises are designed to explore storytelling, composition, caricature, and characterization, with at-home assignments revolving around master copies and costume research from various cultures. Students are expected to cover the cost of supplies, estimated to be between \$30 to \$35.

## **Creature Animation 1**

Adapt traditional mechanics to animal animation

This course expands on the skills learned in previous character animation course but shifts the focus to animating believable real-world creatures in Autodesk Maya. Students develop a better understanding of quadrupedal and winged animal anatomy and behavior as the foundation of creature animation. Through detailed analyses of reference footage, aided by in-class demonstrations and lectures, students will produce creature animation locomotion cycles. This course also introduces technical methods to students to optimize work flow in professional production environments. Multi-week projects will increase in complexity throughout the term, culminating in the completion of several believable creature animations demonstrating walking, running, and flying, to be presented for critique. Students are expected to cover the cost of supplies, estimated to be between \$15 - \$30.

## **Creature Animation 2**

Adapt complex mechanics to creature animation

In this course students focus on creating quality animations of fantasy creatures. A technical understanding of anatomy and locomotion contribute to developing professional performances in creatures. Students learn to analyze the motivations, limitations, and characterized behaviors of a fantastical creature. Emphasis is placed on conceiving and animating a final scene featuring two contrasting characters interacting with one another. Students are expected to cover the cost of supplies, estimated to be between \$0 to \$15.

## **Creature Design**

Learn the creation of creatures through traditional and digital methods

In this course, students learn the processes used to develop fantasy creatures. Students will research and develop creature designs from idealization to completion. Anatomy, form, storytelling, and character development aid in creating believable and appealing designs. In-class demonstrations and lectures on the applications of biology to design are used to establish an understanding of how to illustrate complex creatures. Discussions of industry experts fosters inspiration for students' own methodologies. Students are expected to cover the cost of supplies, estimated to be between \$0 to \$20.

## **Creature Modeling and Sculpting**

Learn to create believable 3D creatures

In this course, students learn to create complex and believable 3D creatures in Pixologic's ZBrush. Classes will focus on design, research, and creating appealing forms as they relate to inventing creatures for the entertainment industry. Real-world demonstrations, lectures, and critiques center on resolving pipeline and design issues that may occur during the creation process. Students will design, sculpt, and render high quality 3D creatures using Pixologic's ZBrush throughout the term, culminating in a posed, high-quality creature concept model created from their imagination.

### **Demo Reel: Animation**

Create a professional-quality demo reel

This course is a portfolio development class structured so students can create polished, professional-quality deliverables. Students work with their instructor to develop multiple completed portfolio pieces throughout the term. One-on-one feedback and critique stimulates professional growth and provide a real understanding of what is needed to create projects for production in the entertainment industry.

### **Demo Reel: Games**

Create a professional-quality demo reel

This course is a portfolio development class structured so students can create polished, professional-quality deliverables. Students work with their instructor to develop multiple completed portfolio pieces throughout the term. One-on-one feedback and critique stimulates professional growth and provide a real understanding of what is needed to create projects for production in the entertainment industry.

### **Demo Reel: Generalist**

Create a professional-quality demo reel

This course is a portfolio development class structured so students can create polished, professional-quality deliverables. Students work with their instructor to develop multiple completed portfolio pieces throughout the term. One-on-one feedback and critique stimulates professional growth and provide a real understanding of what is needed to create projects for production in the entertainment industry.

### **Demo Reel: Modeling and Texturing**

Create a professional-quality demo reel

This course is a portfolio development class structured so students can create polished, professional-quality deliverables. Students work with their instructor to develop multiple completed portfolio pieces throughout the term. One-on-one feedback and critique stimulates professional growth and provide a real understanding of what is needed to create projects for production in the entertainment industry.

### **Demo Reel: Visual Effects Animation**

Create a professional-quality demo reel

This course is a portfolio development class structured so students can create polished, professional-quality deliverables. Students work with their instructor to develop multiple completed portfolio pieces throughout the term. One-on-one feedback and critique stimulates professional growth and provide a real understanding of what is needed to create projects for production in the entertainment industry.

### **Digital Matte Painting**

Create complex matte paintings in 2D and 3D

This course builds on the principles learned in Digital Painting. Students will learn the art of digital matte painting using Adobe Photoshop and The Foundry's Nuke. Emphasis is placed on photo manipulation, lighting, atmosphere, compositions, color matching, layer setups, 3D render paintovers, 2.5D projections, set extensions, and plate cleanup. Classes include a mixture of demonstrations, group discussions of production workflows, and in-class exercises, as well as portfolio critiques and industry tips. Students will explore various styles of matte painting and work towards polished final projects.

### **Digital Painting**

Learn the basics of painting in Adobe Photoshop

In this course, students learn to translate traditional painting and drawing skills into the digital medium of painting in Adobe Photoshop. Fundamental concepts such as perspective, value, and color are reinforced as students gain experience with using painting tools in digital art production. Through lectures, demonstrations, and in-class exercises, students apply fundamental concepts of light, composition and material definition to their assignments and a final project.

### **Digital Painting 2**

Create high-end concept paintings for film and games

This course builds on the principles learned in Digital Painting, and through weekly lectures, in-class practice, and out of class assignments, expands student learning in developing high-end concept art using various film and game, industry-aligned software. Emphasis is placed on storytelling, painting technique, and the ability to complete finished pieces. Classes include a mixture of weekly painting demonstrations, discussions of cinematic concept methods, and in-class exercises, as well as portfolio.



## Digital Photography

Learn the technical basics of digital photography

This course covers the basics of digital photography and its role in the visual effects and game industries. The fundamentals of color theory, lighting, and composition are central to students' learning. The class will expand to advanced production topics including color correction, color grading, accurately photographing textures for use in 3D, spherical panoramic photography, high-dynamic range imaging, working with camera raw files, and post-production workflow. Hands-on exercises, in-class lectures, and demonstrations will help students become familiar with the photographic processes necessary for success in the film and games industries. Students are expected to cover the cost of supplies, estimated at \$45.

## Digital Sculpting

Learn the technical basics of sculpting with Pixologic's ZBrush

This course introduces Pixologic's ZBrush and its role in digital sculpting, 3D art, 3D printing, and illustration. Students learn the interface, tools, and workflows used to proficiently create digital models and sculptures using ZBrush and Maya. Artistic processes including creating models from the ground up, high frequency detail creation, and texturing techniques are taught using the robust ZBrush feature set. Tools such as the powerful sculpting brushes, ZSpheres, Dynamesh, and more are used to show students how to create high quality 3D sculptures with confidence. Production workflows such as importing, exporting, and map generation are also covered to ensure students utilize the work created in ZBrush in other applications.

## Digital Sets

Learn advanced techniques for creating natural and architectural environments

This course provides an examination of the techniques and strategies used to create rich and believable digital sets, environments, and realistic assets. Topics covered include photography, photogrammetry using Agisoft Photoscan, manual and procedural modeling tools like SpeedTree and World Machine, texturing, and environmental lighting. Over the course of the term, students will learn the process of building fantastic believable worlds in 3D using a wide range of techniques and tools for use in multiple rendering engines. Students are expected to cover the cost of supplies, estimated at \$45.

## Drawing Fundamentals 1

Communicate complex design ideas via visual media

In this course, students learn to recognize and effectively utilize complex and abstract forms to communicate ideas. Students will develop skills in expressing value, shadows, shading, perspective, and composition in both traditional and digital platforms. Lectures and demonstrations support in-depth homework assignments, creative projects, and a final presentation. This course is a cornerstone of learning foundational methods of communicating visual constructs. Students are expected to cover the cost of supplies, estimated between \$75 and \$100.

## Drawing Fundamentals 2

Apply illustration techniques to industrial design

This course is a continuation of Drawing Fundamentals. Students focus on developing advanced sketching and illustration techniques as applied to industrial design. Students will use traditional methods of ideation based on source materials to produce polished final pieces in digital platforms. Complex homework assignments tap into the principles of design as outlined in lectures, demonstrations, and critiques. Students are expected to cover the cost of supplies, estimated between \$50 and \$75.

## Drawing in 3D

Learn the traditional principles of perspective

This course teaches students how to approach a variety of subjects using traditional methods of perspective. Students will develop an understanding of managing scale, measurement, shadows, composition, and the overall mechanics of one-, two-, and three-point perspective, all supported by in-class lectures and demonstrations. Complex at-home assignments utilize these methods to illustrate relevant subjects such as spacecraft and vehicles, building towards the presentation of final projects. Students are expected to cover the cost of supplies, estimated between \$50 to \$80.

### **Dynamic Effects 1**

Learn the foundation of dynamics in Autodesk Maya

In this course, students are introduced to a wide range of powerful dynamic particle simulations solutions inside of Autodesk Maya. Students will become familiar with how to create simple to complex visual effects like rain, dust, fire, smoke, bullets, and meteor showers. Tools like nParticles, Maya Legacy Particles, and Maya Fluids will be taught alongside professional production workflows. Through demonstrations, lectures, analysis of reference, and homework rendering exercises which reinforce in-class learning, students will gain techniques for understanding and exploring particle emission, emitters, and how to creatively control the look and feel of the wide range of Maya dynamic simulation tools. Students will create many different visual effects shots using a wide range of artistic and technical methods, culminating in a final project that leverages the skills and techniques learned over the course of the term.

### **Dynamic Effects 2**

Learn to create fundamental dynamic effects

In this course, students will build upon the foundations of particle simulation effects gained in Dynamic Effects 1. An array of associated techniques required to create a wide range of dynamic effects in live action plates will be taught in this course. Lectures, demonstrations, and homework assignments which reflect in-class learning provide students with the impetus to develop their own artistic styles. Systems like nParticles, Soft Bodies, nCloth, and instance-based dynamic solutions will be taught alongside real-world production tasks to create appealing visual effects shots which will be held to a standard of professional quality. Students will create and render multiple dynamic effects shots, culminating in a final presentation for critique and review.

### **Dynamic Effects 3**

Simulate and render fluids with Autodesk Maya.

This course builds upon the principles learned in Dynamic Effects 1 and 2. Real-world demolition and destruction effects will be taught. Students will learn fluid simulation, shattering, and advanced particle effects techniques using Autodesk Maya and industry standard plugins like Fracture FX, Phoenix FD, and Soup, as well as how to render fx elements in V-Ray. Students will understand the process of crafting advanced destruction shots and how to build their own procedural tools using techniques learned through lectures, demonstrations, and critiques. Homework assignments support in-class learning through the weekly execution of effects simulations. This course is project-based and will culminate in students creating a final fx shot, complete with rendering and compositing, for review.

### **Dynamic Effects 4**

Build a dynamic effects sequence with Autodesk Maya and Houdini FX

This course focuses on advancing students' knowledge of how to complete complex production-quality visual effects sequences. Students will be guided through advanced production tools and techniques, utilizing multiple fluid solvers and advanced cloud and particle workflows in Houdini, Maya Fluids, and Phoenix FD. The methods for setting up dynamic and non-dynamic simulations for live action and full CG production shot assets and sequences will be covered. Lectures, in-class demonstrations, and homework assignments in support of midterm and final project development will help students gain and develop a solid understanding of how to leverage multiple programs to create a cohesive effect. Students will create an entire visual effects sequence over the course of the term for final review and critique. It is recommended students take an introductory Houdini class before taking this class.

### **Environment Creation for Games**

Learn to build interactive environments for games

This course presents students with the techniques currently used in game production to create complex real-time environments. Course lecture topics cover building modular assets on a grid, sculpting tiled textures, and set dressing. Proficiencies highlighted in the class include scene composition and efficiency, modeling and sculpting, baking and transferring maps, creating textures and materials, and level assembly. Students will progressively learn skills through homework assignments which build towards developing a lit and color graded final portfolio piece for presentation and critique.

### **Environment Design**

Design environments for film, animation, and games

This course covers the basics of designing different types of environments for animation, film, and games. Students learn perspective, composition, and research techniques as they apply to environments for believable detail, clear tonal reads, and lighting. Lectures and demonstrations stress the importance of the expressive differences between interior and exterior environments. Through critiqued homework assignments and a final project, students will develop their own environmental illustrations with learned digital rendering techniques.

## **Expressions and Scripting**

Study advanced scripting techniques in Autodesk Maya

This course builds on the principles learned in Introduction to 3D with Maya. Students will gain experience in basic scripting inside of Autodesk Maya using Mel and Python. Emphasis is placed on the core concepts of scripting and understanding how Maya functions under the user interface. The fundamentals of scripting will be taught, including creating shelf buttons, syntax, object types, arguments, conditional statements, loops, and design patterns. Classes include a mixture of weekly scripting demonstrations, lectures and discussions of production workflows, and in-class exercises. Students will explore various styles of scripting through homework assignments and work towards a functional final project.

## **Game Creation 1**

Gain an in-depth understanding of the process of game creation

This course is designed to give students an introductory understanding of working with game content in the Unreal Engine 4 toolset. Through lectures and demonstrations, students will grasp the Unreal Engine 4 import pipeline, set up an interactive asset, build a short cinematic, and create simple material networks. Classes include a mixture of weekly in-engine demonstrations, discussions of asset creation methods, and in-class critique of homework and projects. Students will learn basic game production pipeline through homework assignments and work towards a final class project for review.

## **Game Creation 2**

Create immersive real-time worlds in games

This course builds on the topics and techniques presented in Game Creation 1. With an emphasis on creating real-time worlds, students will dig into workflows and techniques for creating terrains, foliage, and destructible meshes, utilizing Unreal Engine 4's specific tools for creating natural environments. Classes include a mixture of weekly in-engine demonstrations, discussions of world building methods, and in-class critique of homework and projects. Students will learn these environment tools through homework assignments which build towards a final class project.

## **Game Creation 3**

Explore the technical side of real-time game creation

This course builds on the basics learned in Game Creation 1 and delves into Unreal Engine 4's toolset for incorporating animation into real-time projects. Students will learn the character asset production pipeline, beginning with rigging and animation in Maya and building to export and implementation in Unreal Engine 4. Classes include a mixture of weekly in-engine demonstrations and in-class critique of homework and projects. Students will create a series of homework assignments and a final project for review and critique.

## **Game Creation 4**

Explore the technical production techniques necessary for game creation

This course expands on techniques from the previous Game Creation courses and explores intermediate and advanced techniques in visual scripting through Unreal Engine 4's Blueprint system. Classes are split between lectures on the logical underpinning of scripting techniques, live demonstrations of those techniques, and guided hands-on lab work where students can put their learning to practical use. Students will learn Blueprint scripting concepts to create mechanics and interactions through their homework assignments, which build towards a final class project.

## **Game Design**

Define game design through exploration of fundamental ideas and techniques

This course focuses on the fundamental ideas and techniques that define compelling game design. Exercises, lectures, and demonstrations will instruct students in how to build the foundations of a vertical slice game project, including a treatment of mechanics, gameplay, and storytelling. Students will explore the creation of a game design document, playtest a paper prototype of their creation, and conceptualize controls for their game idea. Weekly assignments that tie into corresponding lectures will instruct students in how to create a final project.



## **Gesture Drawing**

Develop skills in gesture drawing from a live model

This course is a complement to Life Drawing, focusing on the expression of gesture in the human form. In-class drawing sessions use live models, both nude and costumed, in a variety of character and story-driven poses. Students will learn critical elements of dynamic drawing, such as pose analysis, silhouette development, proportion, balance, and critical thinking in terms of storytelling and design. By drawing quickly and spontaneously, students learn to be more creative, inventive, and versatile as visual artists. Students are expected to cover the cost of supplies, estimated between \$30 to \$60.

## **Hard Surface Modeling 1**

Learn the fundamentals of creating 3D models

In this course, students learn the fundamentals of creating 3D models with polygon geometry. Lectures delve into the various production techniques of asset creation through the exploration of polygonal modeling and the preparation of constructed models for texturing. The basic toolset in Autodesk Maya will be covered, and students will benefit from lectures about the technical and aesthetic issues that professional modelers face while modeling environments and man-made objects. Students will create weekly models throughout the term and the class will culminate in a final project consisting of building an intermediate to complex model like a vehicle, robot, or prop.

## **Hard Surface Modeling 2**

Learn advanced hard surface modeling techniques

This course teaches students to model complex assets such as vehicles, robots, and weapons. Lectures focus on the

use of polygonal modeling tools in the development of form and detail, as well as production-specific issues pertaining to poly count, surface quality, and topology. Over the term, students become familiar with the techniques used to create high-quality hard surface models efficiently. Classes cover different modeling techniques from box modeling to sculpting and resurfacing. Students will complete two production quality models over the course of the term.

## **HD Digital Filmmaking for VFX**

Learn the essentials of digital camerawork for CG projects

This course builds on the principles learned in Animation and Visual Effects, and through weekly lectures and out of class assignments, expands student learning in the essentials for integrating digital camera work into CG projects. Lectures include the technical aspects of the DV format, equipment choices and usage, terminology, and staging and lighting techniques. Students learn the essentials of DV camera operation and the technical side of video formats. The output methodology for different applications is discussed so that students can take their DV footage and integrate it into their final CG projects. Compositing integration includes chroma keying and color matching in Nuke, post color grading in Premiere, and Speed Grade. Classes include a mixture of camera and software demonstrations and in-class exercises, as well as project critiques and industry tips. Students will explore various styles of shooting digital video footage through homework assignments and work towards a polished final project.

## **History and Principles of Animation**

Survey the historical techniques of animation

This course introduces students to the history and techniques of animation. Lectures and demonstrations use the Twelve Principles of Animation as a springboard into deconstructing the visuals of both animated and live-action films. Students learn to address issues such as planning a scene, thumbnailing, understanding traditional animation techniques, and to improve their draftsmanship. Executing basic animation tests, sketchbook development, and working towards completing an animated walk cycle are critical elements to this course. Students are expected to cover the cost of supplies, estimated between \$15 to \$20.

## **Houdini 1**

Learn the technical basics of SideFX Houdini

This course builds on the fundamental concepts of 3D by developing procedural content creation inside of SideFX's Houdini. Emphasis is placed on creating 3D scenes utilizing a procedural node based network, including animation, scattering, vegetation, terrain, and oceans, all rendered inside Houdini. Classes include a mixture of weekly demonstrations and discussions, as well as project critiques and industry tips. Students will explore various styles of procedural networks through homework assignments, working towards a polished final project created using Houdini.

## **Houdini 2**

Use SideFX Houdini to create complex visual effects animation

This course builds on the principles learned in Houdini 1. Through lectures and homework assignments, students learn to develop introductory simulations using SideFX's Houdini. Emphasis is placed on Houdini's dynamics tool kit, including particles, volume-based fluids, flip fluids, and pyro effects. Classes include a mixture of weekly dynamic simulations demonstrations and discussions of the procedural methods used, as well as project critiques and industry tips. Students will explore various styles of painting, building individual final projects.

## **Houdini 3**

Explore various effects, tools, and techniques in SideFX Houdini

This course builds on the principles learned in Houdini 2, and through weekly lectures, in-class practice, and out of class assignments, expands student learning in developing high-end effects animation in SideFX's Houdini. Emphasis is placed on VEX Scripting, Point Clouds, Shading, timing control, and interactive illumination to create a lightning bolt setup. Learn to build a custom growth solver with vector math, fuzzy logic, chaos theory, and VEXpressions. Students will learn the creation of destruction with fracture patterns, vdb fracturing, boolean fracturing, and packed primitives, as well as Liquid Explosion with Flip fluids, pyro, vector math, microsolves, pyro shader, and interactive illumination. Classes include procedural simulations demonstrations and discussions of production workflows, as well as project critiques and industry tips. Students will explore various styles of effects workflows through homework assignments and work towards completing several individual projects.

## **Houdini 4**

Learn advanced Houdini production techniques

This course builds on the principles learned in Houdini 3, expanding student learning in developing high-end workflows inside of SideFX's Houdini. Students will develop the skills needed to set up and organize an fx-driven production shot through procedural workflows for a sequence-based environment. They will also learn to create micro tools to assist in streamlining workflows. Learn to implement fx setups that are stable and procedural so that setups can work on different incoming geometry. The classroom environment will support and implement constructive criticism on in-class exercises, as well as provide project critiques and industry tips. Students will explore various styles of procedural effects methods through homework assignments and work towards taking an fx shot from idea to final comp.

## **Improvisational Acting**

Learn the process of improv as it applies to character animation

In this course, students learn traditional improvisational acting techniques. Class sessions focus on the processes animators use to organically develop a character around a set of circumstances. Students will develop problem-solving skills through teamwork exercises and by creating compelling scenes. Through improvisational games, as well as extracurricular theatrical experiences, students learn a valuable acting method which expands individual creativity and character development.

## **Interview and Resume Workshop**

Prepare for a job in the visual effects industry

This course is designed to help students successfully produce professional job marketing campaigns. Students will learn personal identity branding, to create a vision for an approach to getting employed, and to prepare for interviewing. Lectures focus on crafting a professional presence for job-hunting, directed towards companies specializing in computer graphics for film, games, and visual effects. Weekly projects and a final presentation provide opportunities for students to develop their own branding. Students are expected to cover the costs of supplies, estimated between \$5 to \$100.

## **Introduction to 3D with Maya**

Learn the technical basics of Autodesk Maya

This course focuses on the foundation of 3D computer graphics using Autodesk Maya. Students are introduced to the Maya interface and philosophy, as well as 3D modeling, texturing, lighting, rendering, and animation. Lectures cover the applications of these tools in the film and game industries. This course will prepare students to face both artistic and technical challenges when creating accurate and compelling 3D images, helping to build a foundational understanding of both technical workflows and art and design aesthetics. Students will work on multiple projects throughout the course for critique that will help establish a solid 3D skill set in both realistic and conceptual 3D computer generated art.

## **Introduction to Compositing**

Use layering to create composited imagery in After Effects

This class introduces students to the basics of compositing. Through weekly lectures, in-class exercises, and homework assignments, students will learn the fundamental concepts of compositing inside of Adobe's After Effects. Emphasis is placed on the user interface, compositions, keyframing, layers, footage, color keying, 3D layers, and a variety of tools utilized in compositing workflows. Classes include After Effects demonstrations and discussions of compositing methods, as well as project critiques and industry tips. Students will explore various styles of compositing through their assignments, working towards a final project for presentation.

## **Level Design**

Explore the process of 2D and 3D level design for games

This course illustrates and exemplifies the role of a level designer on a game project as they carry out the task of defining and generating a playable space. Through weekly lectures, in-class practice, and homework assignments, students will examine the process of greyboxing and level layout, become familiar with the concepts of pathing and reveals, and recognize the importance of the use of modularity and elevation. Classes include a mixture of weekly in-engine demonstrations and in-class critique of homework and projects. Students will create a series of homework assignments and a final project for review and critique.

## **Life Drawing 1**

Develop skills in foundational figure drawing

In this course, students learn to draw the human figure, utilizing both traditional and non-traditional principles and techniques. Styled after a foundation art school figure drawing course, the principles of form and gesture are applied to in-class live model sketching and homework figurative studies. Communicating gesture, creating accurate anatomy and proportion, and developing a body of figurative portfolio work are inherent to this course, supported by in-class demonstrations and lectures. Students are expected to cover the cost of supplies, estimated between \$50 to \$80.

## **Lighting and Rendering 1**

Learn the basics of lighting in Autodesk Maya and V-Ray

This course builds on the principles learned in Introduction to 3D in Maya. Students will learn to create artistic and cinematic lighting setups with Autodesk's Maya and Chaos Group's V-Ray. Instruction covers creating renders that enhance visual storytelling through lighting, techniques to light characters, products, exterior and interior environments, and lighting for live action footage. Classes include a mixture of weekly lighting demonstrations, discussions of cinematic approaches using industry standard methods, project critiques, and industry tips. Students will explore various styles of lighting through homework assignments and work towards completing a polished final project for review.

## **Lighting and Rendering 2**

Study the technical aspects of lighting in Autodesk Maya and V-Ray

This course builds on the principles learned in Lighting and Rendering 1. Through weekly lectures and demonstrations, students gain experience in the technical side of lighting and rendering inside of Autodesk's Maya, Chaos Group's V-Ray, and The Foundry's Nuke. Emphasis is placed on image sampling, quality versus speed in the render, GI sampling, frame sequences, handling artifacts, baking GI, multi pass rendering and assembly in Nuke, motion blur, depth of field, atmospheric fog, caustics, and 3D integration into live action in Nuke. Classes will cover technical rendering demonstrations, discussions of production problems, project critiques, and industry tips. Students will explore various methods of troubleshooting 3D renders through homework assignments and work towards a polished final project.



### **Lighting and Rendering 3**

Study alternative solutions for industry standard rendering softwares and techniques

This course builds on the principles learned in Lighting and Rendering 2. Students will learn to create renders utilizing Solid Angle's Arnold and Redshift inside of Autodesk's Maya. Emphasis is placed on experiencing a shot-based production environment, learning the fundamentals of unbiased rendering with Arnold, and biased gpu rendering with Redshift. An in-depth look of both renderers' materials, lights, object properties, and render settings will be taught. Classes include a mixture of weekly technical demonstrations, discussions of production workflows, project critiques, and industry tips. Students will explore various styles of shot production workflows, working towards a polished final shot sequence.

### **Lighting and Rendering 4**

Create high quality images using production rendering techniques

This course builds on the principles learned in Lighting and Rendering 3, and through weekly lectures, in-class practice, and homework assignments, expands student learning in developing production rendering techniques in Autodesk's Maya, Chaos Group's V-Ray, and The Foundry's Nuke. Emphasis is placed on production workflows and integrating more control between Maya and Nuke, blurring the lines between what control is possible between the 3D and 2D software. Methods are taught through V-Ray Render Elements, including compositing raw elements the right way, handling antialiasing of renders, deep compositing, and 2.5D relighting with Normals and World position. Classes include a mixture of lighting and rendering demonstrations and in-class exercises, as well as project critiques and industry tips. Students will explore various styles of production workflows through complex assignments and work towards a polished final project.

### **Liquid Simulations**

Create production liquid simulation solutions for visual effects

This course focuses on intermediate to advanced approaches to creating production-quality liquid simulations. Tools like Flip simulations in Houdini, Bifrost, and Phoenix FD in Maya will be the focus of the class. Students will begin with the fundamentals of how these solvers work and progress to designing and creating high quality production shots.

### **Look Development**

Delve into the technical challenges of creating surfaces for look development

This course builds on the principles learned in multiple intermediate courses, such as Lighting and Rendering and Texturing and Shading. Students will learn the tools and techniques necessary for look development with Autodesk's Maya, Chaos Group's V-Ray, and The Foundry's Nuke and Mari. In-class lectures cover developing the look of and polishing 3D renders in different areas of the production environment, including characters and environments. Topics include subsurface scattering for characters, translucent materials, human eyes, vegetation, and terrains, as well as the utilization of multi mattes to polish 3D renders. Student learning will benefit from demonstrations of creating atmosphere and mixing live action elements with cg effects. Homework assignments and a polished final project for critique and review round out this advanced course.

### **Matchmoving and Integration**

Use camera tracking to integrate 3D scenes into a live action plate

This course builds on the principles learned in HD Digital Filmmaking for VFX, and will expand student learning in camera tracking fundamentals and integration using The Pixel Farm's PFTrack and The Foundry's Nuke. Emphasis is placed on match moving fundamentals, hand tracking and masking, distortion workflow, zoom shot, object tracking, color grading, and finishing. Classes include a mixture of weekly tracking demonstrations, discussions of production workflows, and complex exercises, as well as portfolio critiques and industry tips. Students will explore various styles of tracking through homework assignments and work toward polished conceptual projects.

### **Maya Modules**

Learn advanced specialized toolsets in Autodesk Maya

This course is an advanced 3D animation and design course where students will explore lesser known and specialized systems inside and out of Autodesk Maya. Topics covered in lectures and demonstrations will include dynamics, fur, hair, cloth, arbitrary primitive generation, and procedural asset creation. Tools like XGen, nCloth, and Paint Effects will be used to showcase the depth and power available to artists in Maya. Students will also learn to build clothing in Marvelous Designer for use in a Maya animation and rendering pipeline. Weekly assignments will guide students through these complex processes of creating character FX and simulations, allowing these powerful tools to bring future projects to life.

### **Motion Capture with MotionBuilder**

Learn the motion capture production pipeline

This course covers the motion capture production pipeline for film and games. In addition to learning the basics of motion capture, students will gain experience in setting up an optical system, capturing data, and applying the data to a character. Topics covered include character preparation, post capture data processing, and clean up. The class covers how to edit motion clips together, create a cycle, and animate on top of the motion capture data. Students will create a series of homework assignments and a final project for review and critique.

### **Overview of Visual Effects and Games**

Survey the processes of production in film, broadcast, and games

This course provides students with a thorough understanding of the processes involved in the production of content for film, games, and visual effects. Students learn the different types of facilities that produce VFX media and how their pipelines may differ. This course also explores the tasks that artists complete on a daily basis, including visual story development, designing, use of software, modeling and texturing, lighting, animation, and visual effects. Students are expected to cover the costs of field trip parking and travel, estimated to be between \$20 to \$30.

### **Photoshop for Digital Production**

Build an understanding of the principles of Adobe Photoshop

This course provides students with a working foundation of the interface and tools of Adobe Photoshop. Through lectures, demonstrations, and exercises, students learn tools for photographic retouching, color treatment, use of layers and selections, photographic manipulation, and compositing. Students will gain the ability to create and utilize advanced photo manipulation and image editing techniques to create 2D images and assist 3D design. Over the 10 weeks students will become practiced in the flexibility and power of Adobe Photoshop as it relates to a digital production workflow.

### **Portfolio and Résumé Workshop**

Prepare for a job in the visual effects industry

This course is designed to help students successfully produce professional job marketing campaigns. An emphasis is placed on understanding and building their personal brands through portfolio and reel execution. Lectures focus on crafting a professional, relevant presence for job-hunting, directed towards companies specializing in commercials, film, games, and visual effects.

### **Previsualization and Animatics**

Visualize complex 3D scenes for production

This course examines the digital previsualization processes in modern filmmaking which supplements traditional storyboarding techniques. Through demonstrations and exercises, students learn to utilize animation and modeling to stage and art direct complex sequences before they are shot on film. Lectures focus on lighting, camera placement, movement, editing, and storytelling. Students will create a series of homework assignments and a final project for review and critique.

### **Props and Weapons for Games**

Learn the fundamentals of prop and weapon design for games

This course presents the fundamentals for creating artistically creative prop models optimized for real-time engines. Priority is placed on gaining an in-depth understanding of normal maps and how important they are throughout the entire process, and a strong understanding of taking an asset from start to finish for game development. Students will learn presentation skills for delivering assets, to prepare for critiques through homework assignments, and work towards a final class project.

## **Scripting for Production**

Learn to create production tools and interfaces using Python

This course builds on the principles learned in Expressions and Scripting. Students will explore Python scripting and creating tools with user interfaces inside of Autodesk Maya. Emphasis is placed on creating production-ready tools with user interfaces built in PySide and Qt Designer. Lectures and exercises cover user interface design and creating an asset browser through standard application development techniques. Classes include a mixture of weekly scripting demonstrations and discussions of production workflows, as well as project critiques and industry tips. Students will explore various styles of creating production tools through homework assignments and work towards a functional final project.

## **Story Development**

Experiment with techniques for story development

This course explores the development or adaptation of a story into an animated project. Students learn what makes a story engaging both visually and verbally through analysis and the professional development techniques required for revision and pitching. Exercises and lecture revolve around exploring character and story, with students creating scene breakdowns, storyboards, and a final animatic project for presentation created either as an individual or in a group, based on original development.

## **Stylized Character Creation**

Create stylized characters for games and animation

In this course, students learn to translate 2D designs into appealing 3D characters using Pixologic's ZBrush and Autodesk Maya. Design principles and 3D techniques are utilized to build professional-quality stylized characters for feature animation and games pipelines. Demonstrations, lectures, and critiques focus on the artistic and technical concerns of the character creation pipeline. Students will learn to build, sculpt, and pose their characters, creating a final clean render for critique which touches on all the features of stylized characterization by the end of the course.

## **Texturing and Shading 1**

Design and map materials for modeling with Autodesk Maya's Hypershade

This course builds on the techniques learned in Introduction to 3D with Maya. Through weekly lectures and out of class assignments, students develop textures and shaders using Autodesk Maya, Chaos Group's V-Ray, and Adobe Photoshop. Lectures and demonstrations cover how to use Maya's Hypershade, image-based file textures in 2D and 3D, texture painting in Adobe Photoshop, shading techniques with V-Ray Materials, and basic render setups to demonstrate how lighting affects materials. Students will be expected to create their own final projects using custom textures and shaders built from the techniques in class.

## **Texturing and Shading 2**

Create realistic texture maps on 3D surfaces

This course builds on the principles learned in Texturing and Shading 1. Through weekly lectures and out of class assignments, students learn to develop textures and shaders with Autodesk Maya, Allegorithmic's Substance Painter and Bitmap 2 Material, and Chaos Group's V-Ray. Emphasis is placed on telling the story behind the materials to help drive the process of how textures illustrate various looks, including weathered and aged effects. The process will include a variety of 3D painting and procedural techniques including 3D painting, projection painting, and utilization of masks and blend materials. Classes include a mixture of weekly painting demonstrations and discussions of aging methods as well as assignment critiques and industry tips.

## **Texturing and Shading 3**

Learn the art of texturing and shading hard surface assets

This course builds on the techniques learned in Texturing and Shading 2, and through weekly lectures and homework assignments, expands student learning in how to develop high resolution textures using The Foundry's Mari. Emphasis is placed on introducing the Mari interface, general workflow, uids, layers, projection painting, and integrating Mari and Nuke. Students will learn how to render the textures inside of Autodesk's Maya with Chaos Group's V-Ray. Classes include a mixture of painting demonstrations and discussions of texturing workflows, as well as project critiques and industry tips. Students will create various weekly projects, working towards a polished final project.



## **Texturing and Shading 4**

Use advanced software to texture and shade creatures and characters

This course builds on the principles learned in Texturing and Shading 3. Students will learn to develop high resolution textures for characters and creatures utilizing The Foundry's Mari and Pixologic's ZBrush. Lectures and demonstrations will cover a broad scope of methods, including: texturing realistic human skin, teeth, eyes, shading the layers of human skin, realistic creature skin, crafting 3D hair and fur, creating believable cloth and sculpting wrinkles, final details, displacement maps, and anatomy fixes. Students will explore various styles of character and creature texturing and shading through homework assignments and work towards a polished final project.

## **Texturing and Shading for Games**

Create physically-based materials for real-time applications

This course immerses students in the process of creating real-time physically based materials widely used in industry standard game engines. Lectures, in-class demonstrations, and exercises cover material network creation methodologies and workflows in Unreal Engine 4. Topics covered include utilizing masks, layers and baked maps, blending environment materials, and working with decals. Students will learn efficient material creation techniques through homework assignments and the creation of a critiqued final class project.

## **Timing for Animation**

Apply 2D animation techniques to computer animation

This course teaches students to apply traditional 2D animation techniques to computer animation. From the bouncing ball with attitude to a fully developed character, students learn to create personality and character through timing. Different methods of animating a scene on paper and techniques for translating drawings to 3D are addressed through lectures, demonstrations, and homework projects.

## **Visual Effects Design**

Design visual effects for preproduction

This course focuses on conceptual design in visual effects shot production. Storyboarding, camera blocking, research, and development will be taught along with advanced tools inside Houdini. Students will learn how to seamlessly exchange data and simulations back and forth between programs, optimize workflows, and successfully composite and complete a shot.

## **Visual Effects for Games 1**

Design, create, and optimize visual effects for games

In this course, students will create visual effects by learning the fundamental concepts of real-time particle animation and material manipulation for implementation in a games medium. In addition to an awareness of the language and methods for proactive critiquing of real-time visual effects, students will become capable of generating an assortment of types of real-time effects. Classes include a mixture of weekly in-engine demonstrations and in-class critique of homework and projects. Students will create a series of homework assignments and a final project for review and critique.

## **Visual Effects for Games 2**

Learn further techniques to create visual effects for games

This course builds on the skills learned in Visual Effects for Games 1. Students' abilities to design, create, and optimize visual effects for video games will be taken to the next level. Assignments for the class will focus on tasks students are likely to encounter in a production scenario. Classes include a mixture of weekly in-engine demonstrations and in-class critique of homework and projects. Students will create a series of homework assignments and a final project for review and critique.

## **Visual Structure**

Develop an understanding of the methods of visual storytelling

This course teaches students to understand how the elements of structure are used to describe story and character in visual media. Using source material, students will develop a term-long cinematic or game project which expresses the meaningful application of purpose-driven storytelling. Lectures, exercises, in-class discussions, and complex projects will explore the impact of mood, tone, color, and design on the audience. Students will gain experience in professional presentation and time management. Students are expected to cover the cost of supplies, estimated to be between \$0 to \$10.

Artwork by Angela Rico



## APPENDIX 3:

COURSE DESCRIPTION  
AVOCATIONAL STUDIES

FOUNDATION IN ART & DESIGN

## **Animal Drawing**

Learn animal anatomy, biomechanics, and dynamic form

In this course, students learn the foundations of animal anatomy. Students will be exposed to live animals in a variety of settings, learning the basic musculoskeletal anatomy of quadrupeds, illustration techniques, and dynamic form and gesture. Lectures cover biomechanics, methodologies of gesture, the biology of creature design, and the specifics of equine gaiting, behavior, and communication. Students will create a creature for a final project and present it for critique. Students are expected to cover the costs of field trips, admission, parking, and supplies, estimated to be between \$50 to \$80.

## **Character Design**

Learn the fundamental aspects of character design

This course teaches the process of character design in the entertainment industry. Students create characters from start to finish, going through the pre-production stages of research, concept, and the craft of editing before a final presentation of a well-developed character. Thumbnailing, silhouette design, figure invention and posing, prop and costume design, character archetypes, storytelling, and illustration techniques will be discussed. At-home assignments developing characters with industry-standard methods round out this course. Students are expected to cover the cost of supplies, estimated to be between \$0 to \$15.

## **Character Sculpture 1**

Sculpt a character using traditional methods

This course teaches students to design characters in 3D. Understanding the methods of traditional sculpting is an integral part of learning the foundations of 3D design. Beginning with character design fundamentals, students learn armature construction, dynamic and neutral posing, and then concentrate heavily on primary and secondary forms, texturing and detailing their pieces. Lectures and demonstrations support and inform the overall process of completing a sculpture to a polished, professional finish. Students are expected to cover the cost of supplies, estimated between \$175 to \$210.

## **Color Theory and Light**

Explore the fundamentals of color theory

This course explores the practical 2D applications of the fundamentals of light and color. Lectures and demonstrations cover topics such as bounced light, camera effects, value patterns, shadows, and atmospherics. Value scale and color wheel exercises, and at-home assignments in traditional media reinforce learned successful applications of color harmonies and atmospheric principles. Gaining experience in the foundation of color provides students with the ability to expand on existing visual techniques. Students are expected to cover the cost of supplies, estimated between \$80 to \$120.

## **Creature Design**

Learn the creation of creatures through traditional and digital methods

In this course, students learn the processes used to develop fantasy creatures. Students will research and develop creature designs from idealization to completion. Anatomy, form, storytelling, and character development aid in creating believable and appealing designs. In-class demonstrations and lectures on the applications of biology to design are used to establish an understanding of how to illustrate complex creatures. Discussions of industry experts fosters inspiration for students' own methodologies. Students are expected to cover the cost of supplies, estimated to be between \$0 to \$20.

## **Digital Painting 1**

Learn the traditional principles of perspective

In this course, students learn to translate traditional painting and drawing skills into the digital medium of painting in Adobe Photoshop. Fundamental concepts such as perspective, value, and color are reinforced as students gain experience with using painting tools in digital art production. Through lectures, demonstrations, and in-class exercises, students apply fundamental concepts of light, composition and material definition to their assignments and a final project.



## Digital Painting 2

Study advanced methods of painting in Adobe Photoshop for film and games

This course builds on the principles learned in Digital Painting, and through weekly lectures, in-class practice, and out of class assignments, expands student learning in developing high-end concept art using various film and game, industry-aligned software. Emphasis is placed on storytelling, painting technique, and the ability to complete finished pieces. Classes include a mixture of weekly painting demonstrations, discussions of cinematic concept methods, and in-class exercises, as well as portfolio critiques and industry tips. Students will explore various styles of painting through homework assignments and work toward polished conceptual projects.

## Drawing in 3D

Learn to create the illusion of 3 dimensions on a 2-dimensional surface

This course teaches students how to approach a variety of subjects using traditional methods of perspective.

Students will develop an understanding of managing scale, measurement, shadows, composition, and the overall mechanics of one-, two-, and three-point perspective, all supported by in-class lectures and demonstrations. Complex at-home assignments utilize these methods to illustrate relevant subjects such as spacecraft and vehicles, building towards the presentation of final projects. Students are expected to cover the cost of supplies, estimated between \$50 to \$80.

## Drawing Fundamentals 1

Communicate complex design ideas via visual media

In this course, students learn to recognize and effectively utilize complex and abstract forms to communicate ideas. Students will develop skills in expressing value, shadows, shading, perspective, and composition in both traditional and digital platforms. Lectures and demonstrations support in-depth homework assignments, creative projects, and a final presentation. This course is a cornerstone of learning foundational methods of communicating visual constructs. Students are expected to cover the cost of supplies, estimated between \$75 and \$100.

## Drawing Fundamentals 2

Apply illustration techniques to industrial design

This course is a continuation of Drawing Fundamentals 1. Students focus on developing advanced sketching and illustration techniques as applied to industrial design. Students will use traditional methods of ideation based on source materials to produce polished final pieces in digital platforms. Complex homework assignments tap into the principles of design as outlined in lectures, demonstrations, and critiques. Students are expected to cover the cost of supplies, estimated between \$50 and \$75.

## Environment Design

Design environments for film, animation, and games

This course covers the basics of designing different types of environments for animation, film, and games. Students learn perspective, composition, and research techniques as they apply to environments for believable detail, clear tonal reads, and lighting. Lectures and demonstrations stress the importance of the expressive differences between interior and exterior environments. Through critiqued homework assignments and a final project, students will develop their own environmental illustrations with learned digital rendering techniques.

## Gesture Drawing

Develop skills in gesture drawing from a live model

This course is a complement to Life Drawing, focusing on the expression of gesture in the human form. In-class drawing sessions use live models, both nude and costumed, in a variety of character and story-driven poses. Students will learn critical elements of dynamic drawing, such as pose analysis, silhouette development, proportion, balance, and critical thinking in terms of storytelling and design. By drawing quickly and spontaneously, students learn to be more creative, inventive, and versatile as visual artists. Students are expected to cover the cost of supplies, estimated between \$30 to \$60.

### **Life Drawing**

Develop skills in foundational figure drawing

In this course, students learn to draw the human figure, utilizing both traditional and non-traditional principles and techniques. Styled after a foundation art school figure drawing course, the principles of form and gesture are applied to in-class live model sketching and homework figurative studies. Communicating gesture, creating accurate anatomy and proportion, and developing a body of figurative portfolio work are inherent to this course, supported by in-class demonstrations and lectures.

Students are expected to cover the cost of supplies, estimated between \$50 to \$80.

### **Photoshop for Digital Production**

Build an understanding of the principles of Adobe Photoshop

This course provides students with a working foundation of the interface and tools of Adobe Photoshop. Through lectures, demonstrations, and exercises, students learn tools for photographic retouching, color treatment, use of layers and selections, photographic manipulation, and compositing. Students will gain the ability to create and utilize advanced photo manipulation and image editing techniques to create 2D images and assist 3D design. Over the 10 weeks students will become practiced in the flexibility and power of Adobe Photoshop as it relates to a digital production workflow.

### **Prop and Weapon Design**

Design and digitally build conceptual props

This course explores the design methods used to build conceptual props based on a given script. Students will sketch and ideate prop and weapon designs in traditional media for a specific application in a digital platform. They will utilize form language, thumbnailing, reference, research, and materials studies. Lectures cover these design methods and how to craft concept in a group.

### **Vehicle and Mech Design**

Design vehicles and mechs for digital entertainment

This course teaches students to sketch, style, and render vehicles using digital rendering techniques. Students learn design cues and a visual language that allows an audience to understand the roles of vehicles in film and game narratives. Lectures, demonstrations, and master studies contribute to an in-depth understanding of the purpose of vehicle design. Through critiqued homework assignments and a final project, students will develop vehicle designs and illustrations using both traditional and digital rendering techniques.

Artwork by Sean Gardner

## **APPENDIX 4:**

**COURSE DESCRIPTIONS  
AVOCATIONAL STUDIES**

**INDIVIDUAL COURSES**





### **Advanced Compositing**

Evaluate the best approach to a shot using The Foundry's Nuke

This course builds on the principles learned in Art of Compositing. Through lectures, demonstrations, and out of class assignments, students learn to develop advanced compositing techniques inside of The Foundry's Nuke. Compositing techniques such as tracking removal, core and edge matting, keying challenges, exr multi pass compositing, 2D depth of field and motion blur, 3D projections, matte painting integration, and 3D relighting will be covered. Students will explore various styles of compositing, learning to accelerate their workflow in a professional manner, through complex projects for critique.

### **Advanced Digital Sculpting**

Use advanced techniques in Pixologic's Zbrush to create 3D printable models

This course focuses on using advanced hard surface sculpting techniques in Pixologic's ZBrush to create models for film, games, and 3D printing. Concepts focusing on form, design, and articulation will be combined with lectures on workflow techniques and troubleshooting. The robust tool set of ZBrush - including but not limited to ZModeler, Dynamesh, ZRemesher, Panel Loops, Sculpttris Pro and 3D Widget Deformers like Project Primitive - will be shown to empower students to create high-quality hard surface models quickly. Students will apply distinctive features and options within the software towards a finalized, detailed, ready-to-print or rendered hard surface model.

### **Anatomy for Artists**

Explore the foundations of human anatomy through structural analysis

In this course, students learn the foundations of anatomy through illustrating the structure of the human body. Understanding the functionalities of the musculoskeletal system, proportion, dynamic form, and how light and shadow affect the body are critical elements of this course. Classes include lectures, drawing demonstrations, and drawing exercises with live models. Academy-style master copies and skeletal studies based on in-class work comprise the homework assignments. Students are expected to cover the cost of supplies, estimated between \$50 to \$80.

### **Anatomy of Games**

Explore the principles of successful game creation

This course explores the history and principles behind some of the most successful games ever produced. By delving into early games like dice and board games and then tracing the leap into electronic and video games, students learn the roles that gameplay, art, and design each play in the creation of a game. Lectures, weekly assignments and group projects round out the course experience. Students are expected to cover the costs of field trip parking and travel, estimated to be between \$0 to \$10.

### **Animal Drawing**

Learn animal anatomy, biomechanics, and dynamic form

In this course, students learn the foundations of animal anatomy. Students will be exposed to live animals in a variety of settings, learning the basic musculoskeletal anatomy of quadrupeds, illustration techniques, and dynamic form and gesture. Lectures cover biomechanics, methodologies of gesture, the biology of creature design, and the specifics of equine gaiting, behavior, and communication. Students will create a creature for a final project and present it for critique. Students are expected to cover the costs of field trips, admission, parking, and supplies, estimated to be between \$50 to \$80.

### **Animation and Visual Effects 1**

Discover how to achieve high-quality digital effects

This course exposes students to the methods used to achieve high-quality visual effects animation. Tools are learned in context with how they are used in a professional production environment, and problem-solving is critical to coursework. This course focuses on Maya's core tool set for producing motion keyframing, procedural modeling and animation, dynamics, and sound synchronization. Weekly exercises will help cement this important tool set into students' workflows in preparation for working within different production pipelines.

## **Animation and Visual Effects 2**

Learn how to use advanced tools to create production quality animation and digital effects

In this course, students combine skills gained in Animation and Visual Effects 1 with newly introduced concepts to create complex exercises. Advanced assignments in animation, lighting, rendering, simulation, camerawork, and the creation of animatics will broaden students' comprehension of the art of animation. The class covers concepts related to the visual, spatial, sound, motion, interactive, and temporal elements and features of digital technology for their use in the creation and application of digital media-based work. Digital cinematography will be addressed in lectures to help students achieve compelling compositions and camera animations. Students will gain exposure to the MASH motion graphics tool as well as multiple dynamic simulation tools including particles, fluids, and cloth FXs in this course.

## **Art of Compositing**

Develop essential introductory techniques to compositing using The Foundry's Nuke

This course builds on the principles learned in Introduction to Compositing. Through weekly lectures, in-class practice, and out of class assignments, students learn compositing techniques using The Foundry's Nuke. Emphasis is placed on the user interface, node-based workflows, color correction, rotoscoping, color management, painting, tracking, color keying, matting, and 3D workflows. Classes include compositing demonstrations, discussions of node-based methods, project critiques, and industry tips. Students will explore various styles of compositing utilizing Nuke, working towards a final project for presentation.

## **Character Animation 1**

Learn the fundamentals of animation with Autodesk Maya

This course introduces students to 3D character animation using Autodesk Maya. The twelve principles of animation will be used to help students develop strong 3D character animation skills in Maya, while gaining exposure to animation rigs and powerful tools like the Graph Editor. Assignments such as executing a bouncing ball, walk and jump cycles, and an introduction to rigging will be taught. Production workflows and techniques are learned through lectures, demonstrations, and weekly homework exercises. Students will cement core animation skills which build in complexity over the course of the class, culminating in a final project for critique and review.

## **Character Animation 2**

Translate body mechanics into 3D animation

This course covers the processes and techniques used to create believable and appealing bipedal body mechanics in animation. The exploration of topics such as walking, running, jumping, throwing, and heavy lifting will be utilized to create physically accurate motion for bipedal characters. Through in-class lectures, demos, and homework exercises, students will develop a better understanding of the subtleties of believable character animation and continue to refine efficient Autodesk Maya production animation workflows. Through the term, weekly exercises in walk and run cycles, crafting fluid animated movement, and timing and spacing will build upon each other, culminating in the creation of a complex action driven character animation mini reel in Maya.

## **Character Animation 3**

Apply emotion and performance to character animation

This course is an advanced exploration of the acting and performance aspects of character animation in Autodesk Maya. Building upon the mechanical and technical concepts covered in the previous two animation courses, students will be introduced to methods for adding appeal, purpose, and emotion to their characters. Methods of time management and planning will be taught so students can work towards achieving polished pieces. Through in-class lectures, demonstrations, and homework exercises, students will develop a better understanding of the subtleties of performance-driven animation and how to invoke a response in the audience. Students will produce several polished performance-centric animated scenes, using body language and facial expression, throughout the course for ongoing group review, culminating in a final presentation for critique.

## **Character Animation 4**

Develop complex facial animation techniques

This course provides students with an in-depth look at the process of creating strong, appealing facial animations and lip-sync techniques. Students learn to create emotionally convincing performances through expression and dialogue. Through in-class lectures, demonstrations, and at-home exercises, students develop a better understanding of the subtleties of good animation.

### **Character Creation for Games**

Optimize artistic approaches to deformable character creation

This course builds on the fundamentals learned in Character Modeling and Sculpting and through weekly lectures, in-class practice, and out of class assignments, introduces students to workflows specific to creating real-time character models for games. The course covers topics including creation of hair cards and realistic cloth, working with hard surface elements, and building clean and efficient low poly meshes. Classes include a mixture of weekly sculpting and modeling demonstrations, discussions of texturing methods, and in-class exercises. Students will learn character techniques through homework assignments which build towards a final class project.

### **Character Design**

Learn the fundamental aspects of character design

This course teaches the process of character design in the entertainment industry. Students create characters from start to finish, going through the pre-production stages of research, concept, and the craft of editing before a final presentation of a well-developed character. Thumbnailing, silhouette design, figure invention and posing, prop and costume design, character archetypes, storytelling, and illustration techniques will be discussed. At-home assignments developing characters with industry-standard methods round out this course. Students are expected to cover the cost of supplies, estimated to be between \$0 to \$15.

### **Character Modeling and Sculpting**

Use classical techniques to create bipedal production models

This course teaches students to build balanced bipedal characters, merging the traditional art of sculpting with digital modeling techniques. Autodesk Maya, in conjunction with Pixologic's ZBrush, is used to create appealing and functional characters in 3D. Students will focus on the technical processes needed to create detailed production models. Lectures and demonstrations cover the use of anatomy as it pertains to modeling bipeds, clothing, and accessories, as well as the technical needs for creating high quality deformable characters for animation. Over the term students will complete a fully modeled and sculpted character with animation-ready topology for critique.

### **Character Rigging for Production**

Explore the complex challenges in rigging for production

This course builds on the principles learned in Character Rigging Fundamentals, and through weekly lectures, in class practice, and out of class assignments, expands student learning in creating deformation on a biped character rig in Autodesk Maya. Emphasis is placed on deformation techniques, including skin clusters, painting skin weights, corrective blendshapes, facial rigs using blendshapes, cloth setups, the basics of muscles, and quadruped rigs. Classes include rigging demonstrations, discussions of production workflows, and project critiques. Students will explore various styles of rigging through homework assignments and work towards a final character rig project.

### **Character Sculpture 1**

Sculpt a character using traditional methods

This course teaches students to design characters in 3D. Understanding the methods of traditional sculpting is an integral part of learning the foundations of 3D design. Beginning with character design fundamentals, students learn armature construction, dynamic and neutral posing, and then concentrate heavily on primary and secondary forms, texturing and detailing their pieces. Lectures and demonstrations support and inform the overall process of completing a sculpture to a polished, professional finish. Students are expected to cover the cost of supplies, estimated between \$175 to \$210.

### **Character Sculpture 2**

Sculpt form and anatomy using traditional methods

This course builds on techniques learned in Character Sculpture 1, focusing heavily on the figurative fundamentals essential to successfully creating realistic characters. Students gain further skills in anatomical rendering in 3D through the execution of academy-style scale models of the head and torso. Each class of the course provides theoretical lectures and in-depth practical demonstrations by the instructor. The classroom is workshop-oriented, and students follow along with the instructor through the sculpting process to expand their sculpting capabilities. Students are expected to cover the cost of supplies, estimated between \$100 to \$150.



## **Color Theory and Light**

Explore the fundamentals of color theory

This course explores the practical 2D applications of the fundamentals of light and color. Lectures and demonstrations cover topics such as bounced light, camera effects, value patterns, shadows, and atmospherics. Value scale and color wheel exercises, and at-home assignments in traditional media reinforce learned successful applications of color harmonies and atmospheric principles. Gaining experience in the foundation of color provides students with the ability to expand on existing visual techniques. Students are expected to cover the cost of supplies, estimated between \$80 to \$120.

## **Costumed Figure Drawing**

Apply foundational figure drawing techniques to costumed characters

This course explores drawing fully-realized characters in costume. Students will learn to analyze figures with a special emphasis on understanding the anatomical form beneath the costume. The course provides a strong foundation in figure construction, utilizing light and shadow, and the mechanics of drapery. Exercises are designed to explore storytelling, composition, caricature, and characterization, with at-home assignments revolving around master copies and costume research from various cultures. Students are expected to cover the cost of supplies, estimated to be between \$30 to \$35.

## **Creature Animation 1**

Adapt traditional mechanics to animal animation

This course expands on the skills learned in previous character animation course but shifts the focus to animating believable real-world creatures in Autodesk Maya. Students develop a better understanding of quadrupedal and winged animal anatomy and behavior as the foundation of creature animation. Through detailed analyses of reference footage, aided by in-class demonstrations and lectures, students will produce creature animation locomotion cycles. This course also introduces technical methods to students to optimize work flow in professional production environments. Multi-week projects will increase in complexity throughout the term, culminating in the completion of several believable creature animations demonstrating walking, running, and flying, to be presented for critique. Students are expected to cover the cost of supplies, estimated to be between \$15 - \$30.

## **Creature Animation 2**

Adapt complex mechanics to creature animation

In this course students focus on creating quality animations of fantasy creatures. A technical understanding of anatomy and locomotion contribute to developing professional performances in creatures. Students learn to analyze the motivations, limitations, and characterized behaviors of a fantastical creature. Emphasis is placed on conceiving and animating a final scene featuring two contrasting characters interacting with one another. Students are expected to cover the cost of supplies, estimated to be between \$0 to \$15.

## **Creature Modeling and Sculpting**

Learn to create believable 3D creatures

In this course, students learn to create complex and believable 3D creatures in Pixologic's ZBrush. Classes will focus on design, research, and creating appealing forms as they relate to inventing creatures for the entertainment industry. Real-world demonstrations, lectures, and critiques center on resolving pipeline and design issues that may occur during the creation process. Students will design, sculpt, and render high quality 3D creatures using Pixologic's ZBrush throughout the term, culminating in a posed, high-quality creature concept model created from their imagination.

## **Digital Matte Painting**

Create complex matte paintings in 2D and 3D

This course builds on the principles learned in Digital Painting. Students will learn the art of digital matte painting using Adobe Photoshop and The Foundry's Nuke. Emphasis is placed on photo manipulation, lighting, atmosphere, compositions, color matching, layer setups, 3D render paint overs, 2.5D projections, set extensions, and plate cleanup. Classes include a mixture of demonstrations, group discussions of production workflows, and in-class exercises, as well as portfolio critiques and industry tips. Students will explore various styles of matte painting and work towards polished final projects.

## **Creature Design**

Learn the creation of creatures through traditional and digital methods

In this course, students learn the processes used to develop fantasy creatures. Students will research and develop creature designs from idealization to completion. Anatomy, form, storytelling, and character development aid in creating believable and appealing designs. In-class demonstrations and lectures on the applications of biology to design are used to establish an understanding of how to illustrate complex creatures. Discussions of industry experts fosters inspiration for students' own methodologies. Students are expected to cover the cost of supplies, estimated to be between \$0 to \$20.

## **Digital Painting 1**

Learn the traditional principles of perspective

In this course, students learn to translate traditional painting and drawing skills into the digital medium of painting in Adobe Photoshop. Fundamental concepts such as perspective, value, and color are reinforced as students gain experience with using painting tools in digital art production. Through lectures, demonstrations, and in-class exercises, students apply fundamental concepts of light, composition and material definition to their assignments and a final project.

## **Digital Painting 2**

Study advanced methods of painting in Adobe Photoshop for film and games

This course builds on the principles learned in Digital Painting, and through weekly lectures, in-class practice, and out of class assignments, expands student learning in developing high-end concept art using various film and game, industry-aligned software. Emphasis is placed on storytelling, painting technique, and the ability to complete finished pieces. Classes include a mixture of weekly painting demonstrations, discussions of cinematic concept methods, and in-class exercises, as well as portfolio critiques and industry tips. Students will explore various styles of painting through homework assignments and work toward polished conceptual projects.

## **Digital Photography**

Learn the technical basics of digital photography

This course covers the basics of digital photography and its role in the visual effects and game industries. The fundamentals of color theory, lighting, and composition are central to students' learning. The class will expand to advanced production topics including color correction, color grading, accurately photographing textures for use in 3D, spherical panoramic photography, high-dynamic range imaging, working with camera raw files, and postproduction workflow. Hands-on exercises, in-class lectures, and demonstrations will help students become familiar with the photographic processes necessary for success in the film and games industries. Students are expected to cover the cost of supplies, estimated at \$45.

## **Digital Sets**

Learn advanced techniques for creating natural and architectural environments

This course provides an examination of the techniques and strategies used to create rich and believable digital sets, environments, and realistic assets. Topics covered include photography, photogrammetry using Agisoft Photoscan, manual and procedural modeling tools like SpeedTree and World Machine, texturing, and environmental lighting. Over the course of the term, students will learn the process of building fantastic believable worlds in 3D using a wide range of techniques and tools for use in multiple rendering engines. Students are expected to cover the cost of supplies, estimated at \$45.

## **Digital Sculpting**

Learn the technical basics of sculpting with Pixologic ZBrush

This course introduces Pixologic's ZBrush and its role in digital sculpting, 3D art, 3D printing, and illustration. Students learn the interface, tools, and workflows used to proficiently create digital models and sculptures using ZBrush and Maya. Artistic processes including creating models from the ground up, high frequency detail creation, and texturing techniques are taught using the robust ZBrush feature set. Tools such as the powerful sculpting brushes, ZSpheres, Dynamesh, and more are used to show students how to create high quality 3D sculptures with confidence. Production workflows such as importing, exporting, and map generation are also covered to ensure students utilize the work created in ZBrush in other applications.

## **Drawing Fundamentals 1**

Communicate complex design ideas via visual media

In this course, students learn to recognize and effectively utilize complex and abstract forms to communicate ideas. Students will develop skills in expressing value, shadows, shading, perspective, and composition in both traditional and digital platforms. Lectures and demonstrations support in-depth homework assignments, creative projects, and a final presentation. This course is a cornerstone of learning foundational methods of communicating visual constructs. Students are expected to cover the cost of supplies, estimated between \$75 and \$100.

## **Drawing Fundamentals 2**

Apply illustration techniques to industrial design

This course is a continuation of Drawing Fundamentals 1. Students focus on developing advanced sketching and illustration techniques as applied to industrial design. Students will use traditional methods of ideation based on source materials to produce polished final pieces in digital platforms. Complex homework assignments tap into the principles of design as outlined in lectures, demonstrations, and critiques. Students are expected to cover the cost of supplies, estimated between \$50 and \$75.

## **Drawing in 3D**

Learn the traditional principles of perspective

This course teaches students how to approach a variety of subjects using traditional methods of perspective. Students will develop an understanding of managing scale, measurement, shadows, composition, and the overall mechanics of one-, two-, and three-point perspective, all supported by in-class lectures and demonstrations. Complex at-home assignments utilize these methods to illustrate relevant subjects such as spacecraft and vehicles, building towards the presentation of final projects. Students are expected to cover the cost of supplies, estimated between \$50 to \$80.

## **Dynamic Effects 1**

Learn the technical basics of dynamics in Autodesk Maya

In this course, students are introduced to a wide range of powerful dynamic particle simulations solutions inside of Autodesk Maya. Students will become familiar with how to create simple to complex visual effects like rain, dust, fire, smoke, bullets, and fireworks. Tools like nParticles, the Bullet solver, and Maya Fluids will be taught alongside professional production workflows. Through demonstrations, lectures, analysis of reference, and homework rendering exercises that reinforce in-class learning, students will gain techniques for understanding and exploring particle emission, emitters, and how to creatively control the look and feel of Maya dynamic simulation tools. Students will create many different visual effects shots using a wide range of artistic and technical methods, culminating in a final project that leverages the skills and techniques learned over the course of the term.

## **Dynamic Effects 2**

Learn to create fundamental dynamic effects

In this course, students will build upon the foundations of particle simulation effects gained in Dynamic Effects 1. An array of associated techniques required to create a wide range of dynamic effects in live action plates will be taught in this course. Lectures, demonstrations, and homework assignments which reflect in-class learning provide students with the impetus to develop their own artistic styles. Systems like nParticles, nCloth, FLIP fluids, and instance-based dynamic solutions will be taught alongside real-world production tasks to create appealing visual effects shots which will be held to a standard of professional quality. Students will create and render multiple dynamic effects shots, culminating in a final presentation for critique and review.

## **Dynamic Effects 3**

Simulate and render fluids with Autodesk Maya.

This course builds upon principles learned in Dynamic Effects 1 and 2. Students will be guided through advanced production techniques, utilizing fluid solvers and advanced cloud and particle workflows. The methods for setting up dynamic and non-dynamic simulations for live action and full CG production shot assets and sequences will be covered. It is recommended that students take an introductory Houdini class before taking this class.



## **Dynamic Effects 4**

Build a dynamic effects sequence with Autodesk Maya and Houdini FX

This course focuses on advancing students' knowledge of how to complete complex production-quality visual effects sequences. Students will be guided through advanced production tools and techniques, utilizing multiple fluid solvers and advanced cloud and particle workflows in Houdini, Maya Fluids, and Phoenix FD. The methods for setting up dynamic and non-dynamic simulations for live action and full CG production shot assets and sequences will be covered. Lectures, in-class demonstrations, and homework assignments in support of midterm and final project development will help students gain and develop a solid understanding of how to leverage multiple programs to create a cohesive effect. Students will create an entire visual effects sequence over the course of the term for final review and critique. It is recommended students take an introductory Houdini class before taking this class.

## **Environment Creation for Games**

Learn to build interactive environments for games

This course presents students with the techniques currently used in game production to create complex real-time environments. Course lecture topics cover building modular assets on a grid, sculpting tiled textures, and set dressing. Proficiencies highlighted in the class include scene composition and efficiency, modeling and sculpting, baking and transferring maps, creating textures and materials, and level assembly. Students will progressively learn skills through homework assignments which build towards developing a lit and color graded final portfolio piece for presentation and critique.

## **Environment Design**

Design environments for film, animation, and games

This course covers the basics of designing different types of environments for animation, film, and games. Students learn perspective, composition, and research techniques as they apply to environments for believable detail, clear tonal reads, and lighting. Lectures and demonstrations stress the importance of the expressive differences between interior and exterior environments. Through critiqued homework assignments and a final project, students will develop their own environmental illustrations with learned digital rendering techniques.

## **Expressions and Scripting**

Study advanced scripting techniques in Autodesk Maya

This course builds on the principles learned in Introduction to 3D with Maya. Students will gain experience in basic scripting inside of Autodesk Maya using Mel and Python. Emphasis is placed on the core concepts of scripting and understanding how Maya functions under the user interface. The fundamentals of scripting will be taught, including creating shelf buttons, syntax, object types, arguments, conditional statements, loops, and design patterns. Classes include a mixture of weekly scripting demonstrations, lectures and discussions of production workflows, and in-class exercises. Students will explore various styles of scripting through homework assignments and work towards a functional final project.

## **Game Creation 1**

Gain an in-depth understanding of the process of game creation

This course is designed to give students an introductory understanding of working with game content in the Unreal Engine 4 toolset. Through lectures and demonstrations, students will grasp the Unreal Engine 4 import pipeline, set up an interactive asset, build a short cinematic, and create simple material networks. Classes include a mixture of weekly in-engine demonstrations, discussions of asset creation methods, and in-class critique of homework and projects. Students will learn basic game production pipeline through homework assignments and work towards a final class project for review.

## **Game Creation 2**

Create immersive real-time worlds in games

This course builds on the topics and techniques presented in Game Creation 1. With an emphasis on creating realtime worlds, students will dig into workflows and techniques for creating terrains, foliage, and destructible meshes, utilizing Unreal Engine 4's specific tools for creating natural environments. Classes include a mixture of weekly in-engine demonstrations, discussions of world building methods, and in-class critique of homework and projects. Students will learn these environment tools through homework assignments which build towards a final class project.

### **Game Creation 3**

Explore the technical side of real-time game creation

This course builds on the basics learned in Game Creation 1 and delves into Unreal Engine 4's toolset for incorporating animation into real-time projects. Students will learn the character asset production pipeline, beginning with rigging and animation in Maya and building to export and implementation in Unreal Engine 4. Classes include a mixture of weekly in-engine demonstrations and in-class critique of homework and projects. Students will create a series of homework assignments and a final project for review and critique.

### **Game Creation 4**

Explore the technical production techniques necessary for game creation

This course expands on techniques from the previous Game Creation courses and explores intermediate and advanced techniques in visual scripting through Unreal Engine 4's Blueprint system. Classes are split between lectures on the logical underpinning of scripting techniques, live demonstrations of those techniques, and guided hands-on lab work where students can put their learning to practical use. Students will learn Blueprint scripting concepts to create mechanics and interactions through their homework assignments, which build towards a final class project.

### **Game Design**

Define game design through exploration of fundamental ideas and techniques

This course is an introduction to the fundamental concepts, techniques, and artistry of game design. It provides students with both hands-on experience designing games as well as a broad and practical understanding of how games are designed in the game industry today. Through a combination of lectures covering key game design concepts (mechanics, feedback, game loops, etc.), in-class game analysis, and actively designing and building their own boardgame, students gain a fundamental understanding and appreciation for how games are designed.

### **Gesture Drawing**

Develop skills in gesture drawing from a live model

This course is a complement to Life Drawing, focusing on the expression of gesture in the human form. In-class drawing sessions use live models, both nude and costumed, in a variety of character and story-driven poses. Students will learn critical elements of dynamic drawing, such as pose analysis, silhouette development, proportion, balance, and critical thinking in terms of storytelling and design. By drawing quickly and spontaneously, students learn to be more creative, inventive, and versatile as visual artists. Students are expected to cover the cost of supplies, estimated between \$30 to \$60.

### **Hard Surface Modeling 1**

Learn object asset creation for game development

In this course, students learn the fundamentals of creating 3D models with polygon geometry. Lectures delve into the various production techniques of asset creation through the exploration of polygonal modeling and the preparation of constructed models for texturing. The basic toolset in Autodesk Maya will be covered, and students will benefit from lectures about the technical and aesthetic issues that professional modelers face while modeling environments and man-made objects. Students will create weekly models throughout the term and the class will culminate in a final project consisting of building an intermediate to complex model like a vehicle, robot, or prop.

### **Hard Surface Modeling 2**

Learn advanced hard surface polygon modeling techniques in Autodesk Maya

This course teaches students to model complex assets such as vehicles, robots, and weapons. Lectures focus on the use of polygonal modeling tools in the development of form and detail, as well as production-specific issues pertaining to poly count, surface quality, and topology. Over the term, students become familiar with the techniques used to create high-quality hard surface models efficiently. Classes cover different modeling techniques from box modeling to sculpting and resurfacing. Students will complete two production quality models over the course of the term.

## **History and Principles of Animation**

Survey the historical techniques of animation

This course introduces students to the history and techniques of animation. Lectures and demonstrations use the Twelve Principles of Animation as a springboard into deconstructing the visuals of both animated and live-action films. Students learn to address issues such as planning a scene, thumbnailing, understanding traditional animation techniques, and to improve their draftsmanship. Executing basic animation tests, sketchbook development, and working towards completing an animated walk cycle are critical elements to this course. Students are expected to cover the cost of supplies, estimated between \$15 to \$20.

### **Houdini 1**

Learn the technical basics of SideFX Houdini

This course builds on the fundamental concepts of 3D by developing procedural content creation inside of SideFX's Houdini. Emphasis is placed on creating 3D scenes utilizing a procedural node-based network, including animation, scattering, vegetation, terrain, and oceans, all rendered inside Houdini. Classes include a mixture of weekly demonstrations and discussions, as well as project critiques and industry tips. Students will explore various styles of procedural networks through homework assignments, working towards a polished final project created using Houdini.

### **Houdini 2**

Use SideFX Houdini to create complex visual effects animation

This course builds on the principles learned in Houdini 1. Through lectures and homework assignments, students learn to develop introductory simulations using SideFX's Houdini. Emphasis is placed on Houdini's dynamics tool kit, including particles, volume-based fluids, flip fluids, and pyro effects. Classes include a mixture of weekly dynamic simulations demonstrations and discussions of the procedural methods used, as well as project critiques and industry tips. Students will explore various workflows, building individual final projects.

### **Houdini 3**

Explore various effects, tools, and techniques in SideFX Houdini

This course builds on the principles learned in Houdini 2, and through weekly lectures, in-class practice, and out of class assignments, expands student learning in developing high-end effects animation in SideFX's Houdini. Emphasis is placed on VEX Scripting, Point Clouds, Shading, timing control, and interactive illumination to create a lightning bolt setup. Learn to build a custom growth solver with vector math, fuzzy logic, chaos theory, and VEXpressions. Students will learn the creation of destruction with fracture patterns, vdb fracturing, boolean fracturing, and packed primitives, as well as Liquid Explosion with Flip fluids, pyro, vector math, microsolves, pyro shader, and interactive illumination. Classes include procedural simulations demonstrations and discussions of production workflows, as well as project critiques and industry tips. Students will explore various styles of effects workflows through homework assignments and work towards completing several individual projects.

### **Houdini 4**

Learn advanced Houdini production techniques

This course builds on the principles learned in Houdini 3, expanding student learning in developing high-end workflows inside of SideFX's Houdini. Students will develop the skills needed to set up and organize an fxdriiven production shot through procedural workflows for a sequence-based environment. They will also learn to create micro tools to assist in streamlining workflows. Learn to implement fx setups that are stable and procedural so that setups can work on different incoming geometry. The classroom environment will support and implement constructive criticism on in-class exercises, as well as provide project critiques and industry tips. Students will explore various styles of procedural effects methods through homework assignments and work towards taking an fx shot from idea to final comp.



## **Introduction to 3D with Maya**

Learn the technical basics of Autodesk Maya

This course focuses on the foundation of 3D computer graphics using Autodesk Maya. Students are introduced to the Maya interface and philosophy, as well as 3D modeling, texturing, lighting, rendering, and animation. Lectures cover the applications of these tools in the film and game industries. This course will prepare students to face both artistic and technical challenges when creating accurate and compelling 3D images, helping to build a foundational understanding of both technical workflows and art and design aesthetics. Students will work on multiple projects throughout the course for critique that will help establish a solid 3D skill set in both realistic and conceptual 3D computer generated art.

## **Introduction to Compositing**

Use layering to create composited imagery in After Effects

This class introduces students to the basics of compositing. Through weekly lectures, in-class exercises, and homework assignments, students will learn the fundamental concepts of compositing inside of Adobe's After Effects. Emphasis is placed on the user interface, compositions, keyframing, layers, footage, color keying, 3D layers, and a variety of tools utilized in compositing workflows. Classes include After Effects demonstrations and discussions of compositing methods, as well as project critiques and industry tips. Students will explore various styles of compositing through their assignments, working towards a final project for presentation.

## **Level Design**

Explore the process of 2D and 3D level design for games

This course illustrates and exemplifies the role of a level designer on a game project as they carry out the task of defining and generating a playable space. Through weekly lectures, in-class practice, and homework assignments, students will examine the process of greyboxing and level layout, become familiar with the concepts of pathing and reveals, and recognize the importance of the use of modularity and elevation. Classes include a mixture of weekly in-engine demonstrations and in-class critique of homework and projects. Students will create a series of homework assignments and a final project for review and critique.

## **Life Drawing**

Develop skills in foundational figure drawing

In this course, students learn to draw the human figure, utilizing both traditional and non-traditional principles and techniques. Styled after a foundation art school figure drawing course, the principles of form and gesture are applied to in-class live model sketching and homework figurative studies. Communicating gesture, creating accurate anatomy and proportion, and developing a body of figurative portfolio work are inherent to this course, supported by in-class demonstrations and lectures. Students are expected to cover the cost of supplies, estimated between \$50 to \$80.

## **Lighting and Rendering 1**

Learn the basics of lighting in Autodesk Maya and V-Ray

This course builds on the principles learned in Introduction to 3D in Maya. Students will learn to create artistic and cinematic lighting setups with Autodesk's Maya and Chaos Group's V-Ray. Instruction covers creating renders that enhance visual storytelling through lighting, techniques to light characters, products, exterior and interior environments, and lighting for live action footage. Classes include a mixture of weekly lighting demonstrations, discussions of cinematic approaches using industry standard methods, project critiques, and industry tips. Students will explore various styles of lighting through homework assignments and work towards completing a polished final project for review.

## **Lighting and Rendering 2**

Study the technical aspects of lighting in Autodesk Maya and V-Ray

This course builds on the principles learned in Lighting and Rendering 1. Through weekly lectures and demonstrations, students gain experience in the technical side of lighting and rendering inside of Autodesk's Maya, Chaos Group's V-Ray, and The Foundry's Nuke. Emphasis is placed on image sampling, quality versus speed in the render, GI sampling, frame sequences, handling artifacts, baking GI, multi pass rendering and assembly in Nuke, motion blur, depth of field, atmospheric fog, caustics, and 3D integration into live action in Nuke. Classes will cover technical rendering demonstrations, discussions of production problems, project critiques, and industry tips. Students will explore various methods of troubleshooting 3D renders through homework assignments and work towards a polished final project.

### **Lighting and Rendering 3**

Study alternative solutions for industry standard rendering softwares and techniques

This course builds on the principles learned in Lighting and Rendering 2. Students will learn to create renders utilizing Solid Angle's Arnold and Redshift inside of Autodesk's Maya. Emphasis is placed on experiencing a shot-based production environment, learning the fundamentals of unbiased rendering with Arnold, and biased gpu rendering with Redshift. An in-depth look of both renderers' materials, lights, object properties, and render settings will be taught. Classes include a mixture of weekly technical demonstrations, discussions of production workflows, project critiques, and industry tips. Students will explore various styles of shot production workflows, working towards a polished final shot sequence.

### **Lighting and Rendering 4**

Create high quality images using production rendering techniques

This course builds on the principles learned in Lighting and Rendering 3, and through weekly lectures, in-class practice, and homework assignments, expands student learning in developing production rendering techniques in Autodesk's Maya, Chaos Group's V-Ray, and The Foundry's Nuke. Emphasis is placed on production workflows and integrating more control between Maya and Nuke, blurring the lines between what control is possible between the 3D and 2D software. Methods are taught through V-Ray Render Elements, including compositing raw elements the right way, handling antialiasing of renders, deep compositing, and 2.5D relighting with Normals and World position. Classes include a mixture of lighting and rendering demonstrations and in-class exercises, as well as project critiques and industry tips. Students will explore various styles of production workflows through complex assignments and work towards a polished final project.

### **Liquid Simulations**

Create production liquid simulation solutions for visual effects

This course focuses on intermediate to advanced approaches to creating production-quality liquid simulations. Tools like Flip simulations in Houdini, Bifrost, and Phoenix FD in Maya will be the focus of the class. Students will begin with the fundamentals of how these solvers work and progress to designing and creating high quality production shots.

### **Look Development**

Delve into the technical challenges of creating surfaces for look development

This course builds on the principles learned in multiple intermediate courses, such as Lighting and Rendering and Texturing and Shading. Students will learn the tools and techniques necessary for look development with Autodesk's Maya, Chaos Group's V-Ray, and The Foundry's Nuke and Mari. In-class lectures cover developing the look of and polishing 3D renders in different areas of the production environment, including characters and environments. Topics include subsurface scattering for characters, translucent materials, human eyes, vegetation, and terrains, as well as the utilization of multi mattes to polish 3D renders. Student learning will benefit from demonstrations of creating atmosphere and mixing live action elements with cg effects. Homework assignments and a polished final project for critique and review round out this advanced course.

### **Photoshop for Digital Production**

Build an understanding of the principles of Adobe Photoshop

This course provides students with a working foundation of the interface and tools of Adobe Photoshop. Through lectures, demonstrations, and exercises, students learn tools for photographic retouching, color treatment, use of layers and selections, photographic manipulation, and compositing. Students will gain the ability to create and utilize advanced photo manipulation and image editing techniques to create 2D images and assist 3D design. Over the 10 weeks students will become practiced in the flexibility and power of Adobe Photoshop as it relates to a digital production workflow.

### **Prop and Weapon Design**

Design and digitally build conceptual props

This course explores the design methods used to build conceptual props and products based on a given script. Students will sketch and ideate prop designs in traditional media for a specific application in a digital platform, utilizing form language, thumbnailing, reference and research, and materials studies. Lectures cover these design methods and how to craft concept in a group. Students will work in both 2D and 3D towards building a final project for presentation.

## **Props and Weapons for Games**

Learn the fundamentals of prop and weapon design for games

This course presents the fundamentals for creating artistically creative prop models optimized for real-time engines. Priority is placed on gaining an in-depth understanding of normal maps and how important they are throughout the entire process, and a strong understanding of taking an asset from start to finish for game development. Students will learn presentation skills for delivering assets, to prepare for critiques through homework assignments, and work towards a final class project.

## **Scripting for Production**

Learn to create production tools and interfaces using Python

This course builds on the principles learned in Expressions and Scripting. Students will explore Python scripting and creating tools with user interfaces inside of Autodesk Maya. Emphasis is placed on creating production-ready tools with user interfaces built in PySide and Qt Designer. Lectures and exercises cover user interface design and creating an asset browser through standard application development techniques. Classes include a mixture of weekly scripting demonstrations and discussions of production workflows, as well as project critiques and industry tips. Students will explore various styles of creating production tools through homework assignments and work towards a functional final project.

## **Storyboarding**

Learn the basics of film grammar for storyboarding

This course introduces the fundamental cinematic and storytelling grammar necessary for a career in film, games, or visual effects. Students will learn the technical basics of storyboarding to gain a more complex understanding of the visual language of film. Through lectures, in-class film analysis, discussion, and exercises in and out of class, students learn to translate what drives story and character into previsualization and storyboarding. The intersection of literary and visual storytelling, the technical aspects of camera, and how to pitch ideas in the industry are critical to the development of midterm and final projects for presentation.

## **Stylized Character Creation**

Create stylized characters for games and animation

In this course, students learn to translate 2D designs into appealing 3D characters using Pixologic's ZBrush and Autodesk Maya. Design principles and 3D techniques are utilized to build professional-quality stylized characters for feature animation and games pipelines. Demonstrations, lectures, and critiques focus on the artistic and technical concerns of the character creation pipeline. Students will learn to build, sculpt, and pose their characters, creating a final clean render for critique which touches on all the features of stylized characterization by the end of the course.

## **Texturing and Shading 1**

Design and map materials for modeling with Autodesk Maya's Hypershade

This course builds on the techniques learned in Introduction to 3D with Maya. Through weekly lectures and out of class assignments, students develop textures and shaders using Autodesk Maya, Chaos Group's V-Ray, and Adobe Photoshop. Lectures and demonstrations cover how to use Maya's Hypershade, image-based file textures in 2D and 3D, texture painting in Adobe Photoshop, shading techniques with V-Ray Materials, and basic render setups to demonstrate how lighting affects materials. Students will be expected to create their own final projects using custom textures and shaders built from the techniques in class.

## **Texturing and Shading 2**

Create realistic texture maps on 3D surfaces

This course builds on the principles learned in Texturing and Shading 1. Through weekly lectures and out of class assignments, students learn to develop textures and shaders with Autodesk Maya, Allegorithmic's Substance Painter and Bitmap 2 Material, and Chaos Group's V-Ray. Emphasis is placed on telling the story behind the materials to help drive the process of how textures illustrate various looks, including weathered and aged effects. The process will include a variety of 3D painting and procedural techniques including 3D painting, projection painting, and utilization of masks and blend materials. Classes include a mixture of weekly painting demonstrations and discussions of aging methods as well as assignment critiques and industry tips.



### **Texturing and Shading 3**

Learn the art of texturing and shading hard surface assets

This course builds on the techniques learned in Texturing and Shading 2, and through weekly lectures and homework assignments, expands student learning in how to develop high resolution textures using The Foundry's Mari. Emphasis is placed on introducing the Mari interface, general workflow, udims, layers, projection painting, and integrating Mari and Nuke. Students will learn how to render the textures inside of Autodesk's Maya with Chaos Group's V-Ray. Classes include a mixture of painting demonstrations and discussions of texturing workflows, as well as project critiques and industry tips. Students will create various weekly projects, working towards a polished final project.

### **Texturing & Shading 4**

Use advanced software to texture and shade creatures and characters

This course builds on the principles learned in Texturing and Shading 3. Students will learn to develop high resolution textures for characters and creatures utilizing The Foundry's Mari and Pixologic's ZBrush. Lectures and demonstrations will cover a broad scope of methods, including: texturing realistic human skin, teeth, eyes, shading the layers of human skin, realistic creature skin, crafting 3D hair and fur, creating believable cloth and sculpting wrinkles, final details, displacement maps, and anatomy fixes. Students will explore various styles of character and creature texturing and shading through homework assignments and work towards a polished final project.

### **Texturing and Shading for Games**

Create physically-based materials for real-time applications

This course immerses students in the process of creating real-time physically based materials widely used in industry standard game engines. Lectures, in-class demonstrations, and exercises cover material network creation methodologies and workflows in Unreal Engine 4. Topics covered include utilizing masks, layers and baked maps, blending environment materials, and working with decals. Students will learn efficient material creation techniques through homework assignments and the creation of a critiqued final class project.

### **Texturing & Shading for Games 2**

Learn advanced techniques to create textures and materials for games

This course builds on the skills learned in Texturing and Shading for Games 1. Students' abilities to design, create, and optimize real-time materials for games will be taken to the next level. Assignments for the class will focus on tasks students are likely to encounter in a production scenario. Classes include a mixture of weekly in-engine demonstrations and in-class critique of homework and projects. Students will create a series of homework assignments and a final project for review and critique.

### **Timing for Animation**

Apply 2D animation techniques to computer animation

This course teaches students to apply traditional 2D animation techniques to computer animation. From the bouncing ball with attitude to a fully developed character, students learn to create personality and character through timing. Different methods of animating a scene on paper and techniques for translating drawings to 3D are addressed through lectures, demonstrations, and homework projects.

### **Vehicle and Mech Design**

Design vehicles and mechs for digital entertainment

This course teaches students to sketch, style, and render vehicles using digital rendering techniques. Students learn design cues and a visual language that allows an audience to understand the roles of vehicles in film and game narratives. Lectures, demonstrations, and master studies contribute to an in-depth understanding of the purpose of vehicle design. Through critiqued homework assignments and a final project, students will develop vehicle designs and illustrations using both traditional and digital rendering techniques.

### **Visual Effects Design**

Design visual effects for preproduction

This course focuses on conceptual design in visual effects shot production. Storyboarding, camera blocking, research, and development will be taught along with advanced tools inside Houdini. Students will learn how to seamlessly exchange data and simulations back and forth between programs, optimize workflows, and successfully composite and complete a shot.

## **Visual Effects for Games 1**

Design, create, and optimize visual effects for games

In this course, students will create visual effects by learning the fundamental concepts of real-time particle animation and material manipulation for implementation in a games medium. In addition to an awareness of the language and methods for proactive critiquing of real-time visual effects, students will become capable of generating an assortment of types of real-time effects. Classes include a mixture of weekly in-engine demonstrations and in-class critique of homework and projects. Students will create a series of homework assignments and a final project for review and critique.

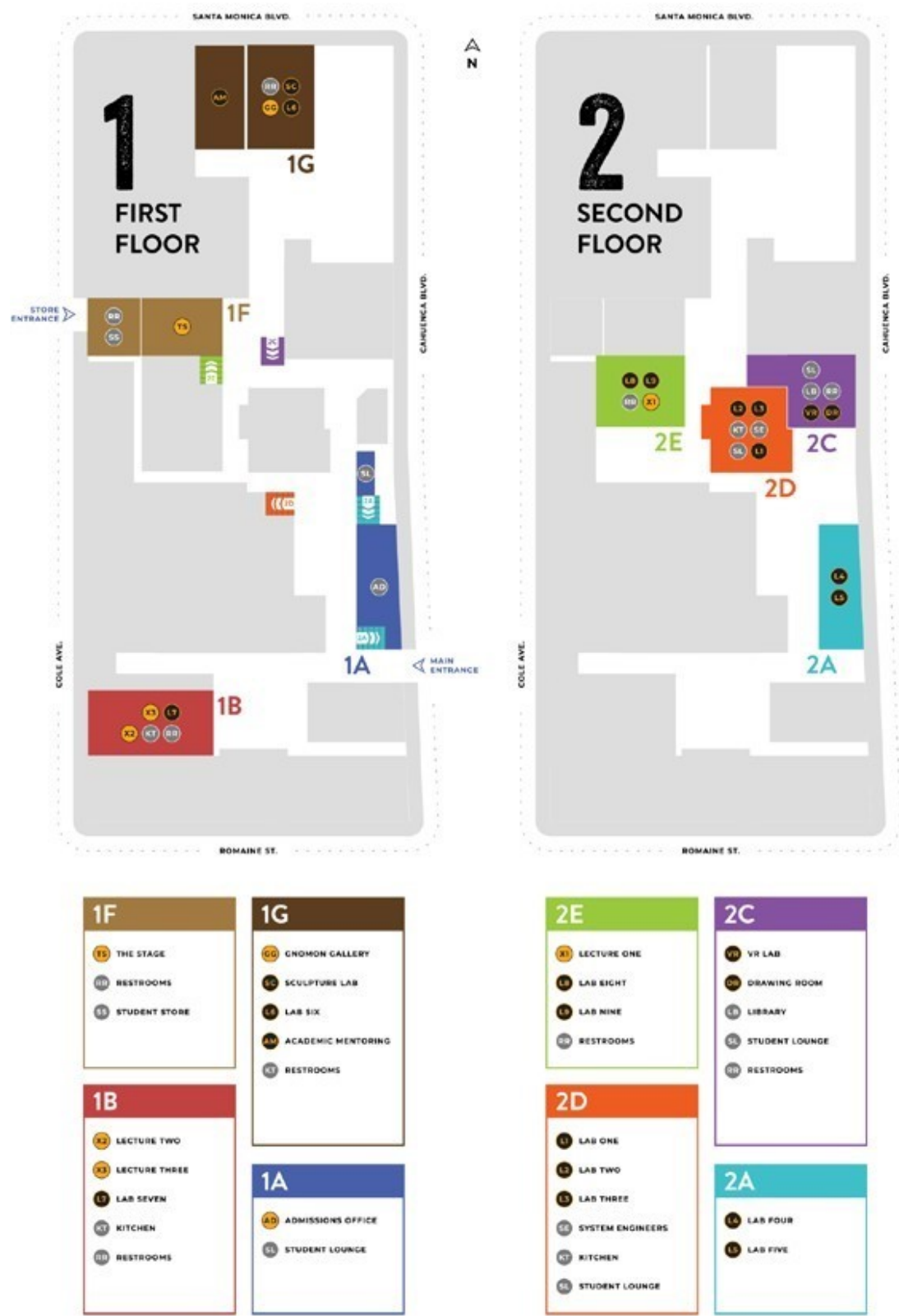
## **Visual Effects for Games 2**

Learn further techniques to create visual effects for games

This course builds on the skills learned in Visual Effects for Games 1. Students' abilities to design, create, and optimize visual effects for video games will be taken to the next level. Assignments for the class will focus on tasks students are likely to encounter in a production scenario. Classes include a mixture of weekly in-engine demonstrations and in-class critique of homework and projects. Students will create a series of homework assignments and a final project for review and critique.

CAMPUS MAP

GNOMON



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