



**Bureau for Private Postsecondary Education**  
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## Catalog Checklist

<b>Name of Institution:</b> Gnomon	<b>Application #:</b>
<b>Reviewer Name:</b> Brian Bradford	<b>Institution Code:</b> 1939611

Pursuant to the California Private Postsecondary Education Act of 2009 (CEC) and Title 5, Division 7.5 of the California Code of Regulations (5, CCR), an institution shall be in compliance with the catalog minimum requirements. The minimum requirements listed in the table below summarize relevant sections of the CEC and 5, CCR, or requests specific documentation in regards to the CEC and 5, CCR. Attached for your reference and convenience is the full text of those laws.

**Instructions:** For each numbered item listed in the table below:

1. Under “Catalog Page No.” write the page number(s) where the minimum requirement is found in the catalog. If the minimum requirement is not applicable to your institution, write “N/A.”
2. In your institution’s catalog, indicate where each numbered minimum requirement is located, by writing and circling the corresponding “Item No.” on the applicable catalog page;
3. Item No. 1 is for your information and does not require a response;
4. Complete and sign the declaration at the end of this document.

Item No.	Catalog Minimum Requirements The Catalog shall contain CEC §94909 (§ references the section of the CEC and 5, CCR)	Review #1	Review #2
		DATE	DATE
		Catalog Page No.	Catalog Page No.
1	Any information required by the CEC to be included in the catalog shall be printed in at least the same size font as the majority of the text in that document. (CEC §94908)	X	X

2	<p>Each institution shall provide a catalog pursuant to section 94909 of the Code, which shall be updated annually. Annual updates may be made by the use of supplements or inserts accompanying the catalog. If changes in educational programs, educational services, procedures, or policies required to be included in the catalog by statute or regulation are implemented before the issuance of the annually updated catalog, those changes shall be reflected at the time they are made in supplements or inserts accompanying the catalog. Provide a separate statement confirming your catalog is updated annually. (5, CCR §71810(a))</p>	X	X
3	<p>Provide a separate statement indicating how you provide your institution's school catalog to a prospective student and any interested person. (CEC §94909(a) and §94909(c))</p>	X	X
4	<p>The catalog shall contain the name, address, telephone number, and, if applicable, internet web site address of the institution. (CEC §94909(a)(1))</p>	2	
5	<p>The catalog shall specify the address or addresses where class sessions will be held. (CEC §94909(a)(4))</p>	2	
6	<p>The catalog shall contain the specific beginning and ending dates defining the time period covered by the catalog. (5, CCR §71810(b)(1))</p>	2	
7	<p>The catalog shall contain, except as specified in CEC §94802, a statement that the institution is a private institution, that it is approved to operate by the bureau, and that approval to operate means compliance with state standards as set forth in the CEC and 5, CCR. An institution may not imply that the Bureau endorses programs, or that Bureau approval means the institution exceeds minimum state standards. (CEC §94909(a)(2) and §94897(l)(1)(2))</p>	11	
8	<p>The catalog shall contain a statement specifying whether or not the institution has a pending petition in bankruptcy, is operating as a debtor in possession, has filed a petition within the preceding five years, or has had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 1101 et seq.). (CEC §94909(a)(12))</p>	3	

9	<p>The catalog shall contain specific required language that encourages students to review the catalog and School Performance Fact Sheet prior to signing an enrollment agreement. (CEC §94909(a)(3)(B))</p> <p>"As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement."</p>	3	
10	<p>The catalog shall contain a statement of the institution's missions and purposes and the objectives underlying each of its educational programs. (5, CCR §70000(q) and (r) and §71810(b)(2))</p>	8, 43, 51	
11	<p>The catalog shall contain a description of the facilities and of the types of equipment and materials that will be used for instruction that demonstrates compliance with 5, CCR §71735. (5, CCR §71735 and §71810(b)(9))</p>	104	
12	<p>The catalog shall contain a description of library and other learning resources and the procedures for student access to those resources that demonstrates compliance with 5, CCR §71740. (5, CCR §71740 and §71810(b)(10))</p>	98	
13	<p>The catalog shall contain specific required language that directs students to the Bureau for unanswered questions. (CEC §94909(a)(3)(A))</p> <p>"Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at <b>(insert address *)</b>, <b>(insert web site address*)</b>, <b>(insert telephone and fax numbers*)</b>."</p> <p><b>*The following may be used for inserts:</b>  Address: 1747 N. Market Blvd. Ste 225 Sacramento, CA 95834  P.O. Box 980818, West Sacramento, CA 95798-0818  Web site Address: <a href="http://www.bppe.ca.gov">www.bppe.ca.gov</a>  Telephone and Fax #'s: (888) 370-7589 or by fax (916) 263-1897  (916) 574-8900 or by fax (916) 263-1897</p>	11	

14	<p>The catalog shall contain specific required language that refers individuals wishing to file a complaint about the institution to the Bureau. (CEC §94909(a)(3)(C))</p> <p>"A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling <b>(insert toll-free telephone number)</b> or by completing a complaint form, which can be obtained on the bureau's internet Web site <b>(insert internet Web site address)</b> ."</p> <p><b>*The following may be used for inserts:</b>  Toll-free telephone #: (888) 370-7589  Web site Address: <a href="http://www.bppe.ca.gov">www.bppe.ca.gov</a></p>		
15	<p>The catalog shall contain specific required language that addresses transferability of credits and credentials. (CEC §94909(a)(15))</p> <p>"NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR  "The transferability of credits you earn at <b>(insert name of institution)</b> is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the <b>(insert degree, diploma, or certificate)</b> you earn in <b>(insert name of educational program*)</b> is also at the complete discretion of the institution to which you may seek to transfer. If the <b>(insert credits or degree, diploma, or certificate)</b> 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 <b>(insert name of institution)</b> to determine if your <b>(insert credits or degree, diploma or certificate)</b> will transfer."</p> <p><b>*If institution offers more than one educational program, "the educational program" may be inserted.</b></p>	71	
16	<p>If the institution has received a provisional approval and is offering an unaccredited degree program, the catalog shall contain the specific required language regarding the Notice to Prospective Degree Program Students.  See 5, CCR §71775(a) for the full text of the law for required language.  (5, CCR §71775(c)(1))</p> <p>If an approved unaccredited institution is offering an unaccredited degree program, the catalog shall contain the specific required language regarding the Notice to Prospective Degree Program Students.  See 5, CCR §71775.5(a) for the full text of the law for required language.  (5, CCR §71775.5(c)(1))</p>	NA	



17	<p>The catalog shall contain:  admission policies, including the policies regarding acceptance of credits earned at other institutions or through challenge examinations and achievement tests,  requirements for ability-to-benefit students,  and a list describing any transfer or articulation agreements between the institution and any other college or university that provides for the transfer of credits earned in the program of instruction. <b><i>If the institution has not entered into an articulation or transfer agreement with any other college or university, the institution shall disclose that fact.</i></b>  (CEC §94909(a)(8)(A), and 5, CCR §71770)</p>	71	
18	<p>The catalog shall contain the institution's policies and procedures for the award of credit for prior experiential learning, including assessment policies and procedures, provisions for appeal, and all charges that a student may be required to pay.  (5, CCR §71810(b)(7) and 5, CCR §71770(c))</p>	71	
19	<p>If the institution admits students from other countries, the catalog shall specify whether visa services are provided or whether the institution will vouch for student status, and any associated charges.  (5, CCR §71810(b)(3))</p>	19, 22	
	<p>The catalog shall contain language proficiency information, including the level of English language proficiency required of students and the kind of documentation of proficiency, such as the Test of English as a Foreign Language (TOEFL), that will be accepted; and whether English language services, including instruction such as ESL, are provided and, if so, the nature of the service and its cost.  (5, CCR §71810(b)(4))</p>	20	
	<p>The catalog shall contain whether any instruction will occur in a language other than English and, if so, the level of proficiency required and the kind of documentation of proficiency, such as the United States Foreign Service Language Rating System, that will be accepted.  (5, CCR §71810(b)(5))</p>	20	
20	<p>The catalog shall contain:  a description of the programs offered and a description of the instruction provided in each of the courses offered by the institution,  the requirements for completion of each program, including required courses, any final tests or examinations, any required internships or externships, and the total number of credit hours, clock hours, or other increments required for completion.  (CEC §94909(a)(5))</p>	43, 44	

21	<p>The catalog shall contain a notice and a list of the requirements for eligibility for licensure, if the educational program is designed to lead to positions in a profession, occupation, trade, or career field requiring licensure in this state.</p> <p>(CEC §94909(a)(6))</p>	NA	
22	<p>The catalog shall contain a statement specifying whether the institution or any of its degree programs are accredited by an accrediting agency recognized by the United States Department of Education.</p> <p>(CEC §94909(a)(16))</p> <p>If the institution is unaccredited and offers a degree program, or is accredited and offers an unaccredited degree program, the statement shall disclose the known limitations of the degree program, including, but not limited to, all of the following:</p> <p>(A) Whether a graduate of the degree program will be eligible to sit for the applicable licensure exam in California and other states.</p> <p>(B) A degree program that is unaccredited or a degree from an unaccredited institution is not recognized for some employment positions, including, but not limited to, positions with the State of California.</p> <p>(C) That a student enrolled in an unaccredited institution is not eligible for federal financial aid programs.</p> <p>(CEC §94909(a)(16) and §94897(p))</p>	11	
		<p>A) NA</p> <p>B) NA</p> <p>C) NA</p>	<p>A)</p> <p>B)</p> <p>C)</p>
23	<p>The catalog shall contain the schedule of total charges for a period of attendance <b>AND</b> an estimated schedule of total charges for the entire educational program. "Total charges" means the sum of institutional and noninstitutional charges.</p> <p>(CEC §94870 and §94909(a)(9))</p>	78	
24	<p>The catalog shall contain a description of the student's rights and responsibilities with respect to the Student Tuition Recovery Fund (STRF). This statement shall specify that it is a state requirement that a student who pays his or her tuition is required to pay a state-imposed assessment for the STRF. This statement shall also describe the purpose and operation of the STRF and the requirements for filing a claim against the STRF.</p> <p><i>See 5, CCR §76215 for the full text of the law for required language.</i></p> <p>(CEC §94909(a)(14), 5, CCR §76215(a), and §76215(b))</p>	87	

25	The catalog shall contain cancellation, withdrawal, and refund policies, including an explanation that the student has the right to cancel the enrollment agreement and obtain a refund of charges paid through attendance at the first class session, or the seventh day after enrollment, whichever is later. The text shall also include a description of the procedures that a student is required to follow to cancel the enrollment agreement or withdraw from the institution and obtain a refund consistent with the requirements of Article 13 (commencing with Section 94919). (CEC §94909(a)(8)(B), §94919, §94920, and 5, CCR §71750)	40, 41	
26	The catalog shall contain information regarding the faculty and their qualifications. (CEC §94909(a)(7) and 5, CCR §71720)	10	
27	The catalog shall contain a statement reporting whether the institution participates in federal and state financial aid programs, and, if so, all consumer information that is required to be disclosed to the student pursuant to federal and state financial aid programs. (CEC §94909(a)(10))	76, 84, 85, 86, 87	
28	The catalog shall contain a statement specifying that, 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. (CEC §94909(a)(11))	84	
29	The catalog shall contain the institution's policies and practices, including required disclosures, regarding <b>ANY</b> form of financial aid. (5, CCR §71810(b)(6))	84	
30	The catalog shall contain the institution's standards for student achievement. (5, CCR §71810(b)(8))	35	
31	The catalog shall contain attendance policies. (CEC §94909(a)(8)(D))	23	
32	The catalog shall contain probation and dismissal policies. (CEC §94909(a)(8)(C))	39	

33	The catalog shall contain leave-of-absence policies. (CEC §94909(a)(8)(E))	33	
34	The catalog shall contain policies on student rights, including the procedure for addressing student grievances. (5, CCR §71810(b)(14))	118	
35	The catalog shall contain a description of all student services. (5, CCR §71810(b)(12))	92-103	
36	The catalog shall contain a description of the nature and extent of the placement services, if provided by the institution. (CEC §94909(a)(13))	100	
37	The catalog shall contain housing information to include all of the following: (A) Whether the institution has dormitory facilities under its control; (B) The availability of housing located reasonably near the institution's facilities and an estimation of the approximate cost or range of cost of the housing; and (C) If the institution has no responsibility to find or assist a student in finding housing, a clear and conspicuous statement so indicating. A statement that the program is "non- residential" does not satisfy this subparagraph. (5, CCR §71810 (b)(13)(A)(B)(C))	A) 97	A)
		B) 97	B)
		C) 97	C)
38	The catalog shall contain policies on the retention of student records that demonstrates compliance with CEC §94900 and 5, CCR §71920. (CEC §94900, 5, CCR §71810 (b)(15) and §71920)	34	
39	In order to report gainful employment of its graduates, the institution must identify, in its catalog, the job classification(s) each program prepares its graduates for using the United States Department of Labor's Standard Occupational Classification codes, at the Detailed Occupation (six-digit) level. (5, CCR §74112 (d)(3))	53	
40	If the institution offers distance education, the catalog shall contain the approximate number of days that will elapse between the institution's receipt of student lessons, projects, or dissertations and the institution's mailing of its response or evaluation. (5, CCR §71810 (b)(11))	67	

41	<p>After an approval to operate has been granted, an institution that maintains an Internet Web site shall provide on the homepage of that Internet Web site clear and conspicuous links for all of the following:</p> <p>(1) The school catalog  (2) A School Performance Fact Sheet for each educational program offered by the institution.  (3) Student brochures offered by the institution.  (4) A link to the bureau's Internet Web Site.  (5) The institution's most recent annual report submitted to the bureau.</p> <p>An institution shall include information concerning where students may access the bureau's Internet Web site anywhere the institution identifies itself as being approved by the bureau.  (CEC §94913 and 5, CCR §74117)</p> <p>If the institution has received a provisional approval and is offering an unaccredited degree program, the website shall contain the specific required language regarding the Notice to Prospective Degree Program Students.  <i>See 5, CCR §71775 for the full text of the law for required language.</i>  (5, CCR §71775(c)(2))</p> <p>If an approved unaccredited institution is offering an unaccredited degree program, the website shall contain the specific required language regarding the Notice to Prospective Degree Program Students.  <i>See 5, CCR §71775.5 for the full text of the law for required language.</i>  (5, CCR §71775.5(c)(2))</p>	Compliant? 1) Yes 2) Yes 3) Yes 4) Yes 5) Yes	Compliant? ) 2) 3) 4) 5)
X	<p>Please submit a copy of your institutions School Performance Fact Sheet (SPFS).  (CEC §94910 and 5, CCR §74112)</p>	Please provide your SPFS	Please provide your SPFS

To the best of my knowledge, I declare that the information submitted is true and correct.



Signature

10/10/24

Date

Brian Bradford; Executive Director Enrollment

Printed Name and Title

# GNOMON

## STUDENT CATALOG



Artwork by David Eisenstadt





Artwork by Ricardo Araya

# GNOMON

4, 5, 6

All on-campus 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

Office Phone: 323.466.6663

Office Fax: 323.466.6710

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

**§94909(a)(1)**

Catalog Effective from: October 1, 2023 – December 31, 2023

Catalog Version 2023–2024.7 (October 1, 2023) **§71810(b)(1)**

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

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As a prospective student, you are required to review this Gnomon Student Catalog prior to signing an Enrollment Agreement. You are also encouraged to review the School Performance Fact Sheets, 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 (5) years, and has not had a petition in bankruptcy filed against it within the preceding five (5) 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 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 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 [the Policies & Disclosures page on our website](#) for the most recent version of this catalog. For a printed copy of this catalog, please visit the Gnomon Store.





Artwork by Leticia Kao

## HISTORY OF GNOMON

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Founded in 1997, Gnomon is located in the heart of Hollywood and provides specialized education in the visual effects field. The school offers career-focused degree programming for individuals without prior visual effects experience, a certificate-based course of study for individuals with some visual effects experience, and online courses for skill enrichment for individuals already in the industry or those who desire introductory exposure. 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 Disney, DreamWorks, Industrial Light & Magic, Sony Pictures Imageworks, Luma, Digital Domain, Sony Santa Monica, Naughty Dog, Insomniac, 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 (3) 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 (4) 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 2014-2015 and 2018-2019 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 North 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 Rongbing Cao

# ACADEMIC CALENDAR

<b>2023 WINTER</b>	Term Dates:	Monday, January 9th, 2023 - Sunday, March 19th, 2023
	Make Up Week:	Monday, March 20th, 2023 - Sunday, March 26th, 2023
	Term Break:	Monday, March 20th, 2023 - Sunday, April 9th, 2023
	Holidays:	N/A
<b>2023 SPRING</b>	Term Dates:	Monday, April 10th, 2023 - Sunday, June 18th, 2023
	Make Up Week:	Monday, June 19th, 2023 - Sunday, June 25th, 2023
	Term Break:	Monday, June 19th, 2023 - Sunday, July 9th, 2023
	Holidays:	N/A
<b>2023 SUMMER</b>	Term Dates:	Monday, July 10th, 2023 - Sunday, September 17th, 2023
	Make Up Week:	Monday, September 18th, 2023 - Sunday, September 24th, 2023
	Term Break:	Monday, September 18th, 2023 - Sunday, October 8th, 2023
	Holidays:	N/A
<b>2023 FALL</b>	Term Dates:	Monday, October 9th, 2023 - Sunday, December 17th, 2023
	Make Up Week:	Monday, December 18th, 2023 - Thursday, December 21st, 2023
	Term Break:	Monday, December 18th, 2023 - Sunday, January 7th, 2024
	Holidays:	Thursday, November 23rd, 2023 - Friday, November 24th, 2023 (Thanksgiving)



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. All portfolios can be sent digitally to [admissions@gnomon.edu](mailto:admissions@gnomon.edu).
- Pay an application fee.
- Provide proof of high school completion or equivalent.
- Be beyond the age of compulsory school attendance in the State in which the institution is physically located.
- Complete one or more interviews with an Admissions representative.

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, Gnomon's 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. All portfolios can be sent digitally to [admissions@gnomon.edu](mailto:admissions@gnomon.edu).
- Pay an Application Fee.
- Provide proof of high school completion or equivalent.
- Be beyond the age of compulsory school attendance in the State in which the institution is physically located.
- Complete one or more interviews by an Admissions Representative.

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, Gnomon's 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 series must:

- Complete a consultation with an Admissions Representative
- Provide proof of high school completion or equivalent
- Be beyond the age of compulsory school attendance in the State in which the institution is physically located
- 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 visit [gnomon.edu/academics/individual-courses/how-to-register](https://gnomon.edu/academics/individual-courses/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
- Prerequisites may be required
- Students will be responsible for supplying their own computer equipment, software, broadband internet access, and other materials for assignments

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 one of the following documents:

- 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.

If the School has reason to believe that the high school documentation is not valid or was not obtained from an entity that provides secondary school education, the School will evaluate the validity of a student's high school completion that includes (1) receiving documentation from the secondary school that confirms the validity of the student's diploma, and (2) confirming with or receiving documentation from the relevant department or agency in the state in which the secondary school is located that the secondary school is recognized as a provider of secondary school education.

### 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 North 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.

All international applicants must submit proof of high school completion, or equivalent, in the form of an official evaluation and an English translation of the applicant's official transcript.

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, completed High School in an international institution accredited by an accreditation agency recognized by the U.S. Department of Education, or earned a Bachelor’s degree from an American institution, need only submit their official transcripts and can disregard the evaluation process.





Artwork by Kasita Wonowidjojo

## 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.

### 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 estimated living expenses while studying in the U.S. Certification is required for each continuing year of study, based upon current tuition and estimated living expenses. Tuition is subject to change.

### INTERNATIONAL

	Tuition/Fees	Books, Course Materials, Supplies & Equipment	Transportation	Misc Personal Expenses	Living Expenses	TOTAL
<b>BFA</b>						
24WI	\$11,405	\$312	\$588	\$1,476	\$6,477	\$20,258
24SP	\$11,405	\$312	\$588	\$1,476	\$6,477	\$20,258
24SU	\$11,405	\$312	\$588	\$1,476	\$6,477	\$20,258
24FA	\$11,405	\$312	\$588	\$1,476	\$6,477	\$20,258
					<b>Total for 4 terms:</b>	<b>\$81,031</b>
<b>CERTIFICATE</b>						
24WI	\$14,279	\$312	\$588	\$1,476	\$6,477	\$23,132
24SP	\$14,279	\$312	\$588	\$1,476	\$6,477	\$23,132
24SU	\$14,279	\$312	\$588	\$1,476	\$6,477	\$23,132
24FA	\$14,279	\$312	\$588	\$1,476	\$6,477	\$23,132
					<b>Total for 4 terms:</b>	<b>\$92,527</b>

Based on these per-quarter cost of attendance elements, proof of funding required for the 2024 calendar year is as follows:

- The 2-Year Certificate in Digital Production program requires a minimum of \$92,527.00 US per year in available funds.
- The BFA in Digital Production program requires a minimum of \$81,031.00 US per year in available funds.
- For applicants bringing dependents, additional proof of financial support is required. (\$5,000.00 for spouse or per child).

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 must provide proof of funding for the amount listed. 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)**

## 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) 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 \$1,000.00 Gnomon International Student Administrative Fee, submit a copy of a current passport, 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.

International students are responsible for paying for the first two (2) terms of tuition and fees in advance of their first term. The payment deadline is 45 days prior to the start of Term 1. If payment is not received by the deadline, the student will be dropped from all classes and their SEVIS record and I-20 will be terminated. All F-1 and M-1 students must be registered full-time each term to maintain their immigration status.

After receiving an initial status, F-1 or M-1 Student Visa, students are expected to report to Gnomon on the New Student Orientation prior to the start of the term. International students 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 for F-1 students. (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))
- M-1 students may not take any online courses
- 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,  
 Director of Student Affairs/Title IX Coordinator  
 1015 North Cahuenga Blvd., Los Angeles, CA 90038  
 323.466.6663  
[carmen.munoz@gnomon.edu](mailto:carmen.munoz@gnomon.edu)





## ACADEMIC POLICIES & PROCEDURES

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### 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 class 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).

### REPEATING A COURSE

All students in the Bachelor of Fine Arts in Digital Production or in the Digital Production program must pass all courses to remain in good standing. If a student earns a fail grade of an “F”, the student must retake the course at their cost until a passing grade is earned. Repeated failure to pass any course may result in jeopardizing the student’s ability to graduate, academic standing, program completion within the maximum time frame offered, or ability to advance within the program. The original grade of F will remain on the student’s cumulative record in addition to the second grade received, and both will be calculated in the student’s cumulative GPA for courses failed. The failed course counts as attempted, but not earned credits, and any repeated course earned over an F grade will be attempted and earned credits. Gnomon strongly advises students to retake any course where the earned grade is below a 2.0 (C). Please refer to Gnomon’s Satisfactory Academic Policy (SAP) standards.

### STUDENT WORK

Gnomon reserves the right to retain any and all student work for marketing, exhibition, publication, or for the student gallery. Gnomon labs and facilities may not be used for paid production work.



Artwork by Thomas Proux

## COURSE CHANGES & INFORMATION

### 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 below is also applicable to avocational students and part-time students.

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 Registrar 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.

### 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, as available, and 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.





Artwork by Abe Leal

## **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.

## **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 Austin Heald

## 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.

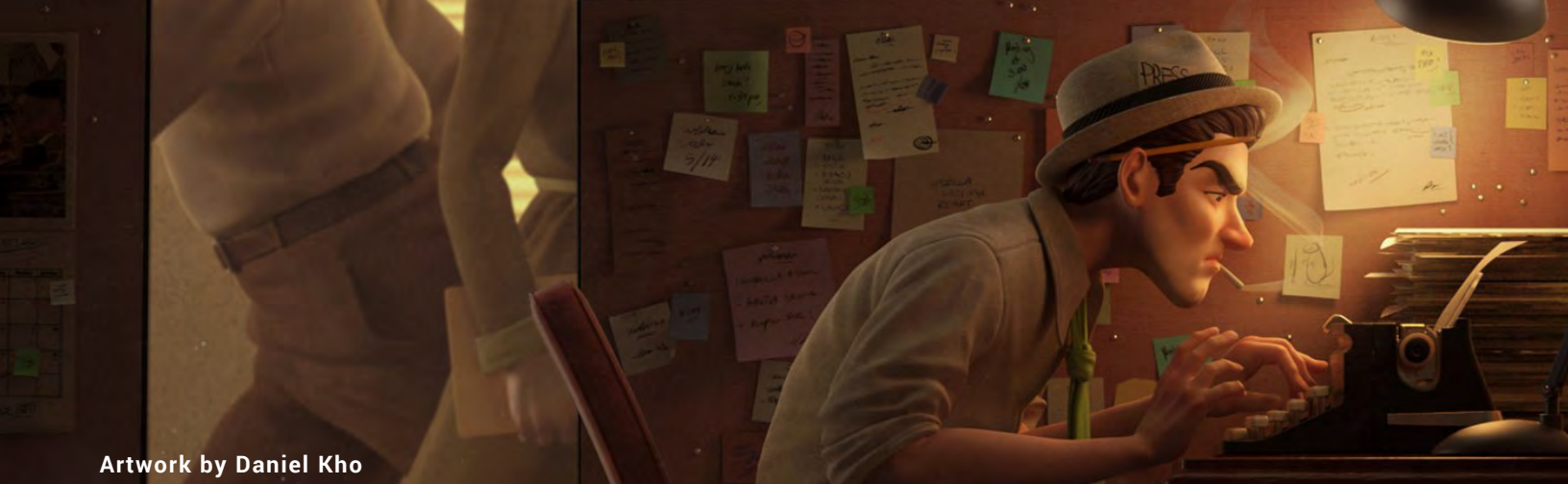
Students may be evaluated from the following grading standards:

- 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	Withdrawn. Withdrawn 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.



Artwork by Daniel Kho

## 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. Incomplete grades will not affect quantitative and qualitative progress until the grade is replaced with the official grade. Failure to rectify the incomplete mark within the stated time-frame will result in the incomplete "I" mark converting to an "F," which will affect the students quantitative and qualitative progress.

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 12). 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 completed 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).

## 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.





Artwork by Ben Sartory

## 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 at [registrar@gnomon.edu](mailto:registrar@gnomon.edu). 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 Daniel Kho

## **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.



Artwork by Francesco Corvino

## 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
- Similar personal issues, problems, difficulties

Students contemplating a Leave of Absence (LOA) are encouraged to seek consultation from the Education Office ([education@gnomon.edu](mailto:education@gnomon.edu)), Student Affairs Office ([studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu)), Registrar ([registrar@gnomon.edu](mailto:registrar@gnomon.edu)), and the Financial Aid Office ([finaid@gnomon.edu](mailto:finaid@gnomon.edu)) 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 Sebastian Mora

## LEAVE OF ABSENCE (LOA) FOR INTERNATIONAL STUDENTS

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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 Student Affairs at [studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu).

## RECORD RETENTION

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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 education verification letters will be provided upon written request and are subject to payment of the prescribed fee. The fee is \$25.00 and can be paid by contacting [studentaccounts@gnomon.edu](mailto:studentaccounts@gnomon.edu).

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 (full-time, part-time, different programs of study, etc.) 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) certificate program 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 as the average of all grades received. 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. However, Withdraw (W) grades are counted towards attempted credit hours, but not earned credit hours. 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%).





Artwork by Rain Rouhani

A student must complete an academic program within the maximum timeframe, 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 ( $147 \times 1.5 = 220$ ).
- 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 calendars 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% timeframe, 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).

## 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 will continue to be eligible for financial aid. The student will be notified via Gnomon email and regular mail of their SAP standing. Students who fail to meet the SAP standards after the subsequent quarter will be Academically Withdrawn from the program, and will no longer be eligible for financial aid. Students Academically Withdrawn will have 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 and will no longer be eligible for financial aid. 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. Any student who has been Academically Withdrawn after three (3) occurrences of being placed on Academic Warning is not eligible for SAP Reinstatement Appeal.



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 original 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 for the rest of the program length until completion, and will have their financial aid reinstated. The student will meet with the Education Department to determine a new academic schedule.

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 SAP Reinstatement Appeal is unsuccessful, the student will not be readmitted and will not be eligible for financial aid. Students 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.





Artwork by Rain Rouhani

## 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 original 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 ([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 Jorik Dozy

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

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### 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 Alex White

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

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### **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 (\$250.00). 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 Leonardo Kraiden

## REFUNDS FOR COURSE/PROGRAM CANCELLATION

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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.

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 official or unofficial 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.



Artwork by Li Wan

## RE-ENTRY FOR FORMERLY ENROLLED PROGRAM STUDENTS

Students who have been formerly enrolled and earned course credits in a Gnomon program within five (5) years of the desired start date may apply for re-entry through the Admissions Office. Gnomon makes no promises or claims that applications for re-entry will be accepted. Students who have been on an approved Leave of Absence are not required to request re-entry.

To be considered for re-entry, applicants must meet the following criteria:

- Applicants for readmission must submit:
  - A portfolio of artwork from prior classes at Gnomon and any work completed since the student's last enrollment
  - Transcripts from any colleges attended after leaving Gnomon. Gnomon does not accept units beyond five (5) years.
  - \$50.00 Re-Entry Application Fee
- Applicants whose GPA was below 2.50 at the time of leaving should submit a statement concerning their past experiences at Gnomon, how time was spent since their departure from Gnomon, and an explanation of why they feel they would benefit by returning to the program.
- All holds/restrictions on the applicant's student account must be cleared before returning to Gnomon.
- Applicants who have been previously suspended for academic reasons will not be admitted until the period of suspension has been completed or may not have the ability to return.

The decision on re-entry will be based on the portfolio, prior academic record, statements concerning desire to return, and any relevant evaluation such as artistic development, prior conduct, among others. Please realize that Gnomon's instruction is based in a dynamic, technological-based paradigm, and thus previously completed courses and units may not be accepted.

Applications for re-entry will be considered on an as-available basis. Students will receive written notification of the decision on their request for re-entry, and the academic term re-entry is available. Readmitted students are subject to the curriculum, policies, deadlines, and other requirements in effect at the time of return.

Contact the Admissions Office by emailing [admissions@gnomon.edu](mailto:admissions@gnomon.edu) or calling 323.466.6663 if you have questions about the re-entry process.





Artwork by Moran Tennenbaum

10, 20

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

Gnomon's Bachelor of Fine Arts (BFA) in Digital Production program is a full-time, Generalist course of study. The objective of the BFA in Digital Production program is to produce entry-level production artists who are versed in general academic knowledge, foundational arts, and production skills, culminating in the creation of a professional demo reel that showcases their expertise and creativity.

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. The technological curriculum is designed to expose students to production-specific concepts, tools, timelines, 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 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 two (2) optional concentrations for students enrolled in the BFA in Digital Production program. A concentration within the BFA is not required. All graduates of this program have the same outcomes and placement opportunities regardless of chosen concentration.

- Game Art
- Visual Effects Animation

Gnomon's instructors are established industry professionals with a minimum of four (4) years of related practical work experience and possess a related degree at least at the same level of the course the faculty member is teaching, or, at a minimum, a master's degree with appropriate academic coursework and preparation in the subject area(s) taught.

**§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



### 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 class hour
- Some courses may be offered via distance education, 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 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 Shawn Juan

## 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 3

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

### TERM 5

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

### TERM 7

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

### TERM 9

Dynamic Effects 3 / 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 2

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

### TERM 4

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

### TERM 8

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

### TERM 10

Dynamic Effects 4 / Lighting & 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 & Weapons for Games	3 credits

### ELECTIVE 400

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

### ELECTIVE 410

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

### ELECTIVE 420

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



Artwork by Sichen Zhang

## GAME ART CONCENTRATION

### TERM 5

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

### TERM 7

Character Modeling & Sculpting	3 credits
Character Animation 1	3 credits
Level Design	3 credits
Environment Creation for Games	3 credits
Texturing & 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 & Weapons for Games	3 credits
Animal Drawing	3 credits
Lighting & 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 & 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

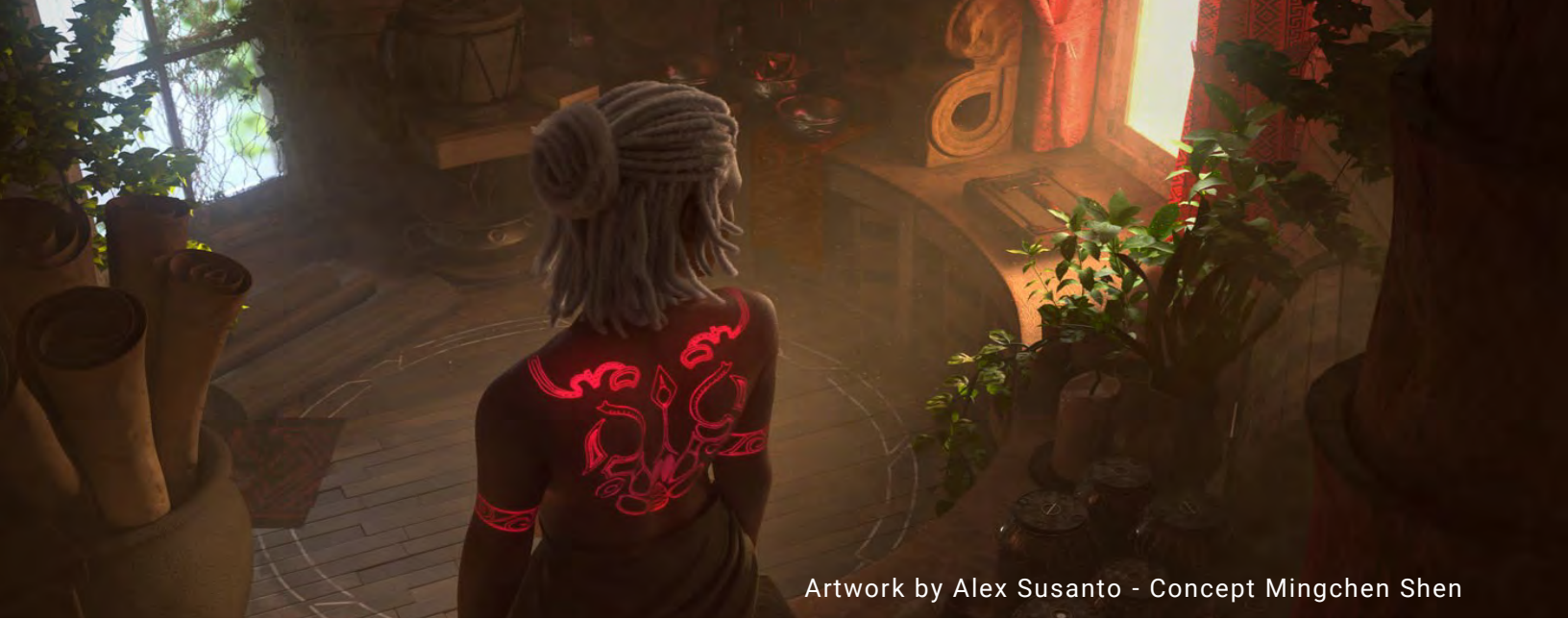
### ELECTIVE 410

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

### ELECTIVE 420

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





Artwork by Alex Susanto - Concept Mingchen Shen

## VISUAL EFFECTS ANIMATION CONCENTRATION

### TERM 5

Principles of VFX	3 credits
Lighting & Rendering 1	3 credits
Animation & Visual Effects 2	3 credits
Introduction to Compositing	3 credits
Character Animation 1	3 credits

### TERM 6

Art of Compositing	3 credits
HD Digital Filmmaking for VFX	3 credits
Dynamic Effects 1	3 credits
Houdini 1	3 credits
Language Arts 2	3 credits

### TERM 7

Houdini 2	3 credits
Matchmoving & Integration	3 credits
Advanced Compositing	3 credits
Lighting & Rendering 2	3 credits
Dynamic Effects 2	3 credits

### TERM 8

Dynamic Effects 3	3 credits
Houdini 3	3 credits
Character Rigging Fundamentals	3 credits
Lighting & Rendering 3	3 credits
Motion Capture	3 credits

### TERM 9

Quantitative Principles 2	3 credits
Houdini 4	3 credits
Dynamic Effects 4	3 credits
Virtual Production	3 credits
Elective 300	3 credits

### TERM 10

Narrative Structure	3 credits
VFX Design	3 credits
Social Science	3 credits
Liquid Simulations	3 credits
Elective 400	3 credits

### TERM 11

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

### TERM 12

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



Artwork by Sasawat Intakul

## VISUAL EFFECTS ANIMATION CONCENTRATION ELECTIVES

### ELECTIVE 300

Digital Matte Painting	3 credits
Digital Sculpting	3 credits
Character Animation 2	3 credits

### ELECTIVE 400

Character Modeling & Sculpting	3 credits
VFX for Games 1	3 credits
Creature Animation 1	3 credits

### ELECTIVE 410

Lighting & Rendering 4	3 credits
Character Rigging for Production	3 credits
Previsualization & Animatics	3 credits

### ELECTIVE 420

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





Artwork by Malcom Moseley

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

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Gnomon's Certificate in Digital Production for Entertainment (DP) is a full-time, two-year 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 Certificate in Digital Production program is to produce entry-level production artists who are versed in foundational arts and production skills, culminating in the creation of a professional demo reel that showcases their expertise and creativity.

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, timelines, 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 or fewer, offering students ready access to each of their instructors.

Gnomon offers five (5) areas of emphasized study for students enrolled in the Certificate in 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 & Texturing
- Character & 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)**

### Program Specifics:

- Eight (8) 10-week terms
- Two (2) years to complete (24 months)
- 1,560 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 via distance education, 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 to simulate dynamic assets such as smoke, fire and water as well as complex systems such as destruction and organic growth. Course content includes lighting and filming techniques, tracking and compositing of elements, and integration of virtual assets into a live-action shot. Utilizing industry software such as Houdini, Maya, Nuke, After Effects, and more, Gnomon's Visual Effects Animation curriculum offers students an in-depth skill set relevant to the demands of the industry.

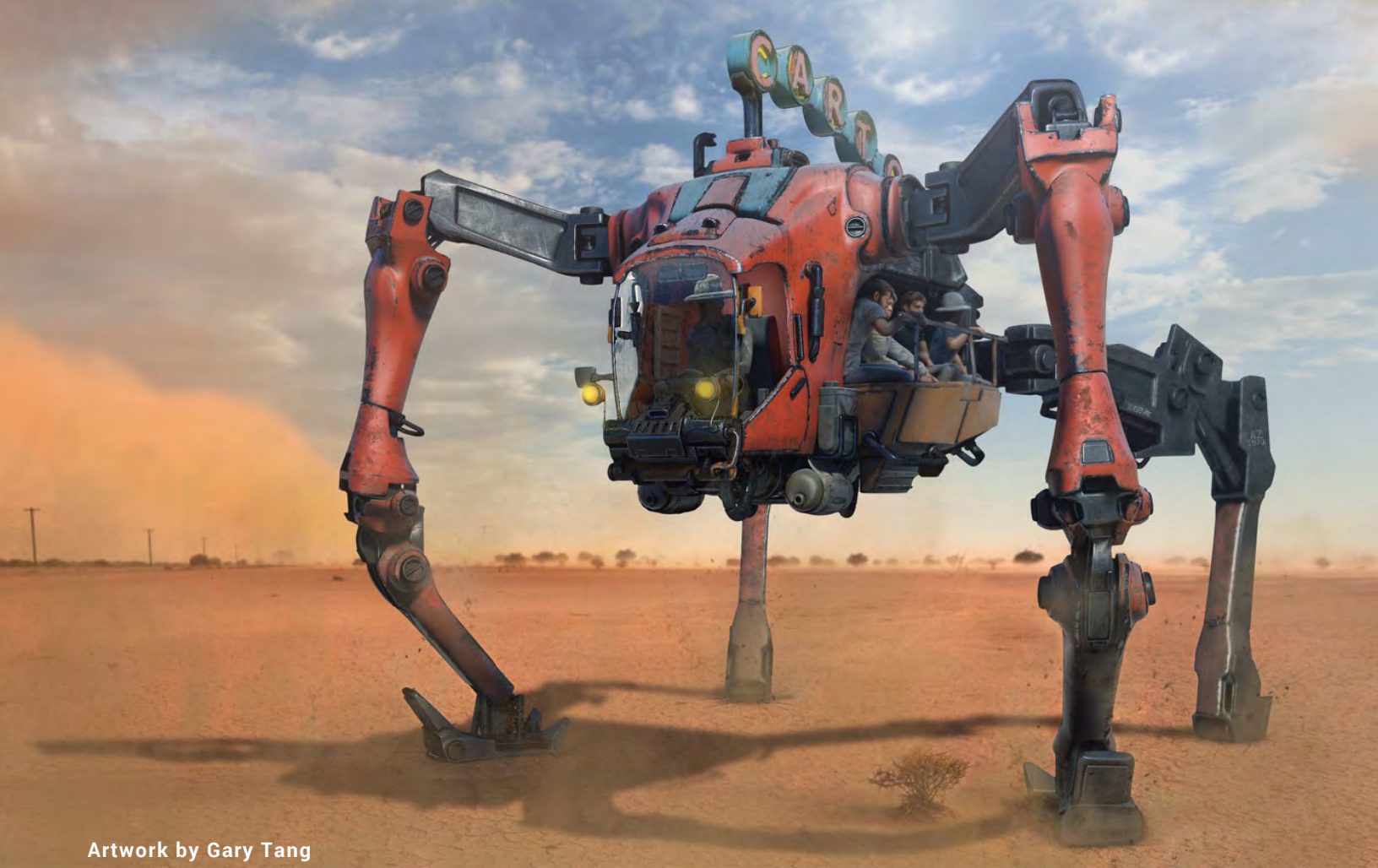
#### 3D Generalist

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 Engine, Maya, ZBrush, Substance Painter and Designer, Photoshop, Marmoset Toolbag, and more. Courses cover multiple subjects and provide opportunities to create real-time 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 & Shading 1	3 credits
Drawing Fundamentals 1	3 credits
Storyboarding	3 credits
Overview of Visual Effects & Games	3 credits

### TERM 2

Hard Surface Modeling 1	3 credits
Introduction to Compositing	3 credits
Texturing & Shading 2	3 credits
Animation & Visual Effects 1	3 credits
History & 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 & Rendering 1	3 credits
Animation & Visual Effects 2	3 credits
Character Sculpture 2	3 credits
Anatomy for Artists	3 credits

### TERM 5

Creature Modeling & Sculpting	3 credits
Texturing & Shading 4	3 credits
Character Rigging Fundamentals	3 credits
Advanced Compositing	3 credits
Maya Modules	3 credits
Expressions & 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 & Sculpting	3 credits
Texturing & Shading 3	3 credits
Lighting & 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 & Resume Workshop	3 credits
Advanced Digital Sculpting	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 Rico Suyang Wang

## CHARACTER AND CREATURE ANIMATION EMPHASIS

### TERM 3

Character Animation 1	3 credits
Timing for Animation	3 credits
Lighting & Rendering 1	3 credits
Animation & 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 & 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	1.5 credits
Reel Lab 2	1.5 credits
Reel Lab 3	1.5 credits

### TERM 4

Character Animation 2	3 credits
Improvisational Acting	3 credits
Lighting & 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 & Integration	3 credits
Motion Capture	3 credits
Previsualization & Animatics	3 credits

### TERM 8

Demo Reel	6 credits
Portfolio & Resume Workshop	3 credits
Acting for Animators	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 Fiona Ng

## VISUAL EFFECTS ANIMATION EMPHASIS

### TERM 3

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

### TERM 5

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

### TERM 8

Demo Reel	6 credits
Portfolio & 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 & Rendering 1	3 credits
Character Animation 1	3 credits
Digital Sculpting	3 credits
Anatomy for Artists	3 credits
Hard Surface Modeling 2	3 credits
Animation & Visual Effects 2	3 credits

### TERM 5

Lighting & Rendering 3	3 credits
Dynamic Effects 1	3 credits
Character Rigging Fundamentals	3 credits
HD Digital Filmmaking for Visual Effects	3 credits
Expressions & 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

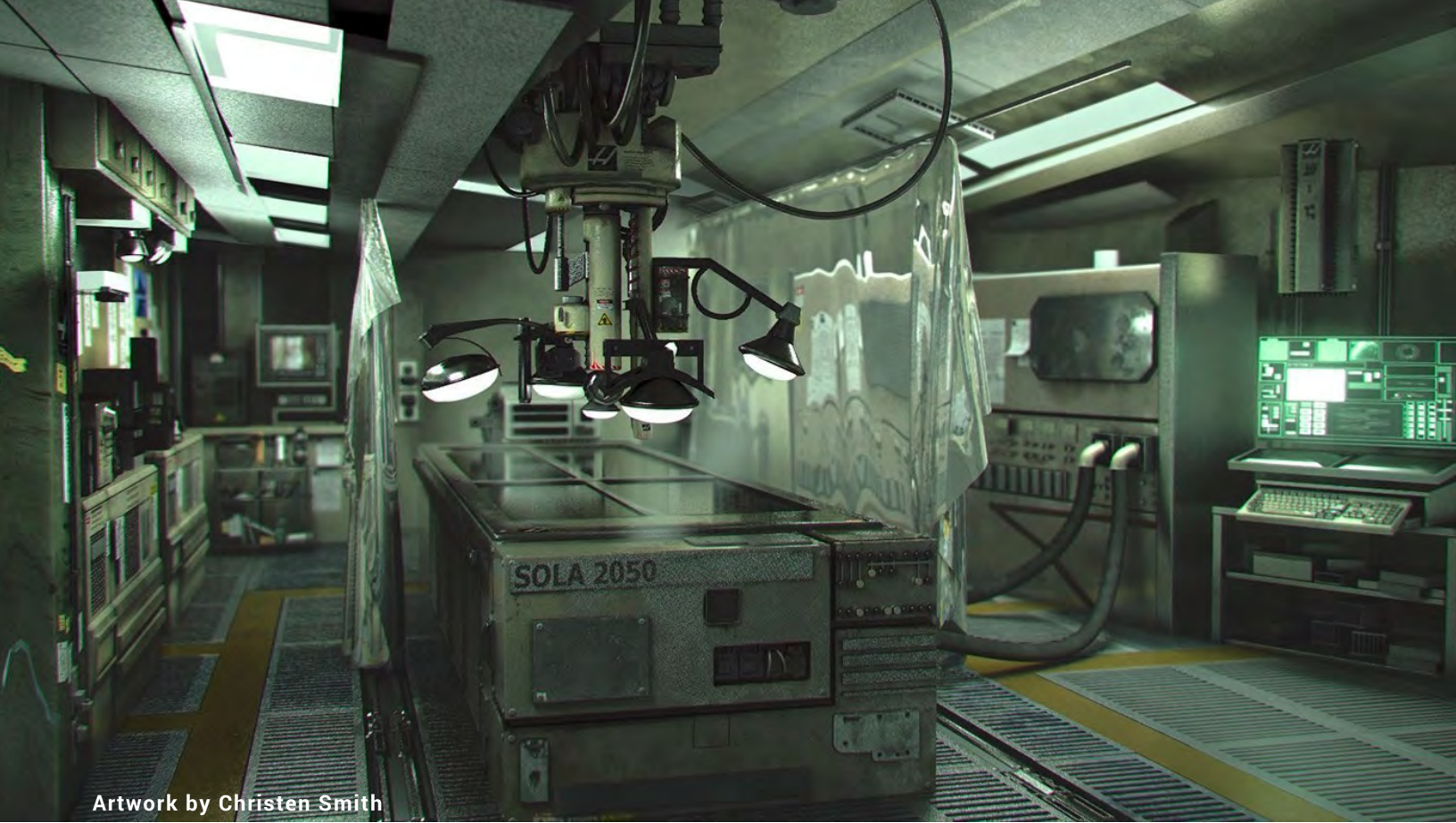
Lighting & Rendering 2	3 credits
Character Animation 2	3 credits
Character Modeling & Sculpting	3 credits
Visual Structure	3 credits
Digital Photography	3 credits
Art of Compositing	3 credits

### TERM 6

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

### TERM 8

Demo Reel	6 credits
Portfolio & 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 & Rendering 1	3 credits
Digital Sculpting	3 credits
Anatomy of Games	3 credits
Game Design	3 credits
Hard Surface Modeling 2	3 credits
Animation & Visual Effects 2	3 credits

### TERM 5

Level Design	3 credits
Character Rigging Fundamentals	3 credits
Environment Creation for Games	3 credits
Texturing & 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 & 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 & 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 & Resume Workshop	3 credits
Game Creation 4	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 You Tenggara and Daniel Kho

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

The Foundation in Art & Design offers up to one (1) year of fundamental art education for individuals interested in building a well-rounded entrance portfolio. 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.

Students follow a prescribed four (4) course series based in a quarterly curriculum that has been curated to meet the specific objective. Students may enroll in any stand-alone quarter they choose, allowing them to bring 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.

Once enrolled in any 4-course series, students must meet a minimum requirement of a 2.00 quarterly grade point average (GPA) prior to enrolling in the next, or another, quarter. 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. Students who do not meet the minimum GPA standard may enroll in Individual Courses. Some Individual Courses have prerequisites. Students are encouraged to discuss with an Admissions Advisor the different study opportunities.

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 work for each course hour
- Instruction may be held any day or hour 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 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 & 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 & Mech Design	3 credits





Artwork by Beat Reichenbach

## AVOCATIONAL: INDIVIDUAL COURSES

Gnomon offers individual courses on campus and online. 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 with relevant skills
- Instruction from industry professionals
- Studio lab time is available for on-campus courses
- Courses meet once per week for 10 weeks and are available four (4) terms per year
- Avocational courses may transfer into Gnomon's certificate or degree programs

Online individual courses are only available to those physically located in California or outside of the United States.

Individual courses are not vocational in nature, do not lead to a certificate/diploma, are outside of institutional accreditation, 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 or hour 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  
Advanced Digital Sculpting  
Anatomy for Artists  
Anatomy of Games  
Animal Drawing  
Animation and Visual Effects 1  
Animation and Visual Effects 2  
Art of Compositing  
Character Animation 1  
Character Animation 2  
Character Animation 3  
Character Animation 4  
Character Creation for Games  
Character Design  
Character Modeling and Sculpting  
Character Rigging Fundamentals  
Character Rigging for Production  
Character Sculpture 1  
Character Sculpture 2  
Cinematics Shot Production in Unreal  
Color Theory and Light  
Costumed Figure Drawing  
Creature Animation 1  
Creature Animation 2  
Creature Design  
Creature Modeling and Sculpting  
Digital Matte Painting  
Digital Painting 1  
Digital Painting 2  
Digital Photography  
Digital Sculpting  
Digital Sets  
Drawing Fundamentals 1  
Drawing Fundamentals 2  
Drawing in 3D  
Dynamic Effects 1  
Dynamic Effects 2  
Dynamic Effects 3  
Dynamic Effects 4  
Environment Creation for Games  
Environment Design  
Expressions and Scripting  
Game Creation 1  
Game Creation 2  
Game Creation 3  
Game Creation 4  
Game Design  
Gesture Drawing  
Hard Surface Modeling 1  
Hard Surface Modeling 2  
History and Principles of Animation  
Houdini 1  
Houdini 2  
Houdini 3  
Houdini 4  
Introduction to 3D with Maya  
Introduction to Compositing  
Introduction to Unreal in Virtual Production  
Level Design  
Life Drawing  
Lighting and Rendering 1  
Lighting and Rendering 2  
Lighting and Rendering 3  
Lighting and Rendering 4  
Liquid Simulations  
Look Development  
Photoshop for Digital Production  
Prop and Weapon Design  
Props and Weapons for Games  
Scripting for Production  
Storyboarding  
Stylized Character Creation  
Texturing and Shading 1  
Texturing and Shading 2  
Texturing and Shading 3  
Texturing and Shading 4  
Texturing and Shading for Games 1  
Texturing and Shading for Games 2  
Timing for Animation  
Vehicle and Mech Design  
Virtual Production  
Visual Effects Design  
Visual Effects in Unreal  
Visual Effects for Games 1  
Visual Effects for Games 2  
Worldbuilding in Unreal



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

40

Gnomon offers individual courses through distance education. 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 only available to those physically located in California or outside of the United States.**

Individual courses are not vocational in nature, do not lead to a certificate/diploma, are outside of institutional accreditation, 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 [studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu).



Artwork by Jared Fischler

## TRANSFER & TRANSFER OF CREDIT

15, 17, 18

### 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 prior to or 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 school, 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, and Digital Production for Entertainment (DP) 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. Transfer credit hours that are accepted from another institution toward the student's educational program will be counted as both attempted and completed hours.

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.

Students interested in transferring from the Certificate in Digital Production program to the BFA in Digital Production program may successfully transfer up to 100% of completed courses to receive full credit towards the BFA Program. Please meet with the Admissions Office for more information.



Artwork by Haining Cao

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

Students who have proficiency in a required course based on previous education that is beyond five (5) years 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. Earned scores must be no more than two years old. 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

For returning students (domestic & international) and incoming students (domestic only), tuition and student fees are due no later than the first Friday of the term. For incoming international students, payment for the first two (2) terms of tuition and student fees is due 45 days prior to the start of Term 1.

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 deadlines. 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 [studentaccounts@gnomon.edu](mailto:studentaccounts@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.

The payment deadline for incoming international students is 45 days prior to the start of Term 1. If payment is not received by the deadline, the student will be dropped from all classes and their SEVIS record and I-20 will be terminated. All F-1 and M-1 students must be registered full-time each term to maintain their immigration status.

#### OTHER SCHOOL CHARGES/FEES

Gnomon is committed to being transparent regarding additional costs that a student may incur. Other school charges/fees that a student may incur outside of admissions/enrollment costs can be found at [gnomon.edu/policies-and-disclosures/school-charges](http://gnomon.edu/policies-and-disclosures/school-charges).





Artwork by Spryo Alexander

## THIRD PARTY PAYMENTS

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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) certificate program, 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. Please refer to the Financial Aid section on page 88 for further information.

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 Payment Plan Fee
- 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 \$15 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 [studentaccounts@gnomon.edu](mailto:studentaccounts@gnomon.edu).

**TUITION & FEES: DEGREE****BACHELOR OF FINE ARTS IN DIGITAL PRODUCTION (BFA)**

<b>TERM</b>	<b>UNITS</b>	<b>TUITION*</b>	<b>FEES</b>	<b>TOTAL</b>
Term 1	17	\$12,614.00	\$275.00	\$12,889.00
Term 2	17	\$12,614.00	\$275.00	\$12,889.00
Term 3	14	\$10,388.00	\$275.00	\$10,663.00
Term 4	18	\$13,356.00	\$275.00	\$13,631.00
Term 5	15	\$11,130.00	\$275.00	\$11,405.00
Term 6	15	\$11,130.00	\$275.00	\$11,405.00
Term 7	15	\$11,130.00	\$275.00	\$11,405.00
Term 8	15	\$11,130.00	\$275.00	\$11,405.00
Term 9	15	\$11,130.00	\$275.00	\$11,405.00
Term 10	15	\$11,130.00	\$275.00	\$11,405.00
Term 11	12	\$8,904.00	\$275.00	\$9,179.00
Term 12	12	\$8,904.00	\$275.00	\$9,179.00
<b>TOTAL:</b>	<b>180</b>	<b>\$133,560.00</b>	<b>\$3,300.00</b>	<b>\$136,860.00</b>

Average Cost per Term	\$11,130.00
Cost per Unit	\$742.00
Confirmation of Acceptance Fee**	\$125.00
<u>Quarterly Student Fee:</u>	
Learning Resources and Subscriptions	\$200.00
Equipment and Software Licensing	\$50.00
Events, Activities, Assemblies	\$25.00
Total:	\$275.00 per Term
STRF Fee**,***	\$342.50
International Student Administrative Fee**	\$1,000.00
<b>Estimated Total Program Tuition and Fees (Domestic Students)</b>	<b>\$137,327.50</b>
<b>Estimated Total Program Tuition and Fees (International Students)</b>	<b>\$138,327.50</b>
Graduation Participation Fee (optional)****	\$150.00

**§94870 and §94909(a)(9)**

\*Tuition/Fee Increases: Gnomon reserves the right to increase tuition and/or fees.

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

\*\*\*Effective April 1, 2022, the Student Tuition Recovery Fund (STRF) assessment rate will be two dollars and fifty cents (\$2.50) per one thousand dollars (\$1,000) of institutional charges.

\*\*\*\*If you plan to participate in the Commencement Ceremony, you will be required to submit a Graduation Participation Fee.



## TUITION & FEES: CERTIFICATE DIGITAL PRODUCTION FOR ENTERTAINMENT (DP)

TERM	UNITS	TUITION*	FEES	TOTAL
Term 1	18	\$14,004.00	\$275.00	\$14,279.00
Term 2	18	\$14,004.00	\$275.00	\$14,279.00
Term 3	18	\$14,004.00	\$275.00	\$14,279.00
Term 4	18	\$14,004.00	\$275.00	\$14,279.00
Term 5	18	\$14,004.00	\$275.00	\$14,279.00
Term 6	18	\$14,004.00	\$275.00	\$14,279.00
Term 7	19.5	\$15,171.00	\$275.00	\$15,446.00
Term 8	19.5	\$15,171.00	\$275.00	\$15,446.00
<b>TOTAL:</b>	<b>147</b>	<b>\$114,366.00</b>	<b>\$2,200.00</b>	<b>\$116,566.00</b>

Average Cost per Term \$14,295.75

Cost per Unit \$778.00

Confirmation of Acceptance Fee\*\* \$125.00

Quarterly Student Fee:

Learning Resources and Subscriptions \$200.00

Equipment and Software Licensing \$50.00

Events, Activities, Assemblies \$25.00

Total: \$275.00 per Term

STRF Fee\*\*,\*\*\* \$292.50

International Student Administrative Fee\*\* \$1,000.00

**Estimated Total Program Tuition and Fees \$116,983.50**

**Estimated Total Program Tuition and Fees  
(International Students) \$117,983.50**

Graduation Participation Fee (optional)\*\*\*\* \$150.00

### §94870 and §94909(a)(9)

\*Tuition/Fee Increases: Gnomon reserves the right to increase tuition and/or fees.

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

\*\*\*Effective April 1, 2022, the Student Tuition Recovery Fund (STRF) assessment rate will be two dollars and fifty cents (\$2.50) per one thousand dollars (\$1,000) of institutional charges.

\*\*\*\*If you plan to participate in the Commencement Ceremony, you will be required to submit a Graduation Participation Fee.

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

<b>TERM</b>	<b>UNITS</b>	<b>TUITION*</b>	<b>FEES</b>	<b>TOTAL</b>
Term 1	12	\$2,625.00	\$25.00	\$2,650.00
Term 2	12	\$2,625.00	\$25.00	\$2,650.00
Term 3	12	\$2,625.00	\$25.00	\$2,650.00
Term 4	12	\$2,625.00	\$25.00	\$2,650.00
<b>TOTAL:</b>	<b>48</b>	<b>\$10,500.00</b>	<b>\$100.00</b>	<b>\$10,600.00</b>

Average Cost per Term \$2,625.00

Enrollment Fee\*\* \$25.00

Estimated Total Program Tuition and Fees **\$10,600.00**

**§94870 and §94909(a)(9)**

\*Tuition/Fee Increases: Gnomon reserves the right to increase tuition and/or fees.

\*\*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 – \$2,250.00
Estimated Traditional Courses*	\$699.00 - \$1,257.00
Estimated Digital Courses*	\$1,677.00 - \$2,250.00
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 and/or fees.

\*\*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\*     \$1,050.00 – \$2,061.00

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 and/or fees.

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

## COST OF ATTENDANCE BUDGETS (DOMESTIC & INTERNATIONAL)

### INTERNATIONAL

	Tuition/ Fees	Books, Course Materials, Supplies & Equipment	Transportation	Misc Personal Expenses	Living Expenses	TOTAL
<b><u>BFA</u></b>						
23SU	\$11,120	\$312	\$588	\$1,476	\$6,477	\$19,973
23FA	\$11,405	\$312	\$588	\$1,476	\$6,477	\$20,258
24WM	\$11,675	\$312	\$588	\$1,476	\$6,477	\$20,528
24SP	\$11,960	\$312	\$588	\$1,476	\$6,477	\$20,813
					<b>Total for 4 terms:</b>	<b>\$81,571</b>
<b><u>DP</u></b>						
23SU	\$13,919	\$312	\$588	\$1,476	\$6,477	\$22,772
23FA	\$14,279	\$312	\$588	\$1,476	\$6,477	\$23,132
24WM	\$14,621	\$312	\$588	\$1,476	\$6,477	\$23,474
24SP	\$14,963	\$312	\$588	\$1,476	\$6,477	\$23,816
					<b>Total for 4 terms:</b>	<b>\$93,193</b>

### DOMESTIC (living with parent)

	Tuition/ Fees	Books, Course Materials, Supplies & Equipment	Transportation	Misc Personal Expenses	Living Expenses	Loan Fees*	TOTAL
<b><u>BFA</u></b>							
23SU	\$11,120	\$312	\$537	\$1,203	\$3,375	\$26	\$16,573
23FA	\$11,405	\$312	\$537	\$1,203	\$3,375	\$26	\$16,858
24WM	\$11,675	\$312	\$537	\$1,203	\$3,375	\$26	\$17,128
24SP	\$11,960	\$312	\$537	\$1,203	\$3,375	\$26	\$17,413
						<b>Total for 4 terms:</b>	<b>\$67,971</b>
<b><u>DP</u></b>							
23SU	\$13,919	\$312	\$537	\$1,203	\$3,375	\$26	\$19,372
23FA	\$14,279	\$312	\$537	\$1,203	\$3,375	\$26	\$19,732
24WM	\$14,621	\$312	\$537	\$1,203	\$3,375	\$26	\$20,074
24SP	\$14,963	\$312	\$537	\$1,203	\$3,375	\$26	\$20,416
						<b>Total for 4 terms:</b>	<b>\$79,593</b>

\* estimated fees for first year loans, included in the cost of attendance for those receiving Direct Loans

### DOMESTIC (off campus)

	Tuition/ Fees	Books, Course Materials, Supplies & Equipment	Transportation	Misc Personal Expenses	Living Expenses	Loan Fees*	TOTAL
<b><u>BFA</u></b>							
23SU	\$11,120	\$312	\$588	\$1,476	\$6,477	\$43	\$20,016
23FA	\$11,405	\$312	\$588	\$1,476	\$6,477	\$43	\$20,301
24WM	\$11,675	\$312	\$588	\$1,476	\$6,477	\$43	\$20,571
24SP	\$11,960	\$312	\$588	\$1,476	\$6,477	\$43	\$20,856
						<b>Total for 4 terms:</b>	<b>\$81,743</b>
<b><u>DP</u></b>							
23SU	\$13,919	\$312	\$588	\$1,476	\$6,477	\$43	\$22,815
23FA	\$14,279	\$312	\$588	\$1,476	\$6,477	\$43	\$23,175
24WM	\$14,621	\$312	\$588	\$1,476	\$6,477	\$43	\$23,517
24SP	\$14,963	\$312	\$588	\$1,476	\$6,477	\$43	\$23,859
						<b>Total for 4 terms:</b>	<b>\$93,365</b>

\* estimated fees for first year loans, included in the cost of attendance for those receiving Direct Loans



Artwork by Rachel Yang

## FINANCIAL AID

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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) certificate program, 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.

**§71810(b)(6), §94909(a)(10) and §94909(a)(11)**





Artwork by Kris Le

## FINANCIAL AID PROGRAMS

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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 2023-2024 Award Year is \$7,395.00, the maximum Pell-eligible EFC is \$6,656.00 with a minimum award for a full-time student of \$767.00. 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. FAFSA's 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 07/1/2023 - 06/30/2024 is fixed at 5.50%.

### **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 07/1/2023 - 06/30/2024 is fixed at 5.50%.



Artwork by Michael Martel

### **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 academic year, and it equals the student's cost of attendance (tuition, fees and estimated living expenses, as needed) minus any financial aid (gross value) the student receives.

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Between 07/1/2023 - 06/30/2024, the interest rate is fixed at 8.05%. 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 Steve Makowski

## NOTICE REGARDING PRIVATE EDUCATION LOANS

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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: [Federal Versus Private Loans | Federal Student Aid](#)

## 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.





Artwork by Malcom Moseley

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

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

\*\*\*Effective April 1, 2022, the Student Tuition Recovery Fund (STRF) assessment rate will be two dollars and fifty cents (\$2.50) per one thousand dollars (\$1,000.00) of institutional charges.

## 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, 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.
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 Alvaro Zabala

## 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.

For the purpose of determining the amount of the refund, the date of the student's official or unofficial 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.

## 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

The Return of Title IV Funds (R2T4) Policy applies to students who receive federal student financial aid and subsequently withdraw from all classes, stop attending, or fail to receive passing grades during the term. The purpose of this policy is to ensure compliance with federal regulations governing the return of Title IV funds, which are awarded to students under the assumption that they will attend school for the entire period for which the assistance is awarded.

**Withdrawal Date:** If a recipient of Title IV grant or loan funds withdraws from a school after beginning attendance, the school must perform an R2T4 calculation to determine the amount of Title IV aid earned by the student. The withdrawal date used will normally be the date the student began the school withdrawal process by contacting the Registrar. For unofficial withdrawals, it is the student's last date of attendance recorded in the system.

**Recalculation of Federal Aid Eligibility:** When a student withdraws from all classes prior to completing more than 60% of a term, the student's eligibility for federal aid will be recalculated based on the percent of the term completed. After the 60% point in the payment period or period of enrollment, a student has earned 100% of the Title IV funds the student received and was scheduled to receive during the period.

**Return of Unearned Title IV Funds:** If Title IV funding is disbursed to a student and the disbursed amount exceeds the amount a withdrawn student actually earned, the unearned funds must be returned. If Title IV funding is disbursed to a student and the amount disbursed is less than the amount a withdrawn student actually earned, the student may be eligible to receive a post-withdrawal disbursement of the earned aid that was not received. Gnomon will fulfill its return responsibility by returning a student's financial aid directly back to the Department of Education. This will be done as soon as possible but no later than 45 days after determining the student has withdrawn.

**Post-Withdrawal Disbursement:** Post-withdrawal disbursements are required when a student has completed all necessary forms, was enrolled at the time of disbursement, or earned more Title IV aid than received. The student is entitled to receive their full aid eligibility based on the earned percentage. The institution has up to 45 days to disburse any grant funding to the student. If a post-withdrawal disbursement is identified, the student will be notified via email of their additional aid eligibility. Loans must be offered to the student within 30 days, allowing the student at least 14 days to respond. The student or parent must respond within the 14 calendar days in order to be eligible for disbursement.

**Credit Balance:** All post-withdrawal disbursements are applied to the student's account first, and any resulting credit balance on the student's account must be disbursed as soon as possible and no later than 14 days after the credit has occurred.

**Verification Pending:** When a school is completing an R2T4 calculation for a student subject to verification, the following rules apply: If a student provides all documents required for verification after withdrawing but before the verification submission deadline, and in time for the institution to meet the 30-day R2T4 deadline, the institution performs the R2T4 calculation including all Title IV aid for which the student has established eligibility as a result of verification and for which the conditions of a late disbursement had been met prior to the student's loss of eligibility due to withdrawal. The school must provide the student or parent the minimum 14-day (or longer if it chooses) response period for post-withdrawal disbursements of Direct Loan funds.

**Overpayment Resolution:** If Gnomon is responsible for any overpayment on a student's Pell grant or Direct Loan, the Financial Aid Office will initiate the return of funds on behalf of the student to the appropriate federal fund source. If a Pell Grant or SEOG Grant was overpaid, the Financial Aid Office will return the excess funds and bill the student for the remaining balance. Regarding student loans, the institution will usually return the loan funds on behalf of the student or parent. If an overpayment is returned, and a balance is created, the student will be responsible for repaying the balance to the institution. Failure to pay the balance may result in consequences to institutional services, as outlined below.

If loan funds for living expenses are refunded and need to be returned, students may opt to repay them according to the original terms of their loans, which typically involves a 10-year repayment period following a grace period. Students and parents may also choose to acknowledge that they received more funding than they were eligible for and take sole responsibility for repaying the debt by signing a reaffirmation agreement.



Artwork by Ivanna Liiitschwager

## STUDENT SERVICES §71810(b)(12)

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Gnomon makes every effort to assist students in understanding their rights and responsibilities during their enrollment at Gnomon. Gnomon reserves the right to add, modify or remove a policy at any time and students are responsible for familiarizing themselves with all updated policies and procedures. Please refer to Gnomon's website and Student Catalog for the most current information.

These policies, procedures and services are not intended to outline every process that takes place at the School. In addition to Gnomon policies, all students, faculty, staff, and visitors are expected to comply with local, state, and federal laws while on campus.

### ACADEMIC MENTORING CENTER (AMC)

Upon acceptance into a full-time program at Gnomon, students have access to academic mentoring advisors. 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 or other assistance. An AMC session may be in-person or held remotely.

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 David Tyler

## DISABILITY SERVICES

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

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Gnomon is committed to providing students with disabilities equal access to its educational opportunities and programs. 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 may include learning, physical, medical, mobility, sensory, psychological, and certain temporary 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.

As defined by Section 504 and the ADA, an individual with a disability is a person who has a physical or mental impairment which substantially limits a major life activity, including learning. Students with disabilities who are seeking accommodations or services, must contact the Disability Services Office at [studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu) to obtain a Request for Accommodations form. To establish eligibility as an individual with a disability, the student must submit verification documentation that is comprehensive and clearly specifies the presence of a disability and is appropriate to the post-secondary setting.

The verification documentation must be completed by a certified or licensed professional (physician, health care provider, qualified evaluator, neurologist, or psychologist/psychiatrist.) The professional's credentials must appear on the verification and the documentation must be current and dated within, three years of the request for accommodation unless a medical disability is permanent in nature (e.g., paraplegia.) The student is responsible for obtaining disability verification documentation at their own expense.





Artwork by Carlos Rizo

### Examples of Helpful Documentation or Information:

- Statement from a health, mental health, or other service provider that includes any of the following information:
  - The current disability and history of diagnosis (including relevant information about how the diagnosis was determined).
  - Anticipated prognosis (if applicable)
  - Specific symptoms, including frequency and severity
  - The extent of impact of the disability on major life activities (such as communicating, reading, writing, learning, working, walking, eating, breathing, etc.).
  - Any recommendations or strategies that would mitigate the impact of the disability (including any relevant history of accommodations used in the past)
- Neuropsychological or educational evaluation
- Educational records, such as high school accommodation plan (IEP, 504 plan, etc., dated within the past three years)

Prior history of having received an accommodation does not, in and of itself, warrant or guarantee its continued provision. The student must provide the documentation to Gnomon in a timely manner to allow Gnomon reasonable time to consider and act upon the requested accommodation(s).

Accommodations cannot be established unless verification and proper documentation is provided directly to the ADA Coordinator at [disabilityservices@gnomon.edu](mailto:disabilityservices@gnomon.edu)

Once eligibility is established, the student and the ADA Coordinator will 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 ADA 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 the ADA Coordinator via email at: [disabilityservices@gnomon.edu](mailto:disabilityservices@gnomon.edu).



Artwork by Kevin Le

## CAREER ZOOMCAST

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The Gnomon Placement & Alumni Engagement Office directly connects rising graduates and recent alumni with its established network of major VFX industry-related employers through regularly scheduled Career ZoomCasts. These virtual events allow graduates to gain direct insight into current and upcoming opportunities at video game developers, film/television studios, and content creators. A wide-range of other relevant employment opportunities including those in advertising, design, and virtual reality are also included.

Graduates communicate regularly with both the Gnomon Placement & Alumni Engagement Office and their fellow graduates through this open forum for career guidance, while also learning the best techniques for identifying relevant job opportunities, designing effective application materials, generating a marketable demo reel, and confidently interviewing with recruiters.

## 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.





Artwork by Adam Ruzycski

## GNOMON STUDENT ASSISTANCE PROGRAM (GSAP)

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The Gnomon Student Services Program (GSAP) is a confidential, free resource to assist program 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 up to three sessions, 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 may offer 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 access to the 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) or submitting through the Student Portal. 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.





Artwork by Ash Ogasawara

## HOUSING ACCOMMODATIONS

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Gnomon does not offer on-campus housing or dormitories, or control any apartment communities, nor does it provide housing services. While the School has no responsibility to find or assist a student in finding housing, Gnomon has established a relationship with Kapi Residences to provide students with information on 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 \$1,075.00-\$2,482.00 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. For more information, please see:

- <https://www.gnomon.edu/admissions/how-to-apply/domestic/housing/>
- <http://www.gnomon.edu/admissions/how-to-apply/international/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 \$2,427.00-\$2,900.00. For information on rental market trends and rental costs in Los Angeles, visit:

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



Artwork by Devon Rush

## 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)

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

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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 Technical Support Specialist 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 Technical Support Specialist
- 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

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 [frontdesk@gnomon.edu](mailto:frontdesk@gnomon.edu). With prior approval, some areas of the Echelon property is available to students for location filming or photography to complete course assignments. Questions regarding location filming at Echelon may be directed to [frontdesk@gnomon.edu](mailto:frontdesk@gnomon.edu).

The Technical Support Specialists' Office is open for media and equipment checkouts from 9:00 AM - 12:00 AM (midnight), Monday through Sunday. All equipment borrowed from the Technical Support Specialist'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.





Artwork by David Kwahk

## REMOTE COUNSELOR

Gnomon provides a counseling service to program students seeking a short-term 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. Through a confidential, online appointment system, students can schedule free sessions with the School Counselor. 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).

Gnomon alumni and students enrolled as individual course takers or taking the Foundation in Art & Design are not eligible for campus counseling services. For a list of local mental health resources please contact Student Affairs.

Gnomon counseling and other services make no promise or guarantee regarding outcomes for individual students and are not intended to replace consultation with your healthcare provider. The effectiveness and success of mental health services may vary depending on numerous factors. Gnomon encourages students to actively participate in their own mental health journey and seek additional support or professional guidance as needed.

## ORIENTATION FOR FULL-TIME STUDENTS

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

## 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).





Artwork by Voon Jiat Lim

## PLACEMENT & ALUMNI ENGAGEMENT

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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 Engagement staff 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 Alumni Engagement 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)

Placement and Alumni Engagement services include:

- Professional career counseling
- Advisement on marketable demo reels, resumes, and portfolios
- Guidance in researching professional employment opportunities
- Introductions to active employers in the industry
- Employer opportunity postings to alumni social media
- Referrals to available employment opportunities

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



Artwork by Patrick Yeung

## STUDENT ASSEMBLY

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Gnomon holds an all-student assembly on the Stage when appropriate. Students are given the opportunity to 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. Student-run clubs must have a clearly stated purpose that aligns with and supports the mission of Gnomon. Gnomon will recognize no more than six (6) active Gnomon sanctioned Student Clubs at a time.

Each club must have a Faculty or Staff Advisor that 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-run clubs may be directed to [studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu).

## STUDENT COUNCIL

Student Council is an on-campus assembly of student leaders that act as a liaison between the student population and Gnomon's administration. The Student Council at Gnomon is entirely voluntary, non-paid, and student-run. Student Council meets with their Staff Advisor once per term to discuss future event programming, ideas to improve the student body experience, and to collaborate on current and future projects. Student Council will meet with the general student population at least once per quarter during "Coffee with Council" to discuss upcoming initiatives and connect with students.

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

## 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.





Artwork by Stefano Farci

## STUDENT GNOMON EMAILS

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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 the ticketing system at [gnomononline.uservoice.com/knowledgebase](https://gnomononline.uservoice.com/knowledgebase).

- 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, dissemination and deletion 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. All student email accounts delivered and supported by Gnomon will be deleted after three (3) months post-graduation or immediately after a student has a cancellation of contract or is otherwise no longer considered a student.
- 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.

## STUDENT ID BADGE

Every Gnomon student is eligible to receive a Gnomon Student ID badge. Please contact the Front Desk to request a badge to be printed. Please be prepared to take a picture and provide your preferred name.

Further questions regarding student ID badges, including misplaced badges, may be directed to the Front Desk via email at [frontdesk@gnomon.edu](mailto:frontdesk@gnomon.edu). Replacement cost for badges is \$10.00. Please contact [studentaccounts@gnomon.edu](mailto:studentaccounts@gnomon.edu) to make this payment.





Artwork by Ferdinand Vazquez

## 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 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 Tuesday through Thursday from 10:00 AM - 4:00 PM and during some special events. Store hours are subject to change.

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



Artwork by Sonja Christoph

## CAMPUS POLICIES

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### 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 property (TVC) now called Echelon. 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 three (3) kitchens, four (4) student lounges equipped with large screen televisions and 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. Prices are subject to change.

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. Paper chaser tickets are available for students for only the first two weeks of each new academic term and can be retrieved from the Front Desk in-person or contact [frontdesk@gnomon.edu](mailto:frontdesk@gnomon.edu) for further inquiry or information.

### HOLIDAYS

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





Artwork by Mike Zhang and Daniel Kho

## 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.

For COVID-19 safety protocol, HVAC updates, surface and hand-hygiene information, cleaning practices and information regarding Gnomon's COVID-19 Prevention, Protection and Response Plan, please click here to visit [gnomon.edu/news-and-events/news/covid-19](https://gnomon.edu/news-and-events/news/covid-19).

## HEALTH INSURANCE

All students enrolled in a course of study at Gnomon are required to have health insurance. 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 took 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.

For health care coverage options visit: [Healthcare.gov](https://www.healthcare.gov)

International Students seeking health insurance options should reach out to Student Affairs at [studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu) for more information.





Artwork by Michael Cacciamani

## ACCIDENTS & INJURIES

In the event of a life-threatening emergency, call 911 immediately. First aid kits are located in the Technical Support Specialist's Office, the Front Desk, all student kitchens, offices, classrooms and labs.

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

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

If an accident occurs outside of the school classrooms but within the Echelon complex, please report the issue immediately to Echelon security and the Technical Support Specialist or administrative staff on duty. The Gnomon Accident/Injury Report must be filled out along with an H/X incident report form.

### Echelon Contact:

Security: 323.381.2820  
Main Office: 323.464.6638

## 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, SB-493, 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:

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



Artwork by Beat Reichenbach

## 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, including admissions and employment, and includes addressing sexual harassment, sexual violence, and other gender-based harassment occurring in an institution of education.

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.

## DISCRIMINATION

Unlawful discrimination may occur when an individual is treated less favorably with respect to the terms and conditions of employment or education, or with respect to the individual's receipt of employment or educational benefits, because of his or her membership in a protected class.

Accordingly, all employment-related decisions, including but not limited to decisions relating to recruitment, hiring, promotion, transfers, benefits and any other terms and conditions of employment, will be made without regard to the employee's or applicant's race, color, religion, national origin, sex/gender, sexual orientation, gender identity, gender expression, marital status, pregnancy, age, physical disability, mental disability, medical condition, covered veteran status, genetic information, or other characteristic protected by federal or state law.

Similarly, all education-related programs and activities, including but not limited to admissions, financial aid, academic programs, research, housing, athletics, and other extracurricular activities, will be administered without regard to the student's or applicant's race, color, religion, national origin, sex/gender, sexual orientation, gender identity, gender expression, marital status, pregnancy, age, physical disability, mental disability, or other characteristic protected by federal or state law.

## SEXUAL HARASSMENT

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).

**SEXUAL ASSAULT** (as defined in the Clery Act), which includes any forcible or nonforcible sexual act directed against another person (contact with genitals, objects, however slight), rape, sodomy, sexual assault with an object, fondling, incest and statutory rape, without the consent of the victim including instances where the victim is incapable of giving consent;

**DATING VIOLENCE** (as defined in the Violence Against Women Act (VAWA) amendments to the Clery Act), which includes any violence committed by a person: (A) who is or has been in a social relationship of a romantic or intimate nature with the victim; and (B) where the existence of such a relationship shall be determined based on a consideration of the following factors: (i) The length of the relationship; (ii) The type of relationship; (iii) The frequency of interaction between the persons involved in the relationship.

**DOMESTIC VIOLENCE** (as defined in the VAWA amendments to the Clery Act), which includes any felony or misdemeanor crimes of violence committed by a current or former spouse or intimate partner of the victim, by a person with whom the victim shares a child in common, by a person who is cohabitating with or has cohabitated with the victim as a spouse or intimate partner, by a person similarly situated to a spouse of the victim under California domestic or family violence laws or by any other person against an adult or youth victim who is protected from that person's acts under the domestic or family violence laws of California.

**STALKING** (as defined in the VAWA amendments to the Clery Act), meaning engaging in a course of conduct directed at a specific person that would cause a reasonable person to (A) fear for their safety or the safety of others; or (B) suffer substantial emotional distress.

Please note that conduct that does not meet one or more of the above criteria may still be prohibited and adjudicated under the Code of Conduct for students and for employees.

Under existing California law, as amended by SB 493, CA Education Code Section 212.5 sexual harassment is defined as:

- a. unwelcome sexual advances, or
- b. requests for sexual favors, or
- c. other verbal, visual, or physical conduct of a sexual nature,
- d. made by someone from in the work or educational setting,
- e. under any of the following conditions:
  - submission to the conduct is explicitly or implicitly made a term or condition of an individual's employment, academic status, or progress, or
  - submission to, or rejection of, the conduct by the individual is used as the basis of employment or academic decisions affecting the individual, or
  - the conduct has the purpose or effect of having a negative impact upon the individual's work or academic performance, or of creating an intimidating, hostile, or offensive work or educational environment, or
  - submission to, or rejection of, the conduct by the individual is used as the basis for any decision affecting the individual regarding benefits and services, honors, programs, or activities available at or through the educational institution.



## SEXUAL VIOLENCE

**66262.5 (b)(1) Sexual violence** is defined as physical sexual acts perpetrated against a person without the person's affirmative consent, including rape, sexual battery, and sexual exploitation. Sexual exploitation includes trafficking, recording of images, video, or audio of another person's sexual activity or intimate parts, distribution of such images, video, or audio, or viewing another person's sexual activity or intimate parts in a place where the other person would have a reasonable expectation of privacy.

## SEXUAL EXPLOITATION

**66262.5 (b)(1)(B)(3) Sexual exploitation** means a person taking sexual advantage of another person for the benefit of anyone other than that person without that person's consent, including, but not limited to, any of the following acts:

- a. The prostituting of another person.
- b. The trafficking of another person, defined as the inducement of a person to perform a commercial sex act, or labor or services, through force, fraud, or coercion.
- c. The recording of images, including video or photograph, or audio of another person's sexual activity or intimate parts, without that person's consent.
- d. The distribution of images, including video or photograph, or audio of another person's sexual activity or intimate parts, if the individual distributing the images or audio knows or should have known that the person depicted in the images or audio did not consent to the disclosure.
- e. The viewing of another person's sexual activity or intimate parts, in a place where that other person would have a reasonable expectation of privacy, without that person's consent, for the purpose of arousing or gratifying sexual desire.

## SEXUAL BATTERY

**66262.5 (b)(1)(B)(2) Sexual battery** means the intentional touching of another person's intimate parts without consent, intentionally causing a person to touch the intimate parts of another without consent, or using a person's own intimate part to intentionally touch another person's body without consent.

## REGULATIONS

### TITLE IX

On August 14, 2020, 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 are summarized here: [www2.ed.gov/about/offices/list/ocr/docs/titleix-summary.pdf](http://www2.ed.gov/about/offices/list/ocr/docs/titleix-summary.pdf) and here: [www2.ed.gov/about/offices/list/ocr/docs/titleix-comparison.pdf](http://www2.ed.gov/about/offices/list/ocr/docs/titleix-comparison.pdf).

Key provisions of the Department of Education's Title IX regulations can also be found at [www.ed.gov/news/press-releases/secretary-devos-takes-historic-action-strengthen-title-ix-protections-all-students](http://www.ed.gov/news/press-releases/secretary-devos-takes-historic-action-strengthen-title-ix-protections-all-students).

### SB-493

### SENATE BILL 493 – JANUARY 1, 2022

[leginfo.legislature.ca.gov/faces/billTextClient.xhtml?bill\\_id=201920200SB493](http://leginfo.legislature.ca.gov/faces/billTextClient.xhtml?bill_id=201920200SB493)

Requires post-secondary institutions that receive state financial assistance to comply with requirements relating to the protection of students from and providing students with procedural protections relating to complaints of, sexual harassment.

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

## REPORTING

Gnomon will address any report or possible occurrence of unlawful discrimination or sexual harassment that occur in its education program or activity, as well as incidents that occurred outside of those educational programs or activities, whether they occurred on or off campus, if, based on the allegations, there is any reason to believe that the incident could contribute to a hostile educational environment or otherwise interfere with a student's access to education.

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 can expect to have reports taken seriously by Gnomon when formally reported, and for the prompt, equitable, reliable, and impartial investigation of complaints. Gnomon'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.

Any person may report sex discrimination, including sexual harassment, sexual assault, sexual exploitation, stalking, and domestic and dating violence (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.

## ANONYMOUS REPORTS

Gnomon will accept anonymous complaints however the College will be limited in its ability to address the concerns without identifying reporting parties to obtain supporting information.

## REPORTING

Those who believe that they are the victims of sexual assault can:

- 1. Immediately call 911 to file a police report.**

The 911 operator will locate the law enforcement agency in the area where the assault occurred and send officers to take your report. The police can assist you in getting specialized medical care and an evidentiary examination. They can also help you preserve other evidence and address any concerns you have related to your personal safety and security.

- 2. Get medical attention.**

Call the Rape Treatment Center, 24 hours a day, 7 days a week, at 424-259-7208. Sexual assault examinations are provided at no cost to victims. The Rape Treatment Center at Santa Monica-UCLA Medical Center can provide medical treatment and evidence collection. A confidential counselor from the Rape Treatment Center will be available at that time, free of charge.

- 3. Find Resources Near You**

If you are outside the greater Los Angeles area, you can find information about victim assistance resources near you by contacting RAINN at 1-800-656-HOPE (4673). RAINN is a national, free, confidential hotline available 24 hours a day, 7 days a week.

- 4. Report to Gnomon's Title IX Coordinator.**

You have the right to report to the Gnomon, and you can do that by contacting the Title IX Office by email or phone. If the other person is a student or employee, the Title IX Office can take administrative action, and the Title IX Coordinator can explain those options to you. In addition, the Title IX Coordinator will offer interim measures to prevent individuals from experiencing additional harm. Those measures can include, but are not limited to, academic accommodations, no-contact directives prohibiting contact.

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)

Any person may make a report to the Title IX Coordinator to request supportive measures, file a formal complaint, explore procedural options or ask questions about the College's policies.

## TITLE IX TEAM

The Title IX team works to ensure positive compliance with Title IX, the Clery Act, and other laws and regulations related to gender discrimination and sexual violence.

Carmen Munoz, Director of Student Affairs/Title IX Coordinator

[carmen.munoz@gnomon.edu](mailto:carmen.munoz@gnomon.edu)

Phone: 323.466.6663

Chris Freeman, Director of Financial Aid

[chris.freeman@gnomon.edu](mailto:chris.freeman@gnomon.edu)

Phone: 323.466.6663

Lily Feliciano, Manager of Industry Outreach and Development

[liliana.feliciano@gnomon.edu](mailto:liliana.feliciano@gnomon.edu)

Phone: 323.466.6663

## TRAINING MATERIALS

Training materials used to train Gnomon's Title IX personnel are available at <https://www.gnomon.edu/policies-and-disclosures/title-ix>

## TIMELINE FOR REPORTING:

Complaints of discrimination, harassment, including sexual harassment or sexual assault, and/or retaliation should be made to Gnomon's Title IX Coordinator, Carmen Munoz.

Any person 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)

## IMPORTANCE OF PRESERVING EVIDENCE

Gnomon strongly advocates victims/survivors of dating violence, domestic violence, stalking, and sexual assault report the incident in a timely manner. Physical evidence is crucial in helping to prosecute assailants. Physical evidence must be collected in a timely manner by a certified medical facility. It is best practice to preserve evidence by not showering, bathing, brushing teeth, changing clothes, or cleaning or otherwise changing the scene, prior to a medical/legal exam. Police officers will provide guidance in preserving items necessary for investigation.

Completing a forensic exam does not obligate a victim/survivor to file a police report, but it does help preserve evidence in the event the victim/survivor decides to file a report at a later time. Preserving evidence may be helpful in obtaining a protection order. Victims/survivors should save evidence such as letters, notes, emails, phone calls, videos, photos, texts, social media postings, computer screenshots, voicemails, or any other form of evidence.



## 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/sexual exploitation/sexual discrimination) to report that information to the Title IX Coordinator.

If a complainant requests confidentiality, which could preclude a meaningful investigation or potential discipline of the potential respondent, or that no investigation or disciplinary action be pursued to address alleged sexual harassment, Gnomon will take the request seriously, while at the same time considering its responsibility to provide a safe and nondiscriminatory environment for all students, including for the complainant.

66281.8 (b)(3)(D)(iii) If Gnomon determines that it must disclose the complainant's identity to the respondent or proceed with an investigation, it shall inform the complainant prior to making this disclosure or initiating the investigation. The institution shall also take immediate steps to provide for the safety of the complainant where appropriate. In the event the complainant requests that the institution inform the respondent that the student asked the institution not to investigate or seek discipline, the institution shall honor this request.

## FALSE INFORMATION AND FALSE COMPLAINTS REPORTS

Gnomon will not condone intentional false reporting of incidents. The school takes the accuracy of information very seriously as a charge of sexual harassment, sexual violence, stalking or intimate partner violence may have severe consequences. A good-faith complaint that results in a finding of not responsible is not considered a false or fabricated accusation of sexual misconduct.

However, when a Complainant or third-party witness is found to have fabricated allegations or given false information with malicious intent or in bad faith, the Complainant may be subject to disciplinary action. It is a violation of the school's policy of Student Conduct to make an intentionally false report of any policy violation and may also violate state criminal statutes and civil defamation laws.

## RESPONSIBLE EMPLOYEES

A responsible employee must report incidents of sexual misconduct to Gnomon's Title IX Coordinator. This includes information about incidents a responsible employee knows or reasonably should have known about. For the purposes of this policy, a responsible employee is defined as a school employee who has the authority to redress sexual misconduct, who has the duty to report incidents of sexual misconduct or other student misconduct, or who a student could reasonably believe has this authority or duty. The following employees are considered responsible employees: administrators, student life coordinators, title IX staff, faculty, and supervisors.

A responsible employee must report the incident, including all relevant details. This includes the names of the respondent (if known), the name of the student, visitor, guest, or program participant who experienced the sexual misconduct, other students involved in the alleged sexual misconduct, as well as relevant facts, including the date, time, and location of the alleged misconduct to Carmen Munoz, Title IX Coordinator.

The individuals below are not deemed "responsible employees":

A therapist or other professional counselor, victim advocate, or other position with similar responsibilities, or an individual acting in a professional capacity for which confidentiality is mandated by law.

**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 AND INTERIM MEASURES

Supportive measures are non-disciplinary, nonpunitive individualized services offered as appropriate, as reasonably available, and without charge to the Complainant or the Respondent before or after the filing of a Formal Complaint or where no Formal Complaint has been filed, to ensure equal access to education.

- Counseling
- Course or schedule related adjustments or modifications
- Campus escort services
- Leave of absence
- Increased security and monitoring of certain areas of the campus
- Safety planning
- Providing additional training and education materials for students and employees
- Conducting climate surveys regarding sexual violence.
- Restrictions on contact between the parties (no contact orders.) 66281.8 (b)(4)(A)(xxi)(III)(ia) When requested by a complainant or otherwise determined to be appropriate, an institution shall issue an interim no-contact directive prohibiting the respondent from contacting the complainant during the pendency of the investigation. An institution shall not issue an interim mutual no-contact directive automatically, but instead shall consider the specific circumstances of each case to determine whether a mutual no-contact directive is necessary or justifiable to protect the noncomplaining party's safety or well-being, or to respond to interference with an investigation. A no-contact directive issued after a decision of responsibility has been made shall be unilateral and only apply against the party found responsible.

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.

Additional support resources are available at: [gnomon.edu/policies-and-disclosures/title-ix](https://gnomon.edu/policies-and-disclosures/title-ix)

## REPORTS INVOLVING MINORS

Gnomon is committed to the prevention of child abuse and encourages reporting of suspected child abuse by all members of the Gnomon community. Gnomon's students, staff or faculty may interact with minors on campus or through programs in the community sponsored by the College. Under California law, an employee of the College, whose duties bring the administrator or employee into contact children on a regular basis or supervises those whose duties bring the administrator or employee into contact with children on a regular basis, as to child abuse or neglect occurring on that institution's premises or at an official activity of, or program conducted by, the institution are considered mandatory reporters. This means that College employees must report if there is reasonable cause to believe that a child (under 18 years of age) is suffering physical or emotional injury resulting from abuse, including sexual abuse, which causes harm or substantial risk of harm to the child's welfare. Reasonable cause to believe that a child is suffering harm or substantial risk of harm may be based on information shared with the employee by the child or any other individual; or the employee's own observations or knowledge.

All Gnomon employees are directed to bring all suspicions or beliefs to the immediate attention of the Gnomon Title IX Coordinator, who will then make the appropriate external report to the California Department of Children and Families or to local law enforcement. Any member of the Gnomon community may also make a direct report to any of these agencies. The notification to DCF should be made immediately.

For further information, go to <https://www.childsworld.ca.gov>.

## 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 supportive and interim measures that best fit the complainant's needs (with or without the filing of a formal complaint).
- Review the process for filing a formal complaint.

The College will investigate every reported complaint of unlawful discrimination or harassment. The investigation will be conducted in a thorough, prompt and professional manner.

**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.

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.

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 College will investigate every reported complaint of unlawful discrimination or harassment. The investigation will be conducted in a thorough, prompt and professional manner. 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.

During the investigation, the Title IX office will schedule and conduct interviews with the Complainant, Respondent and any fact or expert Witnesses. In order to ensure the grievance process is conducted in a reasonably prompt time frame, it is essential that all participants respond promptly to interview request(s).

**Informal Resolution Process:** Gnomon, in its discretion, may choose to 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, stalking, 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 preponderance of evidence standard (i.e., what more likely than not occurred) 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 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, 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.

For further details, please see the Gnomon Sexual Misconduct Grievance Policy.

### **RAPE SHIELD PROTECTIONS FOR COMPLAINANTS**

Questions and evidence about the complainant's sexual predisposition or prior or subsequent 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 RESPONDENTS 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.

## HARASSMENT AND SEXUAL MISCONDUCT POLICY (INCLUDING TITLE IX AND SB-493)

Gnomon is committed to fostering an educational and working climate free from sexual harassment, sexual assault, sexual discrimination, sexual battery, sexual exploitation, and sexual violence. Sex discrimination can also include dating violence, domestic violence, and stalking.

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.

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.

For more information, please see the Gnomon Sexual Misconduct Grievance Policy.

## 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 and will not be tolerated by Gnomon.

The investigation and adjudication of alleged misconduct under 66281.8 (b)(4)(A)(i) is not an adversarial process between the complainant, the respondent, and the witnesses, but rather a process for Gnomon to comply with their obligations under existing law.

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

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

## CLERY REPORTING

The College is required to document all reports of sexual misconduct, including but not limited to domestic and dating violence and stalking, to satisfy the College's obligation to report statistics of crime on campus consistent with the Clery Act. No personally identifiable information about the Complainant will be shared for the purpose of maintaining these statistics. Identities and specific fact patterns will remain anonymous.

If a report of misconduct discloses an immediate threat to the College campus community, where timely notice must be given to protect the health or safety of the community, the College may not be able to maintain the same level of confidentiality. Immediately threatening circumstances include, but are not limited to, reported incidents of sexual misconduct that include the use of force, a weapon, or other circumstances that represent a serious and ongoing threat to the College students, faculty, administrators, staff, or visitors.

## STATISTICS

For the latest Clery Act Crime Statistics please see Gnomon's Annual Security Report located at: [gnomon.edu/policies-and-disclosures/campus-security-policies](http://gnomon.edu/policies-and-disclosures/campus-security-policies).





Artwork by Nitesh Nagda

## GRIEVANCES AND COMPLAINTS

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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 Kittitus Chinatiworn

## 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

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





Artwork by Rico Syang Wang

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 Omar Taher

## 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 Lev Hakobyan

## 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, visit [gnomon.edu/policies-and-disclosures/campus-security-policies](https://gnomon.edu/policies-and-disclosures/campus-security-policies).

## 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 Echelon 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: [Campus Safety and Security \(ed.gov\)](https://campus.safetyandsecurity.ed.gov). 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.

# 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 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/policies-and-disclosures/student-conduct](http://gnomon.edu/policies-and-disclosures/student-conduct).



## 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

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).



Artwork by Edvige Faini

## 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.

## 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. To maintain this commitment to a safe and productive learning environment, Gnomon strictly prohibits any romantic or sexual relationships between faculty members and students, regardless of consent. Such relationships are deemed inappropriate and jeopardize the integrity of the educational process.

Any faculty member found engaging in a romantic or sexual relationship with a student under their academic supervision may face disciplinary actions, including possible termination of employment at Gnomon. Our foremost concern is the welfare and education of our students, and we are dedicated to upholding the highest standards of professional conduct in pursuit of this mission.



Artwork by Bryan Blandine

## 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 Ferdinand Vazquez

## PERSONAL SAFETY

Gnomon is located on Echelon property, an industrial complex that provides 24-hour security/ video 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

Security Office: 323.462.3992  
Security Mobile: 323.381.2820

## BICYCLES, SKATEBOARDS & SCOOTERS

Bicycles, skateboards, hoverboards, scooters, and other such forms of transportation may not be ridden within the Echelon complex. 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.



Artwork by Jillian Ubando

## SMOKING POLICY

Gnomon respects the smoking policies of Echelon (formerly known as Television Center) and existing state law. The Company provides a school environment that is smoke-free. Smoking is strictly prohibited on the entire property where the School is located and inside any buildings.

For purposes of this policy, smoking includes the use of electronic smoking devices, such as electronic cigarettes, cigars, pipes, or hookahs, that create an aerosol or vapor.



Artwork by Alexandria Federico



## APPENDIX 1:

### COURSE DESCRIPTIONS DEGREE PROGRAM



### **Advanced Compositing**

Evaluate the best approach to compositing in NUKE

Students will utilize The Foundry's NUKE to explore advanced execution on topics such as color space, bit depth, and various film formats. Students will learn how to import and export track data between NUKE and Autodesk Maya. Advanced color-correction, blur and grain, warp and morph, shadow creation, and DOF are also covered. Evaluating the best way to approach a shot and what tools provide the most viable solutions are critical to this course.

### **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, Sculptis 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**

Explore the foundations of human anatomy through structural analysis

In this course, students learn the foundations of anatomy by exploring the structure of the human body. Students learn elements of the musculoskeletal system, joint articulation, kinesiology, and dynamic form through lecture, demonstration, and in-class exercises. Students are expected to cover the cost of supplies, estimated between \$50 to \$80.

### **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.

### **Animal Drawing**

Learn animal anatomy, biomechanics, and dynamic form

In this course, students will learn the foundations of animal anatomy. We will study 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 supplies, estimated to be between \$0 - \$20.

### **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.

### **Cinematic Shot Production in Unreal**

Create Real-time cinematics in Unreal Engine

Created to give an in-depth understanding of working with real-time cinematic creation in the Unreal Engine toolset, this course takes students through a series of lectures and demonstrations which allow students to explore advanced shot creation techniques using Unreal's powerful animation tools and Sequencer. Students will examine the real-time cinematic pipeline through various homework assignments and work toward a final class project for review.

### **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 toolset. Through lectures and demonstrations, students will grasp the Unreal Engine 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'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'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. 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'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.

### **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 produce 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**

Learn various advanced 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 various production effects workflows and create tools in SideFX Houdini

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.

### **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.

### **Introduction to Unreal for Virtual Production**

Explore Unreal Engine for Virtual Production

This course is designed to give students an introductory understanding of working with real-time rendering for virtual production in the Unreal Engine toolset. Through lectures and demonstrations, students will grasp the Unreal Engine import pipeline, create material networks, build a simple cinematic, and work with Unreal's visual scripting system – Blueprint. Classes include a mixture of weekly in-engine demonstrations, discussions of asset creation methods, and in-class critique of homework and projects. Students will explore the basics of real-time rendering virtual production pipeline through homework assignments and work toward a final class project for review.

### **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.

### **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**

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.

### **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.

### **Principles of Visual Effects**

Learn about the production structure and methodologies used in VFX

This course builds on the principles from Overview of Digital Production and leads students deeper into the technical and creative processes involved in creating visual effects for film and television. Lectures will dive into the essentials of on-set planning and examine the variety of methodologies that can be leveraged to build visual effects including miniatures, practical effects, and matte paintings as well as cutting edge digital tools.

### **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 4**

Learn advanced techniques 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 (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. 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.

## **Virtual Production**

Learn the fundamentals of real-time tools as applied to virtual production

This course introduces students to harnessing real-time rendering tools for film and television production. Students will explore the technical processes used in incorporating the virtual reality toolset for previsualization, virtual cameras, and real-time lighting and integration. Lectures will introduce the Unreal Engine and demonstrate how it can be leveraged as a tool for cinematography. In addition, the class may include a field trip to a Gaming, VFX or Visualization studio and a working session with a professional VFX team.

## **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 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 Maya and 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 in Unreal**

Create cinematic VFX in Unreal Engine

Using skills and techniques shown in Introduction to Unreal for Virtual Production, students will dive into the exciting world of real-time visual effects in Unreal Engine. Employing Unreal Engine's powerful in-engine FX system, Niagara, students will be given the fundamental know-how to create a variety of realistic effects to add to their worlds and cinematics. The class focuses on students getting hands-on instruction working with Unreal's various integrated toolsets to create different effects. Students will delve into the real-time visual effects pipeline through homework assignments and work toward a final class project for review.

**Worldbuilding in Unreal**

Build cinematic worlds in Unreal Engine

This course builds on topics and techniques presented in Introduction to Unreal for Virtual Production. With an emphasis on creating real-time worlds, students will dig into the fundamental skills needed to create a virtual set. Leveraging Unreal's content ecosystem, students will be presented the skills to combine different assets, materials, textures, lighting and atmospheric to construct believable scenes. Students will examine the real-time art asset pipeline through homework assignments and work toward a final class project for 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 \$200 to \$300.

### **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 atmospheric. 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. 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 toolset. Through lectures and demonstrations, students will grasp the Unreal Engine 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'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'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. 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'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.



### **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 grayboxing 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 VRay, 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 VRay 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 VRay. 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 VRay. 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. 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 \$200 to \$300.

### **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 atmospheric. 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, Sculptis 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 \$200 to \$300.

### **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 atmospheric effects. 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 toolset. Through lectures and demonstrations, students will grasp the Unreal Engine 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'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'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. 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'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 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.

## 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 software 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. 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.

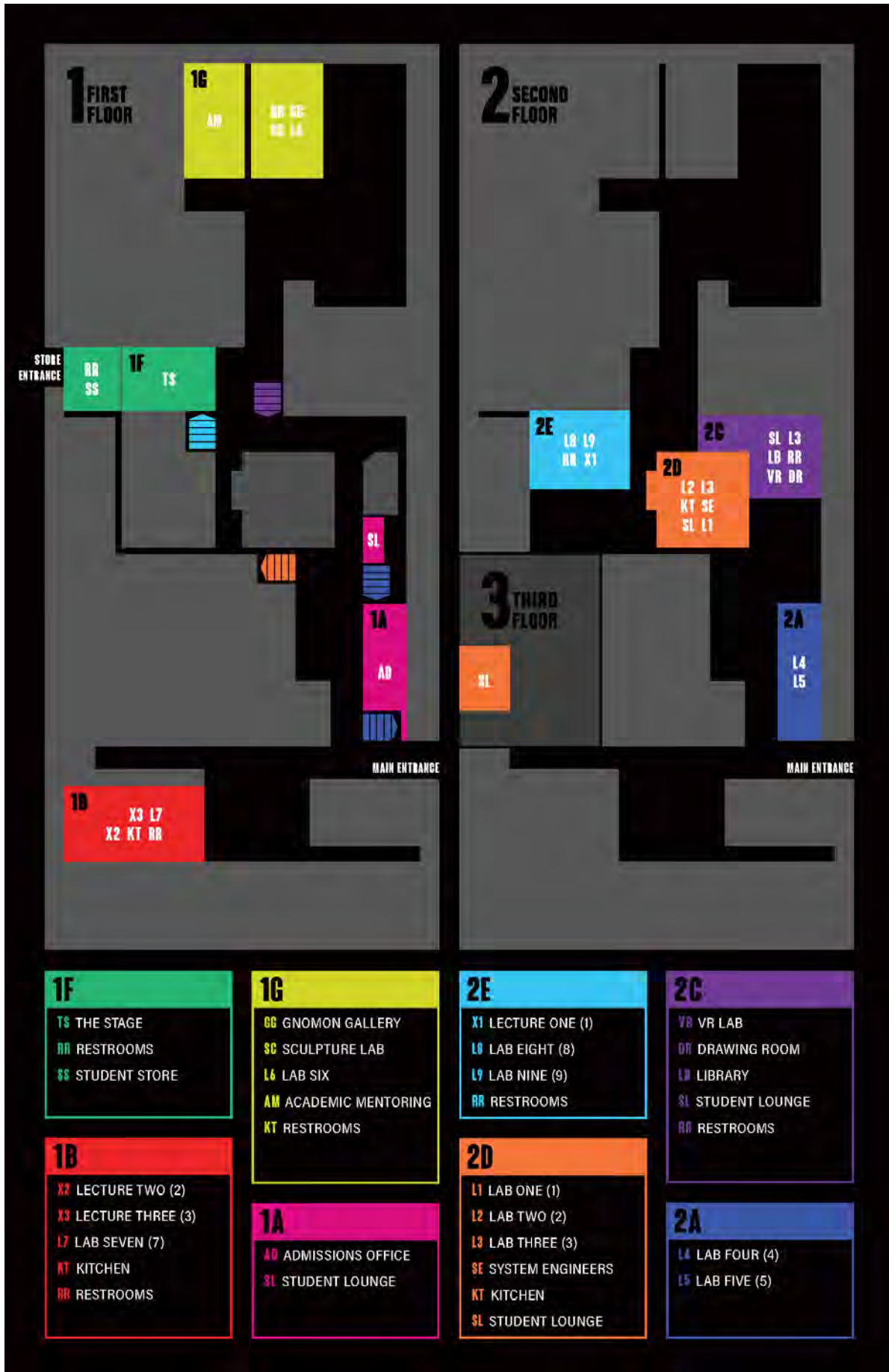
### **Visual Effects for Games 2**

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



# CORRESPONDENCE DIRECTORY

## Academic Mentoring Center (AMC)

[amc@gnomon.edu](mailto:amc@gnomon.edu)

## Admissions

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## Alumni Relations

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## Satisfactory Academic Progress (SAP)

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## Student Affairs

[studentaffairs@gnomon.edu](mailto:studentaffairs@gnomon.edu)

## Tech Support

[gnomononline.uservoice.com/knowledgebase](https://gnomononline.uservoice.com/knowledgebase)

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