

2018-19

GENERAL CATALOG



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A PLACE FOR CREATIVE COLLABORATION

A LETTER FROM THE DIRECTOR



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

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

Our campus is situated on a working studio lot at LA Center Studios, where TV, digital, and feature film production is a standard part of the daily experience. In this environment, our students are inspired to excellence under the mentorship of working professionals.

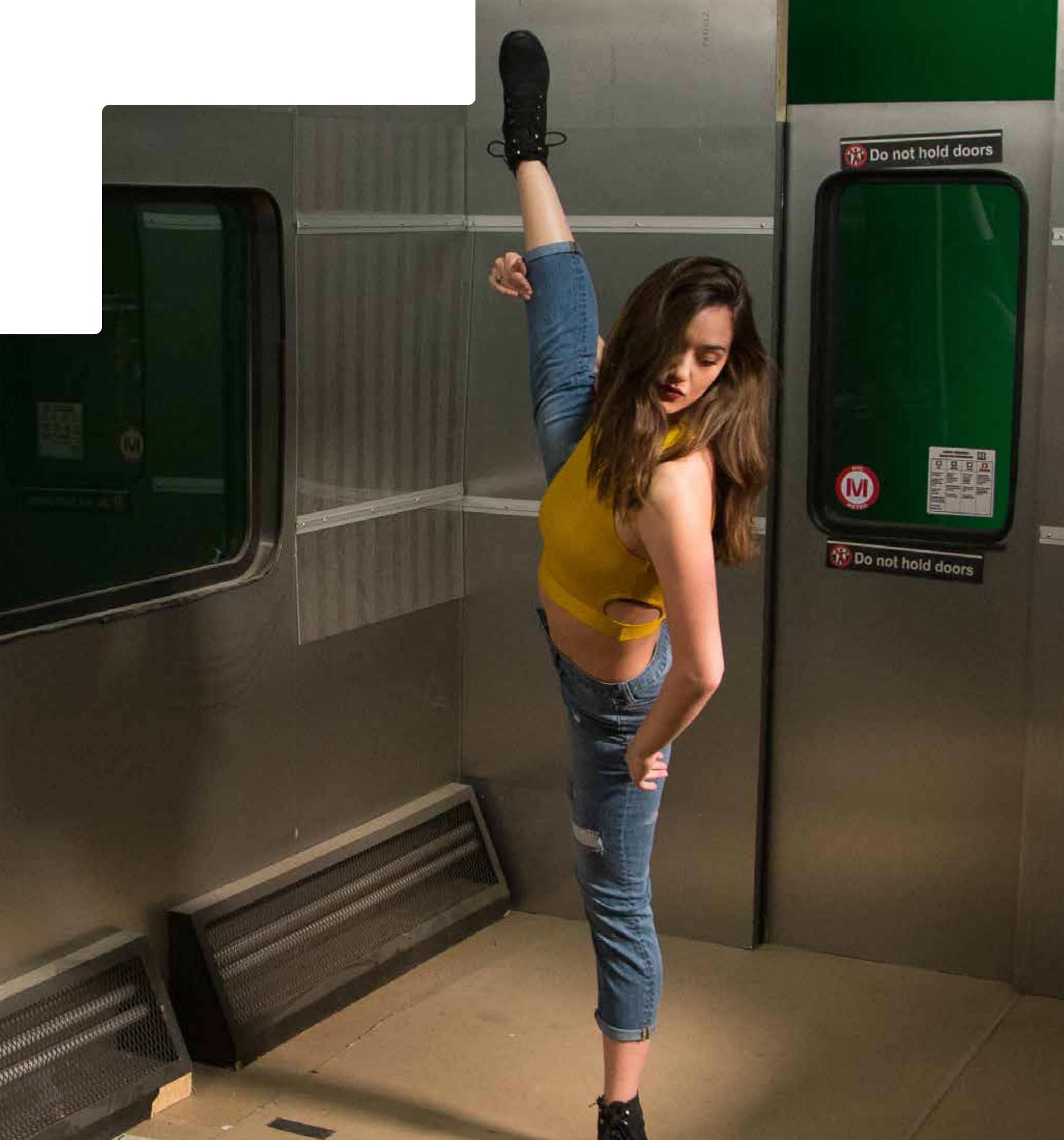
Our students are tasked with creating a steady flow of original content while applying best-production practices throughout our project-based curriculum. Cross-disciplinary collaboration is a unique feature of our education, and the source of stunning inspiration and high production-values in our work.

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

Sincerely,

A handwritten signature in black ink, appearing to read 'Glenn Kalison', written in a cursive style.

Glenn Kalison
Director, Studio School



OUR MISSION

MISSION STATEMENT

To inspire creativity and innovation through education, immersive professional experiences, and social engagement.

OVERVIEW

Studio School prepares students for employment opportunities in the media and entertainment industry. Studio School's intensive project-based curriculum was designed in collaboration with a major Hollywood Studio to nimbly address the needs of the industry today. Studio School offers Bachelor of Fine Arts (BFA) degrees in Acting, Art, Commercial Dance, Contemporary Musical Theatre + Film, Film + Digital Content and a Bachelor of Arts (BA) degree in Entrepreneurship. Studio School also offers non-degree programs, including 1-year certificates in Acting, Entrepreneurship and Film & Digital Content.

Unlike traditional college settings, the Studio School collaborative, conservatory training environment is immersed in a professional industry setting. The educational experience is rooted in collaboration and innovation and designed to unleash the imagination and bring creative ideas to fruition under professional mentorship and guidance. Studio School offers filmmakers, performers and entrepreneurs unique opportunities to hone their craft, create their own opportunities with a holistic education model designed to take projects from idea to final delivery and aspiring artists and entrepreneurs from students to working professionals in a number of dynamic creative fields.

PHILOSOPHY

Our name, Studio School, describes our campus on a working studio lot in the heart of today's entertainment industry, but also evokes the timeless tradition of artisanal learning in which the Studio was any place devoted to craftsmanship, a place where skilled masters worked side-by-side with apprentices, mentoring them on the trade and the tools of their craft. This model of studio-based education is designed for industry immersion and alignment with employment opportunities.

Studio School exists because an update was needed to equip the next generation of artists, entrepreneurs and storytellers with the creative skills required to succeed in the media and entertainment industry today. Studio School reinvents school from the bottom-up with cross-disciplinary collaboration, storytelling and innovation as its core DNA. In an era driven by the power of new ideas, we believe that creativity can and must be taught as the core competency of our disrupted age.

Our Studio-based model of education, at once old-world and next-generation, places creativity and collaboration at the center of our curriculum. Our studio-lot campus provides for hands-on, experiential learning in a professional environment. Small class sizes make space for focused creative practice and lively discussion. Master teachers, who are also working professionals, encourage organic mentorship, skills mastery, confidence building, network building and practical intelligence. Dynamic engagement with industry keeps curriculum current and fosters employment opportunities upon graduation.

Empathetic and engaged Program Mentors support students with balanced approaches to Studio School's rigorous training. Project-based learning and tackling real-world problems builds resourcefulness and grit. A programmatic commitment to original content creation empowers graduates with a curated portfolio of creative work designed to advance their unique goals and ambitions. An immersive focus on mythology and storytelling awakens students - not just to the stories worth telling, but how to live life as their own Hero's Journey.

While our programs of study are intensive and craft-specific, they are also well-rounded and multidisciplinary. Our Collaboration Labs - project-based learning experiences creating original content with students from other disciplines - are a signature element of our Studio-model curriculum. Our General Education program spurs passionate inquiry and strengthens critical reasoning through courses in Story, Writing Process, Psychology, Philosophy, Anthropology, American Cinema, Oral Communication, Statistics, Physics and Creative Practice. And because today's artists and storytellers must also be entrepreneurs, all students take Innovation & Entrepreneurship and Professional Practice to prepare their path to career upon graduation.

CORE VALUES

Our core values are the fundamental beliefs of our organization which are rooted in **collaboration**, innovation and designed to unleash the imagination under thoughtfully guided mentorship. We celebrate **entrepreneurial spirit**, brave **storytelling** and the unrelenting desire to succeed. Through our Team-and-Mentor approach, our educational experience does not stop at mastery of the **craft**—but begins there.



OUR HISTORY

Studio School is the first and only school of its kind created in partnership with a major Hollywood studio. The campus opened its doors in 2014 as an accredited branch campus of Hussian College, which was founded in 1946. Hussian's endeavor to create a strategically beneficial relationship in the entertainment industry yields the Studio School, a 21st-century innovation in higher education poised to lead the next generation of artists and content entrepreneurs.

AFFILIATIONS

- ❑ Studio School is private institution approved to operate by the California Bureau of Private Postsecondary Education (BPPE). Approval to operate means compliance with state standards put forth in the California Private Postsecondary Education Act of 2009 (CEC) and Title 5, Division 7.5 of the California Code of Regulations (5, CCR).
- ❑ Studio School programs are accredited by the Accrediting Commission of Career Schools and Colleges (ACCSC), a national accrediting body recognized by the United States Department of Education.
- ❑ Approved for the training of veterans and eligible veterans' dependents.



SCHOOL LEADERSHIP



GLENN KALISON • DIRECTOR, STUDIO SCHOOL

Glenn is the Studio School Campus Director and founder, overseeing strategy, development, and execution of all educational offerings. Glenn also leads Studio Sidecar Productions, resident development and production company that leverages strategic partnerships, production infrastructure, and emerging talent via its training programs to develop and produce innovative content. Glenn's leadership of Studio School is enriched by his experience as an accomplished actor with film, TV and theatrical credits. Glenn is a recognized master teacher and industry authority in the fields of performing and media arts education, cited as an expert by CNN, the Wall Street Journal and industry trades.



MARK MILLHONE • DEAN OF ACADEMIC AFFAIRS, STUDIO SCHOOL

Mark directs curriculum development for all academic programs, provides leadership and training for all faculty and guides all Student Services and Mentorship initiatives. Prior to becoming Dean of Academic Affairs, Mark was the founding Chair of Studio School's Film + Digital Content Program. Mark's current areas of research and teaching practice include: creativity, collaboration, experiential learning, innovation and arts entrepreneurship. In his creative practice, Mark is a published book author and award-winning film director including an Academy Award for his Columbia University MFA film, *Christmas in New York*.



KYRA SELMAN • REGISTRAR, STUDIO SCHOOL

Kyra has been with Studio School since its commencement in 2014. In addition to serving as Registrar, Kyra acts as Title IX Coordinator, ADA Compliance Officer and Designated School Official for International Students. Also a faculty member for the Contemporary Musical Theatre + Film department, Kyra has been invited to teach master classes and workshops across the country. Kyra holds a BFA in Musical Theatre from the University of Arizona and continues to act on stage and screen in the Los Angeles area.

LEAD FACULTY



ELRIC KANE • PROGRAM CHAIR, FILM + DIGITAL CONTENT

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



JEREMY KENT JACKSON • PROGRAM CHAIR, ACTING

Jeremy Kent Jackson is an accomplished actor, educator, and entrepreneur. He has acted in over sixty plays, dozens of commercials, voiceovers, and films and numerous television shows including *CSI*, *Without a Trace*, and *Drake and Josh*. Most notably, he recurred for four years as Douglas Davenport on the Disney XD live action series, *Lab Rats* and played a lead role in the motion capture project, *Call of Duty: Advanced Warfare*. In 2006 he founded the theatre education company Discovery Onstage where he continues to serve as Co-Creator/Creative Director. He completed a six-level improvisation program at Minneapolis' Brave New Workshop and holds his BFA in Acting from The University of Oklahoma. Jackson has been teaching and coaching actors of all ages for more than 20 years.



MICHELLE LOUCADOUX-FRASER • PROGRAM CHAIR, COMMERCIAL DANCE & CONTEMPORARY MUSICAL THEATRE + FILM

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



WILLIAM LINN, PH.D. • PROGRAM CHAIR, GENERAL EDUCATION

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



DUANE DELL'AMICO • PROGRAM MENTOR, FILM & DIGITAL CONTENT

Duane has an MFA in Film Production from UCLA, has wide experience in both in fiction and documentary films and has been a professional screenwriter for more than 25 years. Credits include work for Lightstorm Entertainment, Stonebridge, Propaganda Films, Touchstone and 20th Century-Fox and feature screenplays for directors Neal Jimenez, Malcolm McLaren, Michael Steinberg and Peter Care. His produced, credited screenwriting includes indie features *Sleep with Me* and *Shooting Lily*, Nikkatsu Studios' war epic *Rakuyu (The Setting Sun)* starring Diane Lane and Donald Sutherland, and the Japanese anime *Twilight of the Dark Master*.



MATTHEW KIRKWOOD • PROGRAM MENTOR, ACTING & CONTEMPORARY MUSICAL THEATRE + FILM

Matt Kirkwood has been an actor, director, artistic coordinator and producer in Los Angeles for the last 25 years. As an actor, Matt has been on such television shows as *Criminal Minds*, *Castle* and *Strong Medicine* and has also served as Stand-in/ Dialogue Coach on *Boy Meets World*. In theater, Matt is the recipient of numerous nominations and awards, including LA Drama Critics Circle, LA Weekly and Valley Theater League awards and has worked with award-winning directors such as Ken Sawyer, John DiFusco and Jon Lawrence Rivera. He has studied with such famed acting teachers as George Schidanoff, Sal Romeo, Delia Salvi and Jack Colvin.



KRISTEN DEISS • PROGRAM MENTOR, COMMERCIAL DANCE

Kristin has performed with numerous companies throughout her career including Cherylyn Lavagnino Dance, Jessica Kondrath / The Movement, and the Los Angeles Philharmonic. She continues to perform, present work, and teach throughout the Los Angeles area. Kristin holds a BA in History from Drew University, an MA in American History from UNC and an MFA in Dance Performance and Choreography from Tisch School of the Arts, NYU.

ADJUNCT FACULTY

Studio School has an outstanding adjunct faculty of over one hundred gifted educators who balance love of teaching with active professional practice and whose qualifications meet or exceed the credentialing standards established by our accrediting body, the Association of Careers Schools and Colleges (ACCSC).

For more information on our faculty's qualifications and experience, go to <https://studioschool.edu/why-us/staff/faculty/>



UNDERGRADUATE PROGRAMS

BFA ACTING

Our Acting Program combines immersive training in acting for film and television with an exclusive business and general education core developed with our industry partners. Students earn a Bachelor of Fine Arts degree over the course of eight semesters at our unique California campus while powerfully preparing for success in the professional entertainment industry. Acting students take comprehensive sequences in acting, voice and speech, movement, camera technique, combat training, and business. The faculty is comprised of industry professionals and leaders who are passionate about craft, discipline, professionalism, life balance and artistic excellence.

BFA ART

Studio School's BFA in Art with Concentrations in Production Design, Digital Media, Graphic Design and Visual Communications combines traditional design with new technologies by offering a fundamental foundation in the fine arts and training in the development of professional digital products, including mobile applications, interactive websites, games, animation, and movies. You'll understand the production process from creating original art to preparing pre-press production for printing, using traditional and digital solutions. You'll learn how to communicate with service bureaus, paper distributors, photographers, printers and other design support services. You'll become proficient in the latest software and technology for design, animation and implementation—allowing you to realize your vision from concept to execution. Your technological experience at Studio School will prepare you for a successful career in the visual arts.

BFA COMMERCIAL DANCE

The commercial dance program at Studio School is a comprehensive, integrated approach to the professional dance world for stage, film and television opportunities. Dance styles and master classes with the industry's top choreographers cover Hip Hop, ballet, jazz funk, world cultural dance, tap, contemporary, modern and more. Studio School's exclusive commercial dance course sequence includes training in circus arts, choreography, injury prevention, digital content creation and technical theatre production, iconic choreographers and dance history.

BFA CONTEMPORARY MUSICAL THEATRE & FILM

Musical theatre is one of the most competitive and rapidly developing industries in the performing arts. Studio School's Contemporary Musical Theatre + Film program paves an entrepreneurial path to success by combining comprehensive training in acting, voice, musicianship, dance, performance, and entertainment industry practices. Unique among musical theater training programs, our students train for both live theater and for the emerging opportunities for musical theater artists in film and television, graduating with a substantial digital portfolio of creative work.

BA ENTREPRENEURSHIP

The Bachelor of Arts in Entrepreneurship is an intensive four-year program that combines core entrepreneurship training with exclusive business and general education courses to offer an innovative curriculum designed by industry experts, education leaders and entertainment entrepreneurs. All students of this program take courses in Entrepreneurship, Business Law, Finance, Intellectual Property, Advertising, Promotion, Marketing, Management and Innovation leading to capstone projects that will take students beyond the classroom to launching new ventures under mentorship of faculty and industry experts. To prepare Entrepreneurship for the unique demands of today's most dynamic content industries, Entrepreneurship students may choose one of four Concentrations of study: Entertainment Media, Casting & Talent Management, Sports Media & Marketing and Music Business.

BFA FILM & DIGITAL CONTENT

The Film + Digital Content program at Studio School program features an exclusive, hands-on curriculum developed in partnership with studio executives, industry experts and innovative artists. Our immersive conservatory approach immerses all filmmakers in hands-on, project-based learning utilizing professional best practices from the very start of the program while, at the same time, supporting students to cultivate their own unique voice through participation in a curated screening series, master classes and workshops. After building a foundation of core skills during the first two years, the curriculum opens up to allow for greater choice in Electives and the selection of a path-to-industry concentrations: Directing, Screenwriting, Producing, Documentary, Cinematography, Editing, Visual Effects and Sound Design. Unique features of the program include classes taught by industry professionals on an active studio lot, an advanced directing project during the second year of the program, the opportunity to compete for funded collaborative projects in year three and the thesis-level Capstone Project in year four.

CERTIFICATE PROGRAMS

Studio School offers one year post-baccalaureate certificates in Acting, Entrepreneurship and Film & Digital Content.

The purpose of the Certificate Programs is to assist students with a foundational undergraduate education pursue industry-specific training. These innovative course sequences are ideally suited to academically mature students. Students engage in project-based learning experiences working with students from a multitude of disciplines to powerfully integrate academic training with real-world application strategies. These accelerated field-specific courses of study impart the specialized skills, industry knowledge and networking opportunities necessary for them to powerfully enter the workplace.

FACILITIES

CAMPUS

All classes are held at:

STUDIO SCHOOL

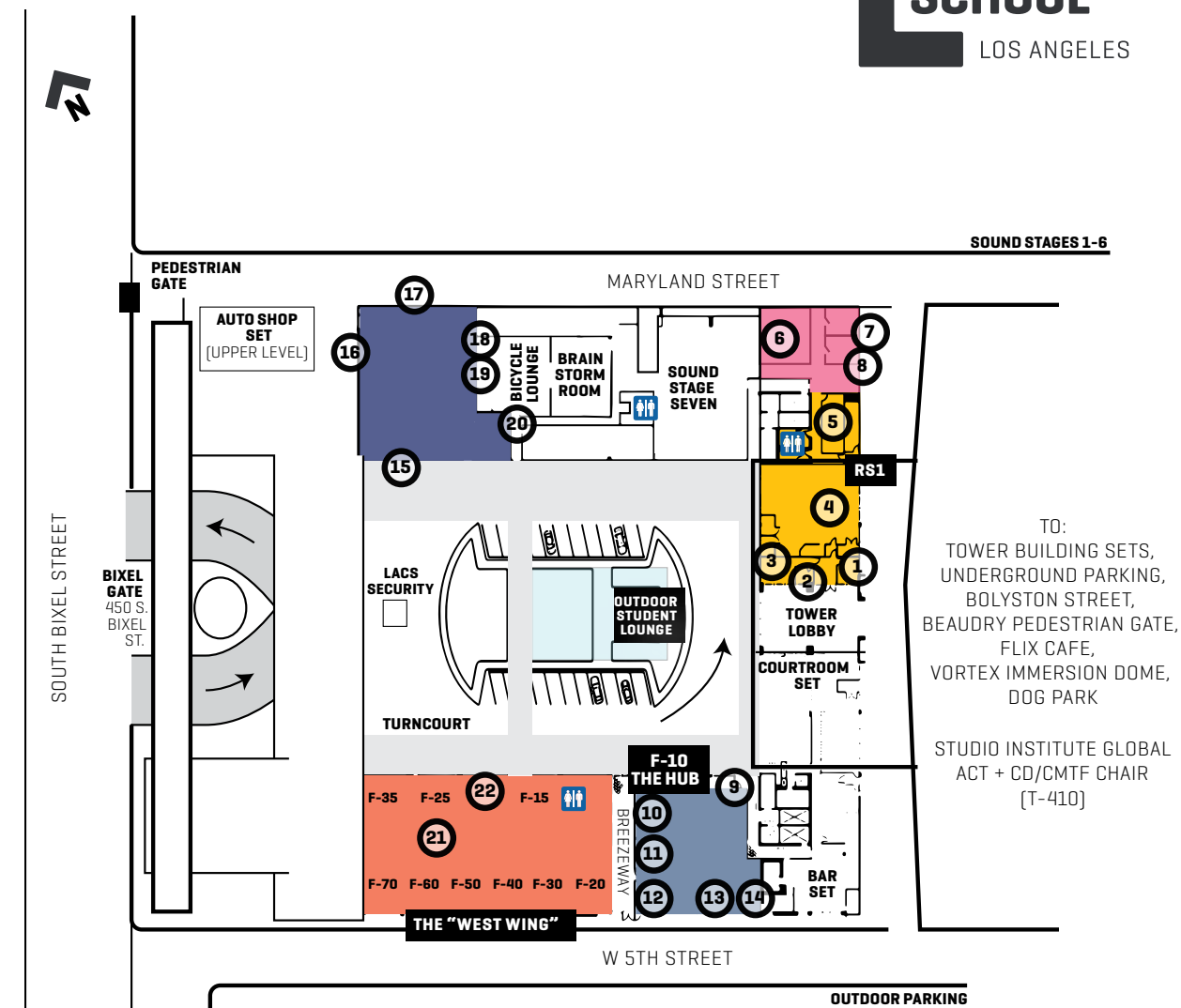
Los Angeles Center Studios
1201 W. 5TH Street, Suite F-10
Los Angeles, CA 90017

The Studio School campus is operated at Los Angeles Center Studios (LACS). Located in vibrant downtown Los Angeles, LACS is a 20-acre full-service studio for TV, film and commercials and has been home to Hollywood productions like *Scandal*, *Mad Men*, *The Voice*, *It's Always Sunny in Philadelphia*, *Jungle Book*, *Inception* and *Anchorman*. This unique facility is an ideal learning environment for our studio-based model of education. For students preparing for careers in content industries, the experiential learning advantage of training at an active production facility cannot be overstated. Students have access to the same camera-ready sets that professionals use at LACS including a café, jail, office, morgue, apartment, police station, outdoor cityscapes and more.

Studio School has built upon the professional environment and unique filming locations at LACS to create a vibrant multi-disciplinary education center perfectly aligned with our studio learning model. Our educational facilities include AV-equipped classrooms, camera-ready dance studios, rehearsal rooms, recording studio, audio post facility, Advanced Production Lab featuring live stream switching, RS1 Production Facility, M40 Lab, School Library, AVID-equipped Editing Lab, Computer Labs with Adobe Creative Cloud, Equipment Room supporting all levels of production, Beauty Screening Room, Flix Cafe, Joseph Campbell Writers Room, student lounges, quiet work areas and collaboration spaces. Studio School removes the barriers to creative work by providing young artists with the facilities, equipment and resources they need to produce a steady flow of high quality, original content.



CAMPUS MAP



TO:
TOWER BUILDING SETS,
UNDERGROUND PARKING,
BOLYSTON STREET,
BEAUDRY PEDESTRIAN GATE,
FLIX CAFE,
VORTEX IMMERSION DOME,
DOG PARK

STUDIO INSTITUTE GLOBAL
ACT + CD/CMTF CHAIR
(T-410)

- | | | | |
|--|--|---|--|
| RS1
1. SITE DIRECTOR/
DIRECTOR OF OPERATIONS
2. ADVANCED PRODUCTION LAB
3. FUTURE FINISHING LAB
4. RS1 STUDIO + GREEN SCREEN
5. EDITING LAB | THE HUB
9. MALT SHOP
10. CONFERENCE ROOM
11. PRODUCTION OFFICE
12. COMPUTER LAB
13. DEPT. CHAIRS - FDC - GED
14. DEAN OF ACADEMIC AFFAIRS | F-10 STUDIO M-40
16. DANCE STUDIO 1
17. DRESSING ROOMS
18. STORAGE
19. STORAGE
20. EQUIPMENT ROOM | THE "WEST WING"
21. FACULTY LOUNGE
22. LIBRARY
F-20 - CLASSROOM
F-25 - CLASSROOM
F-30 - CLASSROOM
F-35 - STUDIO
F-40 - CLASSROOM
F-50 - CLASSROOM
F-60 - CLASSROOM
F-70 - CLASSROOM |
| M-10 DANCE STUDIO
7. FINANCIAL AID +
REGISTRAR OFFICE
8. M-10 COMMON AREA | | | |

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LIBRARY & LEARNING RESOURCES

The Studio School Library provides students with a curated collection of program-specific resources including all Studio School required or recommended textbooks, books, e-books, audio books, films, screenplays, video content and audio recordings. In addition to these hard-copy resources, Studio School students also have online access to the LIRN collection which includes millions of peer-reviewed, full-text journal, magazine, and newspaper articles as well as e-books, podcasts and Audio/Video resources from Gale Cengage, ProQuest, EBSCO, eLibrary, Books24x7 and more.

In addition to these campus library resources, students have easy access to the Los Angeles Public Library's Central Library. A 7-minute walk from campus, this historic Los Angeles landmark has over 6 million books, audiobooks, periodicals, DVDs and CDs available to check out. Librarians are available to help students

pursue research and complete homework using the library's vast reference collection that includes up-to-date periodicals, scholarly journals, dictionaries, encyclopedias, statistical resources and more. In addition to these hard copy resources, there are also e-books, e-audiobooks, e-videos, mp3 downloads and courseware that can be accessed online at www.lapl.org.

Studio School's location in Los Angeles also gives our students also have access to the Motion Picture Academy's Margaret Herrick Library, a world center for film scholarship and research. Professional librarians are on staff to assist faculty and students make use of the library's vast library collection and online resources that includes primary resources like rare and original screenplays dating back to the birth of cinema, archival film prints, still images, oral histories and more.

STUDENT SERVICES

ACADEMIC ADVISING

Academic advising may be arranged through Program Mentors - engaged, discipline-specific support for student consultation regarding academic concerns, course selection, evaluation of student work and progress, and discussion of professional goals and career objectives.

PERSONAL ADVISING

Students that may be experiencing personal difficulties too specialized to handle in school will be advised of appropriate referrals to professional agencies within the community. Students wishing for this information or to discuss such a situation should make an appointment with their Program Mentor. The confidentiality of the students will be respected.

PLACEMENT ASSISTANCE/CAREER SERVICES

Employment and career planning is an important part of the curriculum at Studio School. Through Program Mentors, Studio School maintains active placement assistance for both internship and employment. However, as with any other institution, the college cannot guarantee job placement. The success of placement will depend, to a great extent, on the students' initiative and creative abilities shown in their portfolios. Every reasonable effort will be made to assist students in this portfolio preparation and to gain employment.

COUNSELING SERVICE

See Studio School Student Handbook

SENIOR SHOWCASE

Graduating seniors present their work in a professional setting representing both their own talent and the educational value of the college.

The annual showcases attract industry professionals, potential employers and artist representatives and many seniors have been offered employment and representation opportunities based on their showcase presentations.

INTERSHIPS

Studio School's path-to-career program vision encourages students to work in the industry to gain practical experience whenever possible without conflicting with their academic studies. Program Mentors foster student connections with the employment community and help to connect interested students with internship opportunities aligned with their career goals.

NATIONAL HONOR SOCIETY

Students in their senior year who have a cumulative grade point average of 3.5 or higher will be nominated to membership in Alpha Beta Kappa, a National Honor Society that recognizes outstanding achievement in academic and career education.

STUDENT HOUSING

Studio School does not maintain dormitories. The school maintains listings of off-campus housing options but cannot guarantee the availability or quality off-campus housing providers. Contact the Office of Admissions for more information.

HEALTH INSURANCE

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



ACADEMICS POLICIES AND PROCEDURES

GRADING SCALE

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

Grade	Grade Point Average	Percent Grade
A+	4.0	97-100
A	4.0	94-96
A-	3.7	90-93
B+	3.3	87-89
B	3.0	84-86
B-	2.7	80-83
C+	2.3	77-79
C	2.0	74-76
C-	1.7	70-73
D+	1.3	67-69
D	1.0	64-66
F	0.0 [failing]	63 or below
FN	0.0 [Failure to non-attendance]	
P	Pass	

OTHER GRADES NOT FACTORABLE IN GPA:

I = Incomplete
 IP = In Progress
 NP = No Pass
 R = Retake
 W = Withdrawal

GRADING POLICY

Students will receive relevant feedback and grades in a timely manner from the instructor. Students with failing grades at the mid-term will be referred to their Program Mentor for individual meetings to assess if there is any additional support necessary or available.

PASS / NO-PASS GRADING OPTION

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

MAKE UP POLICY

With the exception of final examinations, make up work is at the discretion of the faculty member teaching the course. Final examinations are subject to the Final Examination policy outlined in the Studio School Student Handbook.

REQUEST FOR AN INCOMPLETE

A student may petition for an Incomplete by completing the Incomplete Request Form. Only under well-documented extraordinary extenuating circumstances will an Incomplete Request will be approved by the course instructor and Dean of Academic Affairs. An incomplete grade must be made up thirty (30) days after the end of the semester or all incomplete assignments will be given 0 points and the course grade finalized accordingly.

LIFE EXPERIENCE CREDIT

Program Chairs may accept credit for life experience. Procedures for applying for and receiving life experience credit are defined on a program by program basis. The process of petitioning for life experience credit begins with a student making a detailed written statement to their Program Chair that identifies the course(s) for which they are seeking life experience credit and outlines how their life experiences address the required learning objectives of that course. For life experience credit to be approved, mastery of ALL student learning objectives for a given course must be conclusively demonstrated through portfolio review, written examination, oral examination, skills demonstration or any other way(s) deemed appropriate by the Program Chair. Credits fulfilled through Life Experience Credit are handled as transfer credits. There is no fee associated with the review or approval of Life Experience Credits.

DISABILITY DISCLOSURE

Any student who has a need for accommodation based on the impact of a disability should contact the instructor privately to discuss the specific situation as soon as possible. Contact the ADA Compliance Officer to coordinate reasonable accommodations for students with documented disabilities. See the Disability Policy in the Studio School Student Handbook for additional information.

COURSE REPETITIONS

See Studio School Student Handbook

ACADEMIC PROBATION

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

SATISFACTORY PROGRESS POLICY

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

The student aid programs affected by the satisfactory academic progress policy are:

- Federal Pell Grant
- Federal Supplemental Education Opportunity Grant (SEOG)
- Federal Work-Study Program
- Federal Subsidized and Unsubsidized Stafford Loan Federal PLUS Loan
- CalGrants (CA residence only)
- CHAFFEE Grant (CA residence only)

Compliance with satisfactory progress is determined at the end of each academic year (September through May) through evaluation of individual student progress reports. To be considered in satisfactory progress, first-year students must achieve a minimum grade point average of 1.75 for their first semester, and a minimum cumulative grade point average of 2.0 for their second semester as well as complete a minimum of 80% of their attempted credits (i.e. completed credits/attempted credits) during each semester. Sophomore, Junior, and Senior students must maintain a minimum cumulative grade point average of a 2.0 as well as complete a minimum of 80% of their credits attempted during each semester. Courses where a student withdrew, failed, or was awarded no credit count as attempted but not completed.

Credits transferred in will count as attempted and completed. Students in all levels must be working toward graduation requirements. Under no circumstances may a student receive aid for more than 150% of the published program length (e.g. Studio School's 4-year program must be completed in no more than 6 years).

If a student fails to maintain satisfactory academic progress with regard to the minimum grade point average or completed credits at the end of any academic year, the student will be officially notified in writing by Studio School and immediately be placed on probationary status. The probationary status will remain in place until the end of the immediately following academic year. During probation, students will continue to be eligible for federal student aid. Studio School may place academic restrictions on the student during the probationary period (these may include, but are not limited to, curtailing electives and participation in school-sponsored extracurricular activities) to help ensure that the student successfully reinstates satisfactory academic progress by the end of the probationary period. Students that fail to obtain a cumulative grade point average in accordance with the minimum standards of this policy or fail to complete the minimum percentage of credits during the probationary period will cease to be eligible for federal student aid programs and all federal student aid will be canceled. A student whose aid is canceled is not eligible for additional financial aid until the student completes all necessary coursework or improves their GPA to exceed the minimum threshold.

RE-ADMISSION

A student who has interrupted their education in good academic standing may simply contact the Office of Admissions to begin the readmission process. A student who has been terminated for unsatisfactory progress, excessive absences or other reasons may be readmitted after one semester. The student must re-apply in writing stating how the conditions for termination have been resolved, and if accepted, may then be reinstated on probationary status..

PERSONAL CONDUCT

Studio School provides a setting and atmosphere for learning and the development of professional skills. Encouraging this purpose, students are expected to respect the rights of others and adhere to acceptable standards of personal conduct with maturity and responsibility. Students are expected to comply with the policies and procedures described in the Studio School Student Handbook. Conduct inconsistent with these expectations will result in disciplinary actions. For more information about the Student Code of Conduct, consult the Studio School Student Handbook..

DISMISSAL POLICY

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

Studio School reserves the right to deny admission, continued enrollment, or re-enrollment, to any applicant or student whose personal history and background indicate that his or her presence at the college would endanger the health, safety, welfare, or property of the members of the academic community or interfere with

the orderly and effective performance of the college's functions. Studio School reserves the right to deny, revoke, and alter the academic records, degrees, awards, and other credentials, change the standing, and inform professional or disciplinary agencies of such changes, of any person who while a student or applying for admission to Studio School, engages in, submits, or who has engaged in or submitted false, dishonest or inaccurate credentials, coursework, or other information or violated Studio School's policies, rules or regulations. For more information, consult the Studio School Student Handbook.

ACADEMIC APPEAL

A student may appeal an academic decision or disciplinary action. See the Studio School Student Handbook for the Academic Appeal Policy and Procedure.

STUDENT COMPLAINT/GRIEVANCE PROCEDURE

Information regarding the complaint/grievance procedure is outlined in the Studio School Student Handbook. If a student does not feel that the college has adequately addressed a complaint or concern, the student may contact the Accrediting Commission of Career Schools and Colleges (ACCSC).

All complaints must be in written form, with permission from the complainant(s) for the ACCSC to forward a copy of the complaint to the college for a response. The complainant(s) will be kept informed as to the status of the complaint as well as the final resolution. Complaint Forms are available at the school and may be obtained by contacting the Dean of Academic Affairs.

Please direct all inquiries to:

Accrediting Commission of Career Schools and Colleges (ACCSC)

Website Address:

www.accsc.org

Address:

2101 Wilson Blvd., Suite 302

Arlington, VA 22201

Phone: (703) 247-4212

ATTENDANCE POLICY

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

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

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

An absence is defined as one missed class. An absence does not refer to a day of classes missed, but rather each class missed in an absence. If you leave class early, it is at the discretion of your instructor to mark you "absent."*

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

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

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

If you know you will be missing class(es) on any given day, contact your faculty member at least one hour prior to the start of class. In the event of an extenuating circumstance,

a student may request an excused absence. An excused absence is one for which the student presents supporting documentation and receives written permission from the Dean of Academic Affairs and the student's Program Chair no fewer than 24 hours in advance of the scheduled class start time in the case of a foreseeable circumstance or as soon as possible in the case of any unforeseeable circumstance. An excused absence request and supporting documentation must be submitted no later than two weeks after the absence in order to be considered.

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

Circumstances for which excused absences may be considered include observance of religious holiday, illness, wedding, funeral, jury duty, legal matter or professional opportunity. Absences for professional opportunity (important audition, educationally or professionally significant work on set, career-advancing conference or festival) will be granted at the discretion of the Dean of Academic Affairs and the student's Program Chair and will only be considered for students in good standing who can demonstrate that their absence will not adversely impact their academic progress and that the professional opportunity will be of extraordinary benefit to their overall artistic and/or career development.

CLASS OBSERVATION ATTENDANCE POLICY

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

CLASS CANCELLATION POLICY

See Studio School Student Handbook.

CLASS SIZE

Studio School seeks to maintain a nurturing community. Class size is limited to no more than 15 students per class in any workshop-based class in order to give students one-on-one attention for all craft-based learning.

CLASS STANDING

Your class standing is determined by the number of credits completed.

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

DEAN'S LIST

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

WITHDRAWING FROM A CLASS

See Studio School Student Handbook.

SCHOOL CALENDAR 2018 - 2019

DEGREE PROGRAMS

FALL 2018 SEMESTER	Aug 27 - Dec 14
Assessments by Discipline (All ACT, CD, MTH)	Aug 21
Orientation & Registration (New Students)	Aug 22 + 23
Classes Begin (All Students)	Aug 27
Labor Day (No classes)	Sep 3
Last Day to Add/Drop or submit for Audit	Sep 7
Mid-term Exams/Projects	Oct 15 - 19
Family Weekend	Oct 26 - 28
Last Day to Withdraw with a W	Nov 16
Veterans Day (Observed)	Nov 21
Thanksgiving Break	Nov 22 + 23
Last Day of Instruction	Dec 7
Final Exams/Projects	Dec 10 - 14
Winter Break	Dec 15 - Jan 11

SPRING 2019 SEMESTER	Jan 14 - May 10
Assessments by Discipline (New ACT, CD, MTH)	Jan 8
Orientation & Registration (New Students)	Jan 9 + 10
Classes Begin (All Students)	Jan 14
Martin Luther King Holiday (No Classes)	Jan 21
Last Day to Add/Drop or submit for Audit	Jan 25
Mid-term Exams/Projects	Mar 4 - 8
Spring Break	Mar 11 - 15
Classes Resume	Mar 18
Last Day to Withdraw with a W	Apr 12
Last Day of Instruction	May 3
Final Exams/Projects	May 6 - May 10
Graduation Class of 2019	May 11
Summer Break	May 11 - Aug 23

DEGREE PROGRAM LENGTH

- Full-time four academic years (8 semesters) - 2 semesters per academic year
- 16 weeks per semester/32 weeks per year/ Average of 15 credits/semester
- The maximum time frame allowed to complete these programs of study shall not exceed 1.5 times the normal duration of the program.

TOTAL CREDITS FOR 4-YEAR PROGRAMS

Art: 124
 Acting for Film + Television: 122
 Commercial Dance: 126
 Contemporary Musical Theatre + Film: 126
 Film + Digital Content: 124
 Entrepreneurship: 124

DEGREE PROGRAM GRADUATION REQUIREMENTS

Students who complete all required courses and the minimum total credits specified for their program of study (see above) with a minimum cumulative grade point average of 2.0 will receive a Bachelor of Fine Arts degree for the program areas of Acting, Art, Contemporary Musical Theater and Film, Commercial Dance, Film & Digital Content and a Bachelor of Arts degree for the program area of Entrepreneurship.

GRADUATION HONORS

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

SCHOOL CALENDAR 2018 - 2019

NON-DEGREE PROGRAMS

NON-DEGREE PROGRAMS	
Session 1	July 9 - August 2, 2018
Session 2	August 6 - 30, 2018
Session 3	September 4-27, 2018
Session 4	October 1 - 25, 2018
Session 5	October 29 - November 29, 2018
Session 6	Jan 14 - Feb 7, 2019
Session 7	Feb 11 - March 7, 2019
Session 8	March 18 - April 11, 2019
Session 9	April 15 - May 9, 2019
Session 10	May 13 - June 6, 2019
Session 11	June 10 - July 3, 2019

NON-DEGREE PROGRAM LENGTH			
	Acting	Entrepreneurship	Film & Digital Content
Weeks	32	32	32
Total Credits	38.5	34.5	34

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

NON-DEGREE GRADUATION REQUIREMENTS

Students who complete all required courses and the minimum total credits specified for their program of study (see above) with a minimum cumulative grade point average of 2.0 will receive a Certificate of Completion.

FINANCIAL OBLIGATIONS

A student's financial obligations must be satisfied before a Bachelor of Fine Arts (BFA) or Bachelor of Arts (BA) Degree or Certificate of Completion is granted or academic transcripts are issued..

CREDIT DESIGNATION

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

TRANSFER OF STUDIO SCHOOL CREDITS

The acceptance of credits by any institution is made at the sole discretion of the receiving institution. No representation whatsoever is made concerning the transferability of any credits to any institution. Students considering continuing their education at, or transferring to, other institutions must not assume that credits earned at this school or any other school will be accepted by the receiving institution. Contact the Registrar of the receiving institution to determine what credits may be accepted.

TRANSCRIPT

An official academic transcript is a copy of a student's permanent record, signed by a school official and imprinted with an official seal of the college. Directions for ordering a transcript can be found at: <https://studioschool.edu/academics/transcript-request/>

STUDIO SCHOOL STUDENT HANDBOOK

Issued at orientation, the Studio School Student Handbook outlines in more detail the policies and general information as to the Studio School's operations, academic procedures, and individual performance requirements.

PROGRAM ADVISORY COMMITTEE

Studio School's Program Advisory Committee (PAC) is comprised of thought leaders in higher education as well as industry experts, working professionals and representatives from the employment community within the fields of Art, Acting, Commercial Dance, Musical Theatre, Entrepreneurship, Film & Digital Content. The purpose of the Program Advisory Committee is to review the established curricula of the program, instructional-related program materials, equipment and facilities, and student achievement outcomes as a means to provide the college with an external review of its programs.

RIGHT OF PUBLICATION/ EXHIBITION

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





ADMISSIONS

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

ADMISSION REQUIREMENTS

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

process to verification process. If a diploma is determined invalid or is unavailable a GED may be required to confirm the applicant's ability to benefit status for admission consideration.

ADMISSIONS PROCEDURES

- All applicants to Studio School submit a required online application, submit high school transcripts or the equivalent, submit college transcripts if applicable, submit pertinent work product if available and complete a creative assessment activity.
- Students must maintain a 2.5 cumulative GPA in high school unless there are extenuating circumstances that would merit an exception. Such exceptions may be granted at the request of the Director of Admissions and approval of the Dean of Academic Affairs.

TRANSFER CREDIT EVALUATION

Students who have previous college experience can request evaluation for transfer credit based on official transcript review and supporting documentation. Applicants may be required to furnish additional materials such as course descriptions, syllabi and reference materials as needed. Studio School does not currently have a formal articulation or transfer agreement with any other college or institution of higher learning. All requests are evaluated on a case-by-case review. Students may submit up to 30 credits for consideration. In extraordinary circumstances, the Dean of Academic Affairs Ed may award additional transfer credits for well-qualified students of advanced standing.

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

Studio School will make every effort to place qualified transfer students in advanced classes, pending review of their transcript of grades, portfolio, and personal interview, and to honor credits earned at other recognized institutions. Additional information can be found in the Studio School Student Handbook.

INTERNATIONAL STUDENTS

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

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

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

— RANDY PAUSCH, THE LAST LECTURE

ESL

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

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

NON-DEGREE PROGRAM LENGTH		
ITEP	3.7	itepexam.com
TOEFL INTERNET	79	ets.org
TOEFL PAPER	550	ets.org
IELTS	6.0	iets.org
TOEIC	6.0	ets.org/toeic

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

COST OF ATTENDANCE

TUITION

(Per Academic Year, as of June 15, 2018)

Tuition - undergraduate programs	\$39,600
Tuition - 1 Year Certificates	\$15,750

BOOKS + SUPPLIES [ESTIMATED]

(Per Academic Year)

BFA Film & Digital Content	\$1,200
BA Entrepreneurship	\$1,200
1-Year Certificate Programs	\$1,200
BFA Art	\$900
BFA Acting	\$600
BFA Commercial Dance	\$600
BFA Contemporary Musical Theater & Film	\$600

ROOM, BOARD, LIVING EXPENSES [ESTIMATED]

(Per Academic Year, all programs)

Estimated Room + Board	\$13,600
Shuttle Fee (optional)	\$1,500
Estimated Transportation	\$875
Estimated Health Insurance	\$950
Estimated Personal + Miscellaneous	\$1,395

ADMINISTRATIVE FEES

Application Fee (one-time, non-refundable)	\$75
Orientation Fee (first semester only)	\$95
Campus Fee per semester	\$250
School ID Replacement Fee	\$25
Graduation Fee Seniors Only	\$100
Official Transcript Fee	\$20
Add/Drop Fee per class -	\$35
Course Repeat Fee (per unit)	\$333
Return Check Fee	\$35
Cancellation Fee New students only.	\$150

* Late Payment Fee 3% of outstanding balance

TOTAL COST OF ATTENDANCE:

BFA Film & Digital Content	\$53,200
BA Entrepreneurship	\$53,200
BFA Art	\$53,200
BFA Acting	\$53,200
BFA Commercial Dance	\$53,200
BFA Contemporary Musical Theater & Film	\$53,200
1-Year Certificate Programs	\$29,350



FINANCIAL AID

STUDIO SCHOOL PARTICIPATES IN THE FOLLOWING STUDENT AID PROGRAMS:

Federal Student Aid Programs

- The Federal Pell Grant Program
- William D. Ford Federal Direct Loan Programs (aka Stafford Loans)
- Federal Supplemental Educational Opportunity Grant – FSEOG
- Federal Work-Study Program
- Parent PLUS Loan

For more information on Federal Student Aid programs students should access the "Funding Your Education" informational pamphlet available online at: <https://studentaid.ed.gov/sa/sites/default/files/funding-your-education.pdf>

State Student Aid (CA residence only):

- CalGrant
- CHAFFEE

Other Sources:

Student may qualify for other sources of financial aid including competitive and merit-based Studio School scholarships (see below). Students are invited to meet with members of the Studio School Financial Aid Staff for more information.

What We Do For You:

Studio School Financial Aid Staff is available to assist current and prospective students with:

- Locating sources of financial aid (Federal Aid, State Aid, Loans).
- Understanding eligibility requirements for each source of financial aid.
- Understanding the general terms and conditions associated with any chosen financial aid program.
- Obtaining financial aid applications.
- Completing and filing financial aid applications.

Your Rights:

- Studio School feels that each student has the right to a full explanation of financial aid and determination of individual eligibility. For this reason, all prospective students are invited to have

a personal interview with the Financial Aid Office. Please understand that the above eligibility requirements are general statements and a full and complete determination of a student's eligibility will always depend upon the specific facts and circumstances of each student. Every student will be given the opportunity to seek eligibility to receive any sources of financial aid they choose.

- If a student receives federal student financial aid funds, the student is entitled to a refund of the monies not paid from federal financial aid funds.

Your Responsibilities:

- Every student is responsible for submitting accurate information when applying for financial aid. Failure to do so can result in denial of aid and/or changes in the aid awarded. Students are required to provide documentation intended to verify student aid application information when requested by the Financial Aid Office. Failure to provide verification information in a timely manner when requested may result in a denial of financial aid.
- Most information regarding approval of grants and loans is sent directly to the student. The student is responsible for delivering such grant and loan information to the school as soon as possible. Students are expected to notify the Financial Aid Office when there are changes in their financial status, enrollment status, address, or telephone numbers. Failure to do any of the above can result in denial of financial aid and interruption of classes.
- Students must maintain satisfactory progress to remain eligible for financial aid.
- 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.



SCHOLARSHIPS

Studio School is committed to supporting qualified students to fulfill their educational goals. For more information regarding any of these scholarship programs, please contact Studio School Financial Aid Staff.

TALENT BASED SCHOLARSHIP

Up to \$20,000 annually
Open to eligible degree-program candidates, the Talent Based Scholarship is designed to provide support to exceptional emerging entrepreneurs, filmmakers, actors, dancers, and artists. This scholarship rewards applicants that submit highly creative, innovative, and well-executed creative samples.

Award Determination

All creative samples submitted as part of your degree program application will be evaluated and scored on a numerical scale of 1-10 by the Admissions Committee.

Creative sample scores are based on creativity, thoughtfulness, technical execution, risk, innovative or entrepreneurial mindset, clarity of point of view, and authenticity.

MERIT SCHOLARSHIP

Up to \$3,000 annually
Open to eligible students who demonstrate superior levels of academic achievement, commitment to service, and leadership qualities in high school or past colleges and universities.

Award Determination

All applications will be evaluated for academic achievement, specifically for an un-weighted high school GPA of 3.7 or greater, or an un-weighted high school GPA of 3.5 with additional examples of leadership and commitment to service which may be presented as part of the application.

INNOVATION SCHOLARSHIP

Up to \$10,000 annually
Open to eligible applicants who demonstrate powerful innovation, ideation, or invention in their communities or schools. Strong consideration is given to students with track records of pre-professional activities, including festival and competition participation.

Award Determination

All applications will be evaluated for demonstration of powerful innovative thinking, ideation, or invention. We will also look closely at pre-professional activities relating to the proposed program of study, as demonstrated in writing samples, statements of purpose, and recommendation letters.

NEXT-GENERATION DEVELOPMENT SCHOLARSHIP

Up to \$20,000 annually

Open to eligible applicants who demonstrate extraordinary abilities and superior accomplishments. Recipients will have solid track records of pre-professional activities and accomplishments related to their field of study, such as winning or placing in festivals or competitions.

Award Determination

All applications will be evaluated for demonstration of exceptional innovative accomplishments. We will also look closely at pre-professional activities and accomplishments relating to the proposed program of study, as demonstrated in writing samples, statements of purpose, and recommendation letters.

NEED-BASED INSTITUTIONAL SCHOLARSHIP

Open to eligible applicants that demonstrate financial need with an estimated family contribution (EFC) score of below \$3,000, as determined by the Free Application for Federal Student Aid (FAFSA), or as determined by other means for international students, and verified annually.

Award Determination

All applications will be evaluated and those with a verified EFC score of less than \$3,000 will be eligible for an award.

2019 JOE TREMAINE COMMERCIAL DANCE SCHOLARSHIP

\$25,000

Deadline: June 15, 2019

Open to eligible incoming and current Freshmen Commercial Dance BFA students only. This competitive \$25,000 scholarship is awarded once a year to an incoming or commercial dance student selected by Joe Tremaine, one of the most influential dance personalities in the United States. Students may only apply once. Joe Tremaine is an internationally known dance educator, choreographer, and performer. He works across disciplines, including film, television, videos, commercials, and theatre. Tremaine is the founder and president of Tremaine Dance Conventions and Competitions. He serves on the boards of numerous dance organizations, and is deeply involved in philanthropic work.

Award Determination

The Joe Tremaine Scholarship Review Committee will evaluate applications for the dancer/choreographer that demonstrates powerful stories through dance in the following three categories: (1) self to inner-self, (2) self to community, and (3) self to world (global issues or themes). The scholarship funds will be allocated throughout recipient's academic career, beginning with the second year of study, and divided equally between six semesters.

2019 ALL AMERICAN FILM SCHOLARSHIP

\$40,000

Awarded to the Best Overall Film category winner of the All American Film Festival. The scholarship funds will be allocated throughout recipient's academic career.

2019 JOSEPH CAMPBELL SCHOLARSHIP

\$11,250

Deadline: January 31, 2019

Open to eligible applicants accepted into a Bachelor's Degree program for Fall 2019 who demonstrate achievement, passion for storytelling, and commitment to craft. The scholarship funds will be allocated throughout recipient's academic career.

To apply for the Joseph Campbell Scholarship, please submit a 1-2 page essay on your relationship with storytelling. Mediums will evolve. Franchises are transmedia. And at Studio School and the Joseph Campbell Writers' Room, we believe that training our media artists as storytellers will elevate, extend and broaden their careers. In what way are you more than a filmmaker, dancer, actor, thespian? In what way are you a storyteller?

2019 YOUNG WOMEN IN FILM SCHOLARSHIP

\$10,000

Deadline: March 18, 2019

Notification Date: May 1, 2019

Open to eligible female applicants accepted into the BFA in Film + Digital Content program for Fall 2019 who display excellence in their filmmaking through visual examples submitted as part of their application and a written or recorded statement that addresses the following:

"How can you use your voice and vision in media production to help change the gender/cultural imbalance in the film industry?"

The scholarship funds will be allocated throughout recipient's academic career.

DANCE NATIONALS SCHOLARSHIPS

One \$40,000 scholarship will be awarded at each of the following Dance Competition Nationals to a conditionally accepted dancer who demonstrates extraordinary talent and potential in the field of commercial dance through both their technique and performance quality. The scholarship funds will be allocated throughout recipient's academic career.

- > ASH Dance Competition Nationals
- > Dancer's Inc. Competition Nationals
- > Energy Dance Competition Nationals
- > Joe Tremaine Competition Nationals
- > LADM Competition Nationals
- > Revel Competition Nationals
- > USTD Competition Nationals

SCHOLARSHIPS

2019 KAIROS SCHOLARSHIP

\$20,000

This scholarship will be awarded to a conditionally accepted dancer who demonstrates extraordinary talent and potential in the field of commercial dance through both their technique and performance quality. The scholarship funds will be allocated throughout recipient's academic career.

2019 HOLLYWOOD SUMMER TOUR SCHOLARSHIP

\$10,000

This scholarship will be awarded to a conditionally accepted dancer who demonstrates extraordinary talent and potential in the field of commercial dance through both their technique and performance quality. The scholarship funds will be allocated throughout recipient's academic career.

SCHOLARSHIP POLICIES

- › Scholarship recipients must be enrolled full-time (12 units).
- › A change of degree program, start-date deferral, or extended program interruption (such as a leave of absence) could result in the cancellation of a scholarship award.
- › Scholarship recipients must be in good academic standing, maintain an overall GPA of 2.5, and be free of disciplinary action.

Scholarship Terms & Conditions

All scholarship awards are tentative, subject to final verification of academic records and acceptance to Studio School.

Requirements associated with receipt of a scholarship are made available to potential recipients. All scholarship recipients must be in good standing with the office of Student Services.

We reserve the right to review or cancel awards due to changes in financial standing, academic or program status, if such criteria are specified as requirements for receipt of a scholarship.

Awards require full-time enrollment (minimum 12 hours per semester); specifications are provided for each award.

Scholarship recipients must maintain the required cumulative grade point average. Grades are subject to review on a term-by-term basis. Unless specified otherwise by the terms of the scholarship, any scholarship recipient who earns a semester grade point average lower than a 2.5 will automatically be placed on probation. Two semesters below a cumulative GPA lower than a 2.5 results in forfeiture of the scholarship.

Students receiving scholarship awards who withdraw from Studio School must notify the Office of Student Services. Withdrawals count as a semester of eligibility.

If the scholarship is renewable, renewal will be automatic, contingent upon all conditions of the award being met. A student may receive a scholarship for up to four years (eight semesters total). Students receiving renewable scholarships are evaluated at the end of each spring semester to determine if they are eligible for continuation of the scholarship into the next academic year. The Dean of Student Services will check to see if students met minimum criteria while receiving the award during the academic year. Students must review the award message attached to the scholarship award and be familiar with renewal criteria of their scholarship.

Unless otherwise noted, scholarship awards are disbursed in one-half amounts and applied towards fees during each registration fee payment period (fall and spring; awards are not available for summer terms, unless specifically indicated for that purpose). Award amounts in excess of fees will be made available to the students via direct deposit or check disbursement from the Finance Office. Scholarship recipients cannot exceed their Cost of Attendance (COA) in institutional funds. The combination of scholarships, federal aid, and outside assistance cannot exceed the COA figure. If a combination of all sources of aid exceeds the student's COA, Studio School will reduce aid to keep the student within their COA.

Studio School will start by reducing federal financial aid, such as loans, but may ultimately need to reduce institutional scholarships as well. (Scholarships have no impact on Pell Grant eligibility or amounts.)

Institutional scholarships awarded above a student's COA will be canceled and awarded to other deserving students. All students are provided an estimated COA.

Students who wish to be considered for a scholarship, and who qualify for federal aid, must complete an Application for Federal Student Aid (FAFSA).

The FAFSA is required for all need-based scholarship programs, unless specified differently by the terms of the scholarship. "Need" is determined by the Expected Family Contribution (EFC) input requested. The FAFSA is not required for students who do not qualify for federal aid (such as international students).

In some circumstances, Studio School will defer scholarship(s) if a student's attendance is interrupted for medical reasons, military deployment, church service, or other selected reasons, provided that the student meets certain criteria. For a student's scholarship(s) to be deferred, the student must attend at least one full-time semester prior to departure and meet the minimum criteria for renewal of scholarship(s) during the semester(s) prior to leaving. Enrollment at another college or university during the deferment period will result in

an automatic cancellation of the scholarship. To request a deferral, prior to leaving Studio School, the student should submit a letter, requesting the scholarship be held for a specified period of time. The letter must include when the student is leaving, the date of return, and the reason for the deferment request. Our general policy is that scholarships can be held for up to two academic years if approved.

If a student completely withdraws from Studio School prior to the close of the add/drop period, any scholarships will be canceled from the student's account.

If a student is named the recipient of a scholarship from a donor or source other than Studio School, the scholarship must still be processed through the Financial Aid Office. Students and staff must direct donors to send the scholarship check to the Dean of Student Services and instructions related to rules and regulations required of the recipient in order to receive the scholarship. The Dean of Student Services will send communication to the Financial Aid Office about these transactions. Once the check is received, it will be processed and put on the student's account in a timely manner, approximately within two weeks.





WITHDRAWAL / LEAVE OF ABSENCE

Students must make all requests for leave of absence in writing. The period of the leave of absence must not begin until the school has approved a written and signed request for an approved leave of absence. A leave of absence may not exceed 180 days within any 12-month period. A school may grant more than one leave of absence in the event that unforeseen circumstances arise, such as medical reasons affecting a student or a member of the student's immediate family, military service requirements, or jury duty - provided that the combined leaves of absence do not exceed 180 days within a 12-month period. If the student does not return following the approved leave of absence, the school will terminate the student and apply the refund policy in accordance with applicable and published requirements. Please contact the registrar to initiate a leave of absence.

Students are encouraged to provide written notice of withdrawal to the Registrar prior to withdrawing from a Studio School program. Students considering withdrawal should contact the Registrar for information and withdrawal forms. Additionally, students considering withdrawal who have been the recipients of financial aid will have continuing obligations and options available to them and should contact the Studio School Financial Aid Office to discuss the effect of withdrawal on their financial aid portfolio and schedule an Exit Interview as applicable.

REFUND POLICY - CANCELLATION OF PROGRAM

1. You have the right to cancel your program of instruction, without any penalty or obligations, through attendance at the first class session or the seventh calendar day after enrollment, whichever is later. After the end of the cancellation period, you also have the right to stop school at any time; and you have the right to receive a prorated refund if you have completed 60 percent or less of the scheduled days in the current payment period in your program through your last day of attendance.

2. To cancel this Enrollment Agreement, provide a written notice of cancellation to the following address: Studio School, 1201 W 5th St, Suite F-10, Los Angeles, CA 90017. This can be done by mail or by hand delivery.

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

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

5. All monies paid by an applicant will be refunded if the applicant requests to cancel their enrollment agreement within 3 days after signing an enrollment agreement and making an initial payment. An applicant requesting cancellation more than 3 days after signing an enrollment agreement and making an initial payment, but prior to entering the school, is entitled to all a refund of all moneys paid minus a registration fee of \$150.00.

6. In the unlikely event that an applicant has not visited the School prior to enrollment, they will have the opportunity to withdraw without penalty within 3 business days following either the regularly scheduled orientation procedures

or following a tour of the School facilities and inspection of equipment where training and services are provided.

7. Refunds will be issued within forty-five (45) days.

REFUND POLICY - WITHDRAWAL FROM PROGRAM

You may withdraw from the School at any time after the cancellation period (described above) and receive a pro rata refund if you have completed 60 percent or less of the scheduled days in the current payment period in your program through your last day of attendance. The refund will be less a registration or administration fee not to exceed \$150.00, and less any deduction for equipment not returned in good condition and will be issued within 45 days of withdrawal. If the student has completed more than 60% of the period of attendance for which the student was charged, the tuition is considered earned and the student will not receive a refund.

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

- The student notifies the School of the student's withdrawal or as of the date of the student's withdrawal, whichever is later.
- The School terminates the student's enrollment for failure to maintain satisfactory progress; failure to abide by the School's rules and regulations; absences in excess of maximum set forth by the School; and/or failure to meet financial obligations to the School.

- The student has failed to attend class for ten consecutive class days. (For the purpose of determining when the refund must be paid, the student shall be deemed to have withdrawn at the end of five days).
- Failure to return from a leave of absence.

For the purpose of determining the amount of the refund, the date of the student's withdrawal shall be deemed the last date of recorded attendance. The amount owed equals the daily charge for the program (total institutional charge, minus non-refundable fees, divided by the number of days in the payment period), multiplied by the number of days scheduled to attend, prior to withdrawal.

For semesters beyond the current payment period, if you withdraw prior to the next payment period, all charges collected for the next period will be refunded. If any portion of the tuition was paid from the proceeds of a

loan or third party, the refund shall be sent to the lender, third party or, if appropriate, to the state or federal agency that guaranteed or reinsured the loan. Any amount of the refund in excess of the unpaid balance of the loan shall be first used to repay any student financial aid programs from which the student received benefits, in proportion to the amount of the benefits received, and any remaining amount shall be paid to the student.

If the student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds.

REFUND POLICY - WITHDRAWAL FROM PROGRAM

You may withdraw from the School at any time after the cancellation period (described above) and receive a pro rata refund if you have completed 60 percent or less of the scheduled days in the current payment period in your program through your last day of attendance. The refund will be less a registration or administration fee not to exceed \$150.00, and less any deduction for equipment not returned in good condition and will be issued within 45 days of withdrawal. If the student has completed more than 60% of the period of attendance for which the student was charged, the tuition is considered earned and the student will not receive a refund.

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

- The student notifies the School of the student's withdrawal or as of the date of the student's withdrawal, whichever is later.
- The School terminates the student's enrollment for failure to maintain satisfactory progress; failure to abide by the School's rules and regulations; absences in excess of maximum set forth by the School; and/or failure to meet financial obligations to the School.
- The student has failed to attend class for ten consecutive class days. (For the purpose of determining when the refund must be paid, the student shall be deemed to have withdrawn at the end of five days).
- Failure to return from a leave of absence.

For the purpose of determining the amount of the refund, the date of the student's withdrawal shall be deemed the last date of recorded attendance. The amount owed equals the daily charge for the program (total institutional charge, minus non-refundable fees, divided by the number of days in the payment period), multiplied by the number of days scheduled to attend, prior to withdrawal.

For semesters beyond the current payment period, if you withdraw prior to the next payment period, all charges collected for the next period will be refunded. If any portion of the tuition was paid from the proceeds of a loan or third party, the refund shall be sent to the lender, third party or, if appropriate, to the state or federal agency that guaranteed or reinsured the loan. Any amount of the refund in excess of the unpaid balance of the loan shall be first used to repay any student financial aid programs from which the student received benefits, in proportion to the amount of the benefits received, and any remaining amount shall be paid to the student.

If the student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds.



RETURN OF TITLE IV FUNDS

The School participates in federal financial aid. Students who receive loans are responsible for repaying the loan amount, plus any interest, less the amount of any refund. For students who have received Title IV financial assistance, the Federal Return of Title IV Funds calculation will be completed first and applicable funds returned. Returned funds will be reduced from the payments received on behalf of the student before applying the institutional refund policy to determine whether the student is owed a refund or if a balance is owed to the School.

In compliance with Federal regulations, the School will determine how much Federal student financial assistance the student has earned or not earned when a student who is a Title IV recipient withdraws from the School. The Federal Return of Title IV Funds formula (R2T4) dictates the amount of federal Title IV aid that must be returned to the federal government or the lending institution by the School and/or student. The federal formula is applicable to an eligible student receiving federal aid when that student withdraws on or before the 60% point in time in the payment period. The Return of Title IV Funds calculation may result in the student owing a balance to the Federal Government and, in some cases, to the School. Refunds are made within forty-five (45) days of the termination or withdrawal.

Withdrawal before 60%

The School must perform a R2T4 to determine the amount of earned aid up through the 60% point in each payment period and use the Department of Education's prorated schedule to determine the amount of R2T4 funds the student has earned at the time of withdrawal. After the 60% point in the payment period or period of enrollment, a student has earned 100% of the Title IV funds he or she was scheduled to receive during the period.

Withdrawal after 60%

For a student who withdraws after the 60% point-in-time, there are no unearned funds. However, the School will still calculate the institutional refund and R2T4 for financial aid recipients.

Calculating the R2T4

To calculate the amount earned, the School will determine the percentage by dividing the total number of calendar days completed in the semester up to and including the last date of attendance by the total number of calendar days in the semester. If there is a scheduled break of five (5) or more days, it will reduce the term length. If the scheduled break is before the student's last date of attendance, it will also reduce the calendar days completed.

If a refund results from this calculation, federal policy requires that these unearned funds be returned to the applicable Title IV financial aid fund source. Funds are refunded to the Title IV Programs in the following federally mandated order: (1) Unsubsidized Federal Direct Loan; (2) Subsidized Federal Direct Loan; (3) Federal Direct PLUS Loan; (4) Federal Pell Grants; (5) Federal Supplemental Education Opportunity Grant (SEOG); (6) other grant or loan assistance authorized by Title IV of the HEA, as amended.

If more Federal student financial assistance has been earned than has been received, the student may be eligible for a post-withdrawal disbursement. The School will notify the student of any post-withdrawal disbursement loan funds for which the student may be eligible and what steps need to be taken for the Federal financial assistance funds to be received. The student or parent, in the case of Federal Direct PLUS Loans, needs to provide permission before any loan funds may be disbursed on the

student's account or disbursed to the student or parent. However, the School may automatically use all or a portion of the post-withdrawal disbursement of grant funds for tuition and fees, and with the student's authorization, the School may automatically use the grant funds for other educationally related charges. Any balance of grant funds that may be available will be offered to the student.

If the Federal student financial assistance funds need to be returned, the institution must return a portion or all of the unearned funds equal to the lesser of: the institutional charges multiplied by the percentage of unearned Federal student financial assistance funds; or the entire amount of unearned funds.

If there are remaining unearned Federal financial aid funds to be returned, the student must return any loan funds that remain to be returned in accordance with the terms and conditions of the promissory note. If the remaining amount of funds to be returned includes grant funds, the student must return any amount of the overpayment that is more than half of the grant funds received. The School will notify the student as to the amount owed and how and where it should be returned.

FOR VETERAN EDUCATION STUDENTS

Students enrolling under Veterans Administration Benefits will be governed by the latest policies pertaining to Veterans Administration regulations. See Studio School Student Handbook.

REFUND POLICY FOR VETERANS

See Return of Federal Student Aid.



BFA ACTING

Our Acting Program combines immersive training in acting for film and television with an exclusive business and general education core developed with our industry partners. Students earn a Bachelor of Fine Arts degree over the course of eight semesters at our unique California campus while powerfully preparing for success in the professional entertainment industry. Acting students take comprehensive sequences in acting, voice and speech, movement, camera technique, combat training, and business. The faculty is comprised of industry professionals and leaders who are passionate about craft, discipline, professionalism, life balance and artistic excellence. Our commitment to project-based learning, digital content production and mentored curation of each student's creative portfolio creates a powerful entrance to industry for all of our graduates.

Students Who Complete This Program...

- Are powerfully prepared to pursue a professional acting career in film, television and theatre as an entrepreneur with artistic sensitivity, creativity, and integrity.
- Identify and illustrate the collaborative relationship between the actor, text and audience in a range of social contexts, historical periods, performance styles and cultures.
- Demonstrate professionalism, strong work ethic and readiness for the business demands of a career in the entertainment industry with practical entrepreneurship skills for producing their own work.
- Evaluate work in their field, including their own work, using professional terminology, artistic sensitivity, creativity, and integrity
- Enter the industry with a mentor-curated digital portfolio of creative work designed to advance their unique career goals and ambitions.

CAREERS IN ACTING

A degree in Acting lets you explore a lot of different career options. With this degree, you could become a Professional Actor for Film, Television and Stage (27-2011).* You could learn to teach others as an Acting or Vocal Coach (27-2012). You could also help identify new talent as a Casting Director (27-2012) or guide other actors' careers as a Talent Agent or Manager (27-2012). You can use an Acting degree in other fields, too — as an On-camera Correspondent (27-3023), Stunt Performer (27-2099), or even a Motivational Speaker (27-3023). With an Acting degree from Studio School, your future isn't limited to just the stage and screen.

**These 6-digit numbers refer to the Department of Education's Classification of Instructional Program (CIP) code, used to align instructional programs with occupational outcomes. Studio School is committed to providing transformative path-to-career training for artists, performers, storytellers and entrepreneurs entering today's dynamic content industries.*

ACTING COURSES & CURRICULUM

GENERAL EDUCATION COURSES CREDITS

GED 102	American Cinema	3
GED 111	Writing Process	3
GED 206	Oral Communications	3
GED 159	Story: Mediums + Genres	3
GED 180	Creative Practice	1
GED 201	Anthropology	3
GED 202	Sustainability + The Environment	3
GED 203	Psychology	3
GED 204	Introduction to Statistical Analysis	3
GED 205	Philosophy	3
GED 207	Physics	3

ENTREPRENEURSHIP COURSES CREDITS

EPS 121	Innovation + the Entrepreneur	3
ACT 420	Professional Practice I	2
ACT 430	Professional Practice II	2
ACT 480	Acting Industry Showcase	1

COLLABORATION LAB COURSES CREDITS

LAB 190	Collaboration Fundamentals	1
LAB 191	Studio Fundamentals	1
LAB 192	Collaboration Lab	1
LAB 290	Studio Team	1
LAB 390	Creative Lab	1
LAB 391	Producer Lab	1

REQUIRED OCCUPATIONAL COURSES CREDITS

ACT 145	Acting I: Fundamentals	4
ACT 445	Advanced Camera Technique	4
ACT 142	Movement I: Alexander Technique	2
ACT 353	Audition Technique I	2
ACT 443	Audition Technique II	2
ACT 453	Audition Technique III	2
ACT 255	Becoming the Character	4
ACT 345	Camera Techniques	4
ACT 355	Classical Texts + Shakespeare	4
ACT 251	Scene Study: Comedy	2
ACT 249	Movement II: Self-Care	2
ACT 342	Movement III: Contact Improvisation	2
ACT 346	Movement IV: Tensegrity	2
ACT 245	Acting for Theatre	4
ACT 354	Creating Accents for Performance	2
ACT 254	Discovering Breath	2
ACT 244	Discovering Speech	2
ACT 336	Exploring Dramatic Texts	3
ACT 248	Improvising in Story	2
ACT 158	Introduction to Improvisation	2
ACT 155	Introduction to Scene Study	4
ACT 344	Mastering Speech + Phonetics	2
ACT 152	Stage Combat I: Unarmed + Single Sword	2
ACT 252	Stage Combat II: Broadsword, Rapier and Dagger	2
LAB 050	Stage Craft I	1
LAB 051	Stage Craft II	1
ACT 159	ACT Story Lab	1
ACT 211	Theatre History	2
ACT 253	Theatre History Lab	1
ACT 349	Commercials and Voiceovers	2

ACTING COURSES & CURRICULUM

ELECTIVES COURSES*		CREDITS
ACT 221	Race, Class, Gender, Sexuality in Performance	2
ACT 254	Contemporary Playwrights	2
ACT 384	Physical Theatre, Mask and Clown	2
ACT 370	Producing Your Own Work	3
ACT 114	Viewpoints	2
ACT 380	The Actor's Reel	4
ACT 220	Filmcraft: Directing, Editing and Cinematography	3
ACT 246	Firearms Safety and Weapons Training	3
ACT 374	On-Camera Special Project: Page to Screen	2
LAB 490	Production Studio	1

Please note the curriculum is subject to change. Descriptions for all courses are available in the back section of this catalog.

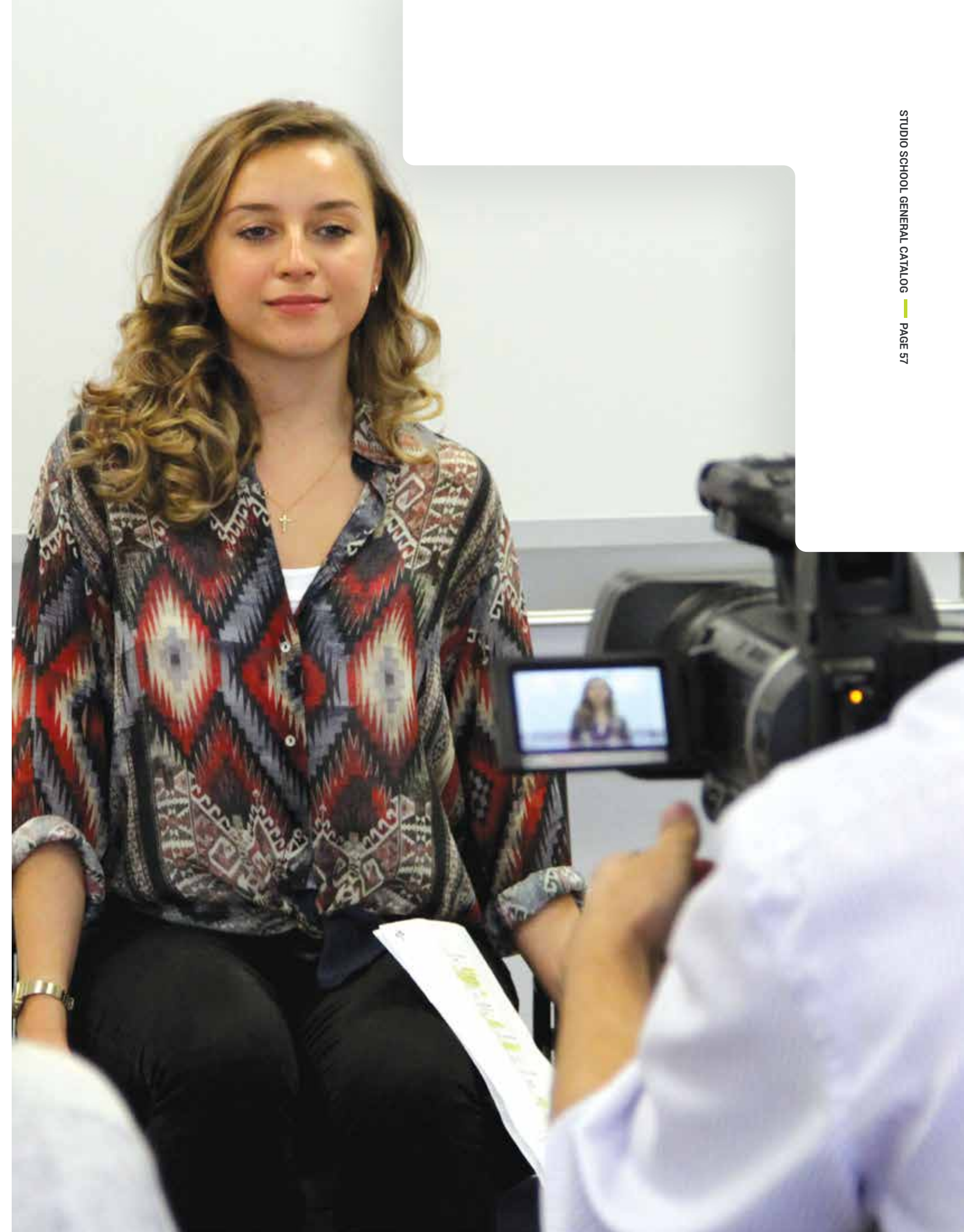
*With the approval of Program Chair and Dean of Academic Affairs, ACT students may also take other SSLA courses as Electives. All courses taken as Electives must meet minimum enrollment requirements in order to run.

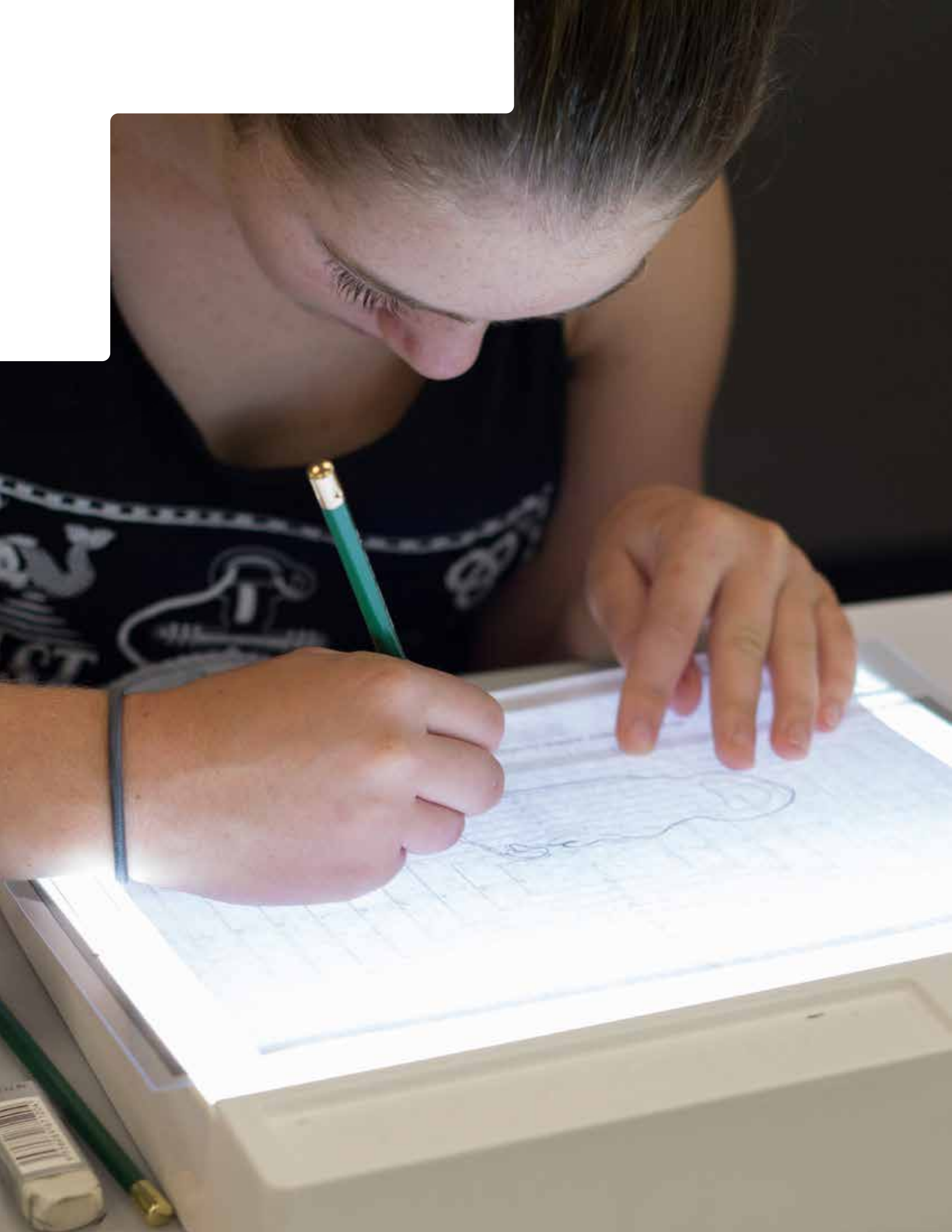
PROGRAM LENGTH

Full-time course - four academic years (8 semesters) 2 semesters per academic year.
16 weeks per semester / 32 weeks per year. 128 weeks total. 15 credit hours / semester average.
122 Credit hours total

CREDIT EXPLANATION

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





BFA ART

Studio School's BFA in Art with concentrations in Production Design, Digital Media, Graphic Design and Visual Communications combines traditional design with new technologies by offering a fundamental foundation in the fine arts and training in the development of professional digital products, including mobile applications, interactive websites, games, animation, and movies. You'll understand the production process from creating original art to preparing pre-press production for printing, using traditional and digital solutions. You'll learn how to communicate with service bureaus, paper distributors, photographers, printers and other design support services. You'll become proficient in the latest software and technology for design, animation and implementation—allowing you to realize your vision from concept to execution. Your technological experience at Studio School will prepare you for a successful career in the visual arts.

PRODUCTION DESIGN CONCENTRATION

Students Who Complete This Program...

- Are powerfully prepared to pursue a professional career in motion pictures with artistic sensitivity, creativity and integrity.
- Demonstrate a comprehensive understanding of visual storytelling, structure, technology and professional production skills.
- Explore a deeper study in Production Design that includes visual storytelling, storyboarding, stage design, architecture, furniture design, set construction, decorating, color theory and set etiquette.
- Enter the industry with a mentor-curated digital portfolio of creative work designed to advance their unique career goals and ambitions.

CAREERS IN PRODUCTION DESIGN

A degree in Production Design prepares graduates for a wide range of career opportunities including Art Director (27-1011)*, Creative Director (27-2012), Set Designer (27-1027), Set Decorator (27-1027), Property Master (27-1019), Property Assistant (27-1019), Set Dresser (27-1027), Construction (27-1019), Fabrication (27-1027), Animator (27-1014) and Graphic Designer (27-1024).

**These 6-digit numbers refer to the Department of Education's Classification of Instructional Program (CIP) code, used to align instructional programs with occupational outcomes. Studio School is committed to providing transformative path-to-career training for artists, performers, storytellers and entrepreneurs entering today's dynamic content industries.*

CAREERS

DIGITAL MEDIA CONCENTRATION

Students Who Complete This Program...

- Develop common design principles for making well-informed and styled decisions in the design of user interfaces.
- Demonstrate proficient use of procedural or interactive mechanisms to create effective animation.
- Develop a digital portfolio that shows a comprehensive understanding and proficiency in combining media and utilizing interactive techniques.
- Master a visual and verbal vocabulary that enables students to articulate powerful design and to read, write, evaluate, and implement programming languages.
- Enter the industry with a mentor-curated digital portfolio of creative work designed to advance their unique career goals and ambitions.

CAREERS IN DIGITAL MEDIA

With a degree in Digital Media, you could bring stories to life on-screen as a Computer Animator (27-1014), make immersive video games as a Game Developer (27-1014), or create amazing online experiences as a Website Designer (27-1014)*. A Digital Media degree will qualify you as a Digital Media Specialist (27-1029), Software Designer (27-1020), Social Media Strategist (27-3031), Creative Consultant (27-3031), and many more. Today, businesses are looking for creative people who are tech-minded, and a degree in Digital Media gives you those necessary skills.



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

—TIM BURTON

GRAPHIC DESIGN CONCENTRATION

Students Who Complete This Program...

- Master the tools and technology for the Graphic Designer's role in the creation, reproduction, and distribution of visual communication.
- Investigate and synthesize the customer needs of marketing, manufacturing, and servicing and reconcile these needs to the user in terms of satisfaction, aesthetics, value and results.
- Professionally communicate concepts to key team members such as designers, colleagues, suppliers, manufacturers and clients.
- Explore the rich history of design and the relevance of history, theory, and criticism from the perspective of modern design.
- Enter the industry with a mentor-curated digital portfolio of creative work designed to advance their unique career goals and ambitions.

CAREERS IN GRAPHIC DESIGN

Graphic Design is the nexus of Art and Commerce. Graphic Designers are in high demand in a variety of different industries. So in addition to being qualified as a Special Effects (27-1014)* or Storyboard Artist for Film, Television, or Video (27-1011), this degree could open doors at companies in many industries. You could work on-staff or freelance as a Graphic Designer or Illustrator (27-1024). You could also create television, magazine, and banner ads as an Advertising or Marketing Designer (27-1024). You are also prepared to design websites as a Front-end Web Developer (27-1029).

ART COURSES & CURRICULUM

GENERAL EDUCATION COURSES		CREDITS
GED 102	American Cinema	3
GED 111	Writing Process	3
GED 206	Oral Communications	3
GED 159	Story: Mediums + Genres	3
GED 180	Creative Practice	1
GED 201	Anthropology	3
GED 202	Sustainability + the Environment	3
GED 203	Psychology	3
GED 204	Introduction to Statistical Analysis	3
GED 205	Philosophy	3
GED 207	Physics	3
COLLABORATION LAB COURSES		CREDITS
LAB 190	Collaboration Fundamentals	1
LAB 191	Studio Fundamentals	1
LAB 192	Collaboration Lab	1
LAB 290	Studio Team	1
LAB 390	Creative Lab	1
LAB 391	Producer Lab	1
REQUIRED OCCUPATIONAL COURSES		CREDITS
ART 141	Fundamentals of Drawing 1	3
ART 143	Fundamentals of Drawing 2	3
ART 142	Fundamentals of 2-D Design: Design Elements	3
ART 242	Fundamentals of 2-D Design: Color Theory	3
ART 243	Fundamentals of Design: 3-D	3
ART 251	Fundamentals of Typography	3
ART 244	Fundamentals of Painting	3
ART 343	Fundamentals of Life Drawing	3
ART 144	Graphic Design 1	3
ART 340	Web Programming 1: Advanced Styling with CSS	3
ART 243	Introduction to Illustration I	3
ART 251	Introduction to Illustration II	3
ART 243	Art Story Lab	1

CONCENTRATION COURSES - VISUAL COMMUNICATIONS		CREDITS
ART 249	Introduction to Illustration II	3
ART 250	Intermediate Illustration I	3
ART 351	Anatomy for Illustrators	3
ART 352	Editorial Illustration	3
ART 454	Intermediate Illustration II	3
ART 455	Illustration Concentration I	3
ART 456	Career Development for Illustrators I	3
ART 457	Illustration Major II	3

CONCENTRATION COURSES - GRAPHIC DESIGN		CREDITS
ART 240	CSS Technology (Cascading Style Sheets)	3
ART 241	Device/Technology Specific Design	3
ART 341	Motion Graphics I	3
ART 342	Dynamic Web Development (PHP/MySQL)	3
ART 440	Motion Graphics II	3
ART 442	Advanced Web Project I	3
ART 443	Device/Technology Specific Programming	3
ART 444	Advanced Web Project II	3

CONCENTRATION COURSES - DIGITAL MEDIA		CREDITS
ART 245	Visual Imaging Tools	3
ART 246	Graphic Design II	3
ART 344	Brand Marketing	3
ART 345	Pre-press Production	3
ART 445	Advertising Communications	3
ART 447	Advanced Advertising	3
ART 448	Publication & Packaging	3
ART 449	Introduction to Flash	3

ART COURSES & CURRICULUM

CONCENTRATION COURSES - PRODUCTION DESIGN		CREDITS
ART 247	Production Design I	3
ART 346	Concept Art I: Storyboarding & Illustration	3
ART 348	Production Design 2	3
ART 353	Evolution of Production Design	3
ART 450	Graphic Design & Clearances	2
ART 347	Concept Art 2: VFX & Virtual Modeling	2
ART 350	Set Construction & Props	2
ART 452	Physical Masks & Creatures	2
ART 384	Advanced Production Design & Workflow	2
ART 247	Scenic Design	3

PROGRAM LENGTH

Full-time course - four academic years (8 semesters) 2 semesters per academic year. 16 weeks per semester / 32 weeks per year. 128 weeks total. 15 credit hours / semester average 124 Credit hours total

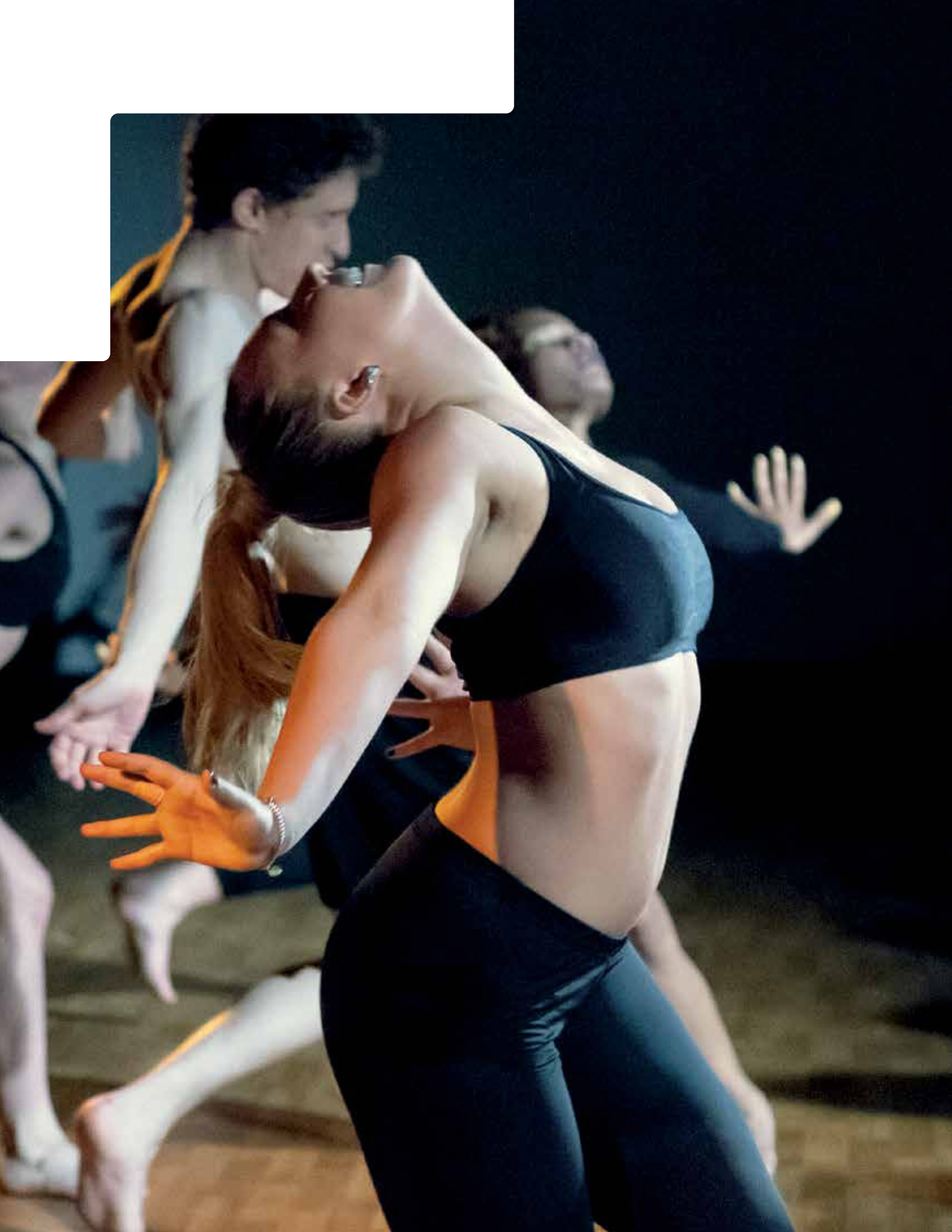
CREDIT EXPLANATION

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

* ELECTIVE CLASSES		CREDITS
ART 230	Painting I	3
ART 330	Painting II	3
ART 446	Painting III	3
ART 331	Figure Construction	3
ART 349	Advanced Figure Drawing I	3
ART 451	Advanced Figure Drawing II	3
ART 441	Advanced Content Management	3
ART 458	Internship Experience (Senior Level Only/45 contact hours/credit)	3
ART 320	Sequential Art	3
ART 354	Printmaking	3
ART 453	Arts Entrepreneurship	3
ART 332	Perspective	3
ART 430	Editorial Illustration	3
ART 431	Career Development for Illustrators II	3

Please note the curriculum is subject to change. Descriptions for all courses are available in the back section of this catalog.

*With the approval of Program Chair and Dean of Academic Affairs, ART students may also take other SSIA courses as Electives. All courses taken as Electives must meet minimum enrollment requirements in order to run.



BFA COMMERCIAL DANCE

The commercial dance program at Studio School is a comprehensive, integrated approach to the professional dance world for stage, film and television opportunities. Dance styles and master classes with the industry's top choreographers cover Hip Hop, ballet, jazz funk, world cultural dance, tap, contemporary, modern and more. Studio School's exclusive commercial dance course sequence includes training in circus arts, choreography, injury prevention, digital content creation and technical theatre production, iconic choreographers and dance history.

Students Who Complete This Program...

- Are powerfully prepared to pursue a professional career in commercial dance on stage, film, and television as an entrepreneur with artistic sensitivity, creativity, and integrity.
- Demonstrate a comprehensive understanding of dance history, dance genres, and dance styles in a variety of mediums.
- Demonstrate technical proficiency, professional decorum, and genuine artistry in any professional situation.
- Possess a well-rounded proficiency in acting for both the camera and stage, as well as a confidence in their abilities to integrate into the professional acting industry.
- Enter the industry with a mentor-curated digital portfolio of creative work designed to advance their unique career goals and ambitions.

CAREERS IN COMMERCIAL DANCE

If dancing is your dream, acquiring a degree in commercial dance could make it a reality. Studio School's BFA in commercial dance not only equips its dancers with the skills and industry connections to pursue a successful performance career (27-2031)*, it also prepares them for a host of performance-adjacent careers. Commercial dance graduates pursue careers in Choreography (27-2032), Education (25-1121), Dance Therapy(29-9091), Physical Therapy(29-9091), Dance Representation(13-1011), Producing(27-2032), Judging Competitions(27-2023), Dance Criticism(27-2099), Yoga (39-9031), Dance Photography(27-4021), Group Fitness Instruction (39-9031), and Costume Design(27-1022).

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COMMERCIAL DANCE COURSES & CURRICULUM

GENERAL EDUCATION COURSES		CREDITS
GED 102	American Cinema	3
GED 111	Writing Process	3
GED 130	Oral Communications	3
GED 159	Story: Mediums + Genres	3
GED 180	Creative Practice	1
GED 201	Anthropology	3
GED 202	Sustainability + the Environment	3
GED 203	Psychology	3
GED 204	Introduction to Statistical Analysis	3
GED 205	Philosophy	3
GED 207	Physics	3

ENTREPRENEURSHIP COURSES		CREDITS
EPS 121	Innovation + The Entrepreneur	3
CDN 420	Professional Practice I	2
CDN 430	Professional Practice II	2
CDN 480	Commercial Dance Industry Showcase	1

COLLABORATION LAB COURSES		CREDITS
LAB 190	Collaboration Fundamentals	1
LAB 191	Studio Fundamentals	1
LAB 192	Collaboration Lab	1
LAB 290	Studio Team	1
LAB 390	Creative Lab	1
LAB 391	Producer Lab	1

REQUIRED OCCUPATIONAL COURSES		CREDITS
ACT 145	Acting I: Fundamentals	4
CDN 259	Ballroom I	1
CDN 459	Partnering	1
CDN 120	Injury Prevention	3
ACT 158	Introduction to Improvisation	2
ACT 155	Introduction to Scene Study	4

REQUIRED OCCUPATIONAL COURSES CONTINUED		CREDITS
CDN 486	Master Class w/Resident Choreographer I	1
CDN 489	Master Class w/Resident Choreographer II	1
CDN 258	Modern	1
CDN 470	Choreography Showcase	2
CDN 249	World Cultural Dance	1
ACT 375	Audition Essentials	2
CDN 499	Dance Audition Technique	2
CDN 370	Producing your Own Work - CDN	3
	Ballet Requirement [Must take 16 total credits from list below, courses may be completed for credit.]	16
CDN 141	Ballet I [2 credits]	
CDN 151	Ballet II [2 credits]	
CDN 241	Ballet III [2 credits]	
CDN 251	Ballet IV [2 credits]	
CDN 341	Ballet V [2 credits]	
CDN 351	Ballet VI [2 credits]	
CDN 441	Ballet VII [2 credits]	
CDN 451	Ballet VIII [2 credits]	
ACT 255	Becoming the Character	4
ACT 247	Speech Essentials	2
	Contemporary Requirement [Must take 6 total credits from list below, courses may be completed for credit.]	6
CDN 154	Contemporary I [2 credits]	
CDN 344	Contemporary II [2 credits]	
CDN 354	Contemporary III [2 credits]	
CDN 460	Dance Cinematography	2
	Hip Hop Requirement [Must take 6 total credits from list below, courses may be completed for credit.]	6
CDN 143	Hip Hop I [2 credits]	
CDN 343	Hip Hop II [2 credits]	
CDN 453	Hip Hop III [2 credits]	
CDN 127	Dance History: Iconic Choreographers [and Lab]	4

COMMERCIAL DANCE COURSES & CURRICULUM

REQUIRED OCCUPATIONAL COURSES CONTINUED		CREDITS
	Jazz Funk Requirement (Must take 3 total credits from list below, courses may be completed for credit.)	3
CDN 245	Jazz Funk I [1 credit]	
CDN 355	Jazz Funk II [1 credit]	
CDN 445	Jazz Funk III [1 credit]	
CDN 253	Street Styles I	1
CDN 443	Street Styles II	1
	Tap Requirement (Must take 2 total credits from list below, courses may be completed for credit.)	2
CDN 152	Tap I [1 credit]	
CDN 242	Tap II [1 credit]	
CDN 147	Choreography I	1
CDN 157	Choreography II	1
CDN 247	Choreography III	1
CDN 257	Choreography IV	1
CDN 159	Commercial Dance Story Lab	1
CDN 230	Music for Dancers	1

PROGRAM LENGTH

Full-time course - four academic years (8 semesters) 2 semesters per academic year. 16 weeks per semester / 32 weeks per year. 128 weeks total. 15 credit hours / semester average 126 Credit hours total

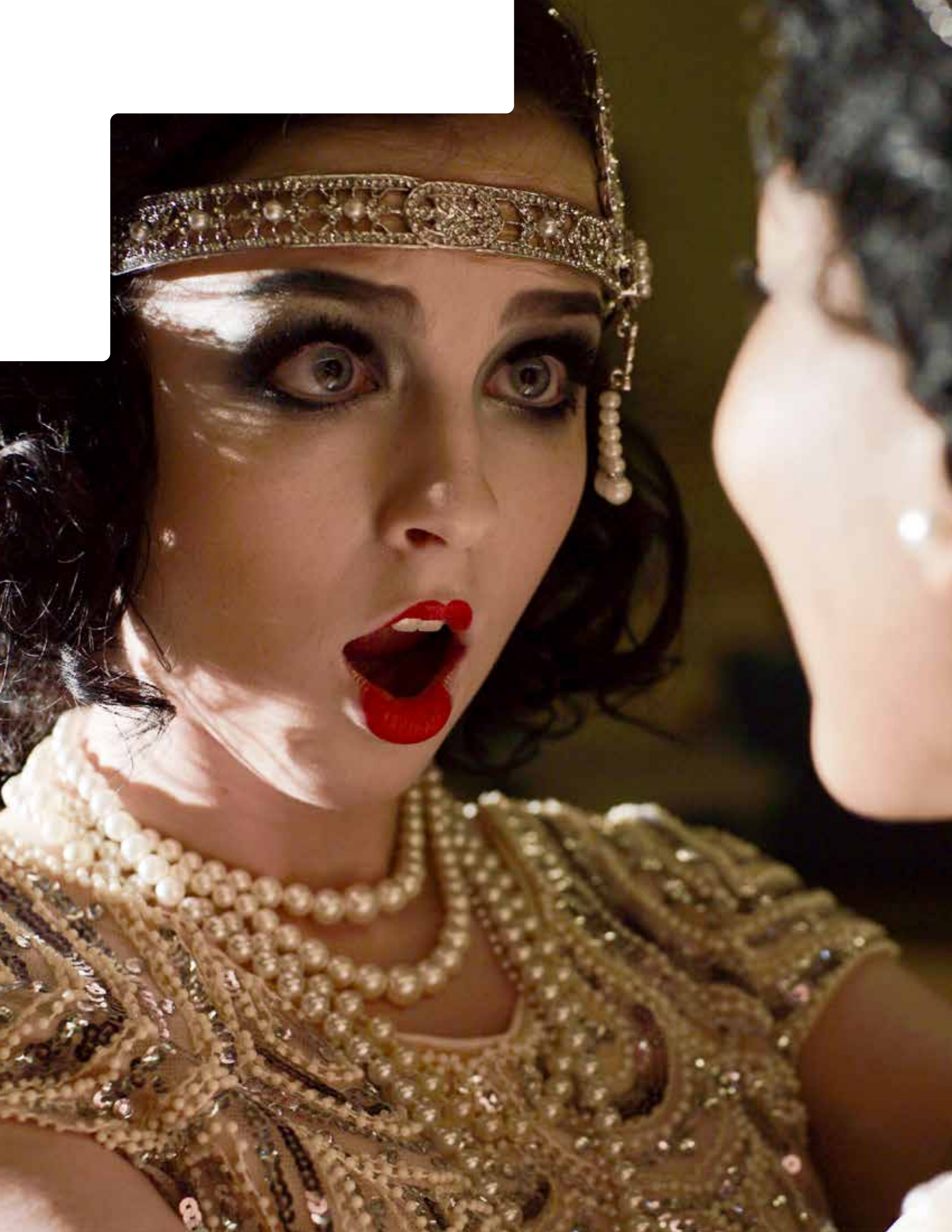
CREDIT EXPLANATION

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

* ELECTIVE CLASSES		CREDITS
ACT 254	Discovering Breath	2
ACT 345	Camera Techniques	4
CDN 342	Tap III	1
CDN 458	Jazz Dance	1
CDN 448	Aerial Silks	1
ACT 251	Scene Study: Comedy	2
CDN 449	Tumbling	1
CDN 454	Contemporary IV	2
ACT 250	Camera Techniques	4
ACT 370	Advanced Camera Technique	4
ACT 142	Alexander Technique	2
ACT 254	Comedic Improv and Sketch	4
ACT 248	Improvising in Story	2
ACT 152	Stage Combat I	2
LAB 490	Production Studio	1

Please note the curriculum is subject to change. Descriptions for all courses are available in the back section of this catalog.

*With the approval of Program Chair and Dean of Academic Affairs, CDN students may also take other SSLA courses as Electives. All courses taken as Electives must meet minimum enrollment requirements in order to run.



BFA CONTEMPORARY MUSICAL THEATRE + FILM

Musical theatre is one of the most competitive and rapidly developing industries in the performing arts. Studio School's Contemporary Musical Theatre + Film program paves an entrepreneurial path to success by combining comprehensive training in acting, voice, musicianship, dance, performance, and entertainment industry practices. Unique among musical theater training programs, our students train for both live theater and for the emerging opportunities for musical theater artists in film and television, graduating with a substantial digital portfolio of creative work.

Students Who Complete This Program...

- Are powerfully prepared to pursue a professional career in musical theatre on stage, film, and television as an entrepreneur with artistic sensitivity, creativity, and integrity.
- Identify and illustrate musical storytelling, truthful acting, and a comprehensive understanding of historical context across all genres with technical proficiency and artistic expressiveness.
- Demonstrate performance mastery, professional decorum, and genuine artistry in any professional situation.
- Evaluate work in their field, including their own work, using professional terminology, artistic sensitivity, creativity, and integrity.
- Enter the industry with a mentor-curated digital portfolio of creative work designed to advance their unique career goals and ambitions.

CAREERS IN CONTEMPORARY MUSICAL THEATRE & FILM

Studio School's BFA in Contemporary Musical Theatre + Film prepares artists for careers on the stage and screen as well as a wealth of other non-performance-based employment opportunities. Degrees in musical theatre can lead to work as stage managers(13-1011), agents(13-1011), dance captains(27-2031), casting directors(27-2012), choreographers(27-2032), music directors(27-2041), educators(25-1121), audition coaches(27-2012), headshot photographers(27-4021), set carpenters (27-1027), cinematographers(27-4031), composers(27-2041), producers(27-2012), editors(27-4032), makeup artists(39-5091), lighting designers(27-1027), and performers(27-2031). Studio School's BFA in Contemporary Musical Theatre + Film opens the door to a variety of ways to make your passion your profession.

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CONTEMPORARY MUSICAL THEATRE + FILM COURSES & CURRICULUM

GENERAL EDUCATION COURSES		CREDITS
GED 102	American Cinema	3
GED 111	Writing Process	3
GED 206	Oral Communications	3
GED 159	Story: Mediums + Genres	3
GED 180	Creative Practice	1
GED 201	Anthropology	3
GED 202	Sustainability + the Environment	3
GED 203	Psychology	3
GED 204	Introduction to Statistical Analysis	3
GED 205	Philosophy	3
GED 207	Physics	3

ENTREPRENEURSHIP COURSES		CREDITS
EPS 121	Innovation + the Entrepreneur	3
MTH 420	Professional Practice I	2
MTH 430	Professional Practice II	2
MTH 480	Musical Theatre Industry Showcase	1

COLLABORATION LAB COURSES		CREDITS
LAB 190	Collaboration Fundamentals	1
LAB 191	Studio Fundamentals	1
LAB 192	Collaboration Lab	1
LAB 290	Studio Team	1
LAB 390	Creative Lab	1
LAB 391	Producer Lab	1

REQUIRED OCCUPATIONAL COURSES		CREDITS
ACT 145	Acting I: Fundamentals	4
ACT 375	Audition Essentials	2
	Ballet Requirement (Must take 5 total credits from list below, courses may be completed for credit.)	5
MTH 141	Ballet I [1 credit]	
MTH 151	Ballet II [1 credit]	
MTH 241	Ballet III [1 credit]	
MTH 251	Ballet IV [1 credit]	
MTH 341	Ballet V [1 credit]	
ACT 255	Becoming The Character	4
ACT 345	Camera Techniques	4
ACT 251	Scene Study: Comedy	2
MTH 259	Ballroom	1
MTH 158	Contemporary	1
MTH 143	Hip Hop	1
MTH 345	New Musical Theatre + Cabaret	2
MTH 127	History Of Broadway + Popular Song	3
ACT 158	Introduction To Improvisation	2
ACT 155	Introduction To Scene Study	4
MTH 246	Jazz Funk	1
MTH 152	Tap I	1
MTH 242	Tap II	1
MTH 148	Musical Theatre Performance I	2
MTH 153	Musical Theatre Performance II	2
ACT 344	Mastering Speech & Phonetics	2
MTH 120	Music Theory + Keyboard Skills	2
MTH 159	Musical Theatre Story Lab	1
MTH 149	Musical Theatre Dance	1
MTH 154	Private Voice I	1
MTH 244	Private Voice II	1
MTH 344	Private Voice III	1
MTH 354	Private Voice IV	1
MTH 444	Private Voice V	1

CONTEMPORARY MUSICAL THEATRE + FILM COURSES & CURRICULUM

REQUIRED OCCUPATIONAL COURSES CONTINUED		CREDITS
MTH 454	Private Voice VI	1
MTH 370	Producing Your Own Work	3
MTH 356	Rock, Pop + Other Genres	2
MTH 253	Musical Theatre Performance III	2
MTH 156	Vocal Styles + Private Voice	1
MTH 254	Vocal Styles + Private Voice Lab	1
MTH 146	Vocal Techniques + Private Voice	1
MTH 144	Vocal Techniques + Private Voice Lab	1
ACT 245	Acting For Theatre	4
ACT 244	Discovering Speech	2
MTH 256	Musical Theatre Performance IV	2
ACT 152	Stage Combat I	2

PROGRAM LENGTH

Full-time course - four academic years (8 semesters) 2 semesters per academic year. 16 weeks per semester / 32 weeks per year. 128 weeks total. 15 credit hours / semester average 126 Credit hours total

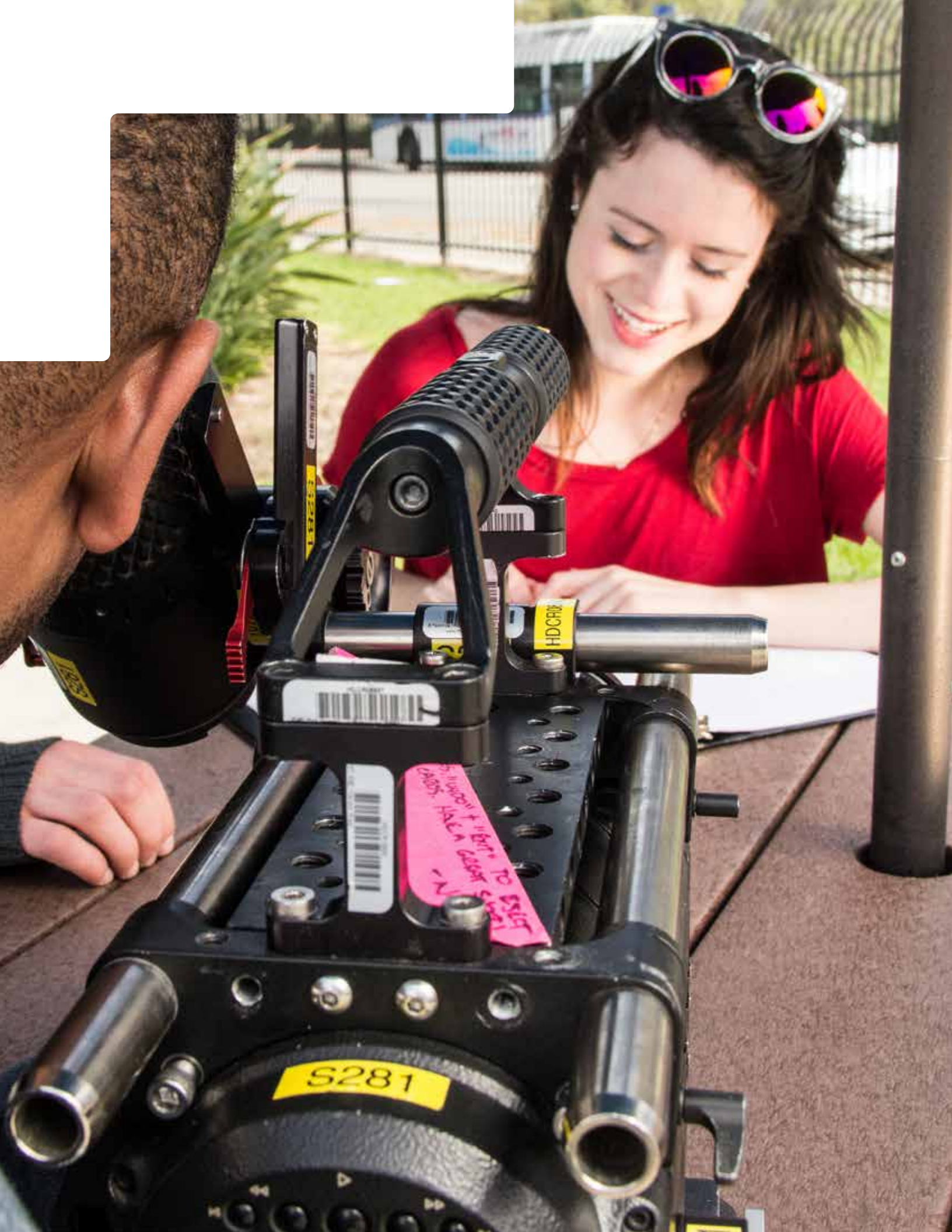
CREDIT EXPLANATION

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

* ELECTIVE CLASSES		CREDITS
ACT 370	Advanced Camera Technique	4
CDN 351	Ballet VI	1
CDN 147	Choreography I	1
ACT 355	Classical Text + Shakespeare	4
ACT 354	Creating Accents For Performance	2
FDC 160	Directing Foundations	3
MTH 245	Guitar Skill	2
CDN 258	Modern	1
MTH 250	Songwriting	2
ACT 252	Stage Combat II	2
CDN 253	Street Styles I	1
ACT 242	Viewpoints	2
CDN 249	World Cultural Dance	1
LAB 490	Production Studio	1

Please note the curriculum is subject to change. Descriptions for all courses are available in the back section of this catalog.

*With the approval of Program Chair and Dean of Academic Affairs, CMTF students may also take other SSLA courses as Electives. All courses taken as Electives must meet minimum enrollment requirements in order to run.



BA ENTREPRENEURSHIP

The Bachelor of Arts in Entrepreneurship is an intensive four-year program that combines core entrepreneurship training with exclusive business and general education courses to offer an innovative curriculum designed by industry experts, education leaders and entertainment entrepreneurs. All students of this program take courses in Entrepreneurship, Business Law, Finance, Intellectual Property, Advertising, Promotion, Marketing, Management and Innovation leading to capstone projects that will take students beyond the classroom to launching new ventures under mentorship of faculty and industry experts. To prepare Entrepreneurship for the unique demands of today's most dynamic content industries, Entrepreneurship students may choose one of four Concentrations of study: Entertainment Media, Casting & Talent Management, Sports Media & Marketing and Music Business

ENTERTAINMENT MEDIA CONCENTRATION

Students Who Complete this Program...

- Are powerfully prepared to pursue a professional career in film, television and digital media as an entrepreneur with artistic sensitivity, creativity, and integrity.
- Demonstrate a comprehensive understanding of creative collaboration, marketing savvy and entrepreneurial vision with a creative portfolio of original digital content and business plans.
- Gain a working knowledge of the growing number of fields impacting entrepreneurs today including business, law, accounting, marketing, finance, project management and social media.
- Explore a deeper study in the field of Entertainment Media targeting the dynamic changes affecting this industry and the opportunities this creates for artists and entrepreneurs with the ability to collaborate and innovate.

CAREERS IN ENTERTAINMENT MEDIA

The Entertainment Media field is experiencing dynamic changes because of the influence of shifting audience demographics, release platforms and digital production modalities. Periods of dramatic change create unique opportunities for the entrepreneurs and innovators who are prepared to adapt and lead. This degree is a path to careers as an Entertainment Entrepreneur (27-2012)*, Film and Television Producer (27-2012), Online Content Creator(27-2099), Development Executive (13-1011) or Media Strategist (27-3031).

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BA ENTREPRENEURSHIP

CASTING & TALENT MANAGEMENT CONCENTRATION

Students Who Complete this Program...

- Are powerfully prepared to pursue a professional career in film, television and digital media as an entrepreneur with artistic sensitivity, creativity, and integrity.
- Demonstrate a comprehensive understanding of creative collaboration, marketing savvy and entrepreneurial vision with a creative portfolio of original digital content and business plans.
- Gain a working knowledge of the growing number of fields impacting entrepreneurs today including business, law, accounting, marketing, finance, project management and social media.
- Explore a deeper study in the field of Casting and Talent Management targeting the dynamic changes affecting the industry and the opportunities this creates for artists and entrepreneurs with the ability to collaborate and innovate.

CAREERS IN CASTING & TALENT MANAGEMENT

A degree in Entrepreneurship with a concentration in Casting and Talent Management prepares you to make the most of a paradigm shift within the industry. With the rise of social media, the entertainment industry is more personality-driven than ever. Major celebrities can emerge from anywhere, creating new audiences and new opportunities for Casting and Talent Management professionals to discover talent, guide personal branding strategy and shape creative content. This degree is a path to a career as an Entertainment Entrepreneur (27-2012)*, Talent Agent (27-2012), Casting Director (27-2012), Public Relations Representative (27-3031) or Personal Manager (27-2012).

SPORTS MEDIA & MARKETING CONCENTRATION

Students Who Complete this Program...

- Are powerfully prepared to pursue a professional career in film, television and digital media as an entrepreneur with artistic sensitivity, creativity, and integrity.
- Demonstrate a comprehensive understanding of creative collaboration, marketing savvy and entrepreneurial vision with a creative portfolio of original digital content and business plans.
- Gain a working knowledge of the growing number of fields impacting entrepreneurs today including business, law, accounting, marketing, finance, project management and social media.
- Explore a deeper study in the field of Sports Media and Marketing targeting the dynamic changes affecting this industry and the opportunities this creates for athletes, executives and entrepreneurs with the ability to collaborate and innovate.

CAREERS IN SPORTS MEDIA & MARKETING

Today's Sports Media and Marketing professionals face the same challenges and opportunities as other media professionals and entrepreneurs - only more intensely. Sports media and branding is now dynamically engaged with the film, television, online and interactive game spaces. A working knowledge of all these fields is necessary to navigate during this period of dynamic change. This degree is a path to careers as an Entertainment Entrepreneur (27-2012)*, Sports Agent(13-1011), Franchise Executive (27-2012), Marketing Strategist (11-2020), Athlete Representative (13-1011) or Sports Venue Manager (27-2023).

MUSIC BUSINESS CONCENTRATION

Students Who Complete this Program...

- Are powerfully prepared to pursue a professional career in film, television and digital media as an entrepreneur with artistic sensitivity, creativity, and integrity.
- Demonstrate a comprehensive understanding of creative collaboration, marketing savvy and entrepreneurial vision with a creative portfolio of original digital content and business plans.
- Gain a working knowledge of the growing number of fields impacting entrepreneurs today including business, law, accounting, marketing, finance, project management and social media.
- Explore a deeper study in the field of Music Business targeting the dynamic changes affecting this industry and the opportunities being created for artists and entrepreneurs with the ability to collaborate and innovate.

CAREERS IN MUSIC BUSINESS

The music industry is experiencing dynamic change because of digital technology and emerging release platforms. A degree in Entrepreneurship with a concentration in Music Business will give you a holistic understanding of today's music industry and the dynamic industries it interacts with including Film, Television, On-line Media and Interactive Gaming. This degree is a path to careers as an Entertainment Entrepreneur (27-2012)*, Record Producer(27-2012), Music Industry Executive (27-2041), Tour Manager(13-1011), Venue Programmer (13-1121) or Artist Representative(13-1011).

ENTREPRENEURSHIP COURSES & CURRICULUM

GENERAL EDUCATION COURSES		CREDITS
GED 102	American Cinema	3
GED 111	Writing Process	3
GED 206	Oral Communications	3
GED 159	Story: Mediums + Genres	3
GED 180	Creative Practice	1
GED 201	Anthropology	3
GED 202	Sustainability + the Environment	3
GED 203	Psychology	3
GED 204	Introduction to Statistical Analysis	3
GED 205	Philosophy	3
GED 207	Physics	3

COLLABORATION LAB COURSES		CREDITS
LAB 190	Collaboration Fundamentals	1
LAB 191	Studio Fundamentals	1
LAB 192	Collaboration Lab	1
LAB 290	Studio Team	1
LAB 390	Creative Lab	1
LAB 391	Producer Lab	1

REQUIRED OCCUPATIONAL COURSES		CREDITS
EPS 110	Media, Culture & Society	3
EPS 120	Innovation and the Entrepreneur	3
EPS 220	Digital Entrepreneurship	3
EPS 221	Principles of Accounting	3
EPS 222	Information Systems & Technology	3
EPS 231	Marketing & Research Methods	3
EPS 310	Branding & Marketing	3
EPS 321	Organizational Behavior & Leadership	3
EPS 325	Managing Creativity & Innovation	3
EPS 330	Entertainment Contracts & Negotiation	3
EPS 332	Business & Entertainment Law	3

REQUIRED OCCUPATIONAL COURSES CONTINUED		CREDITS
EPS 351	Intrapreneurship	3
EPS 423	Entrepreneurial Finance	3
EPS 432	Literary Acquisition & Development	3
FDC 355	Producing Digital Media	3
EPS 447	Capstone Project I	3
EPS 457	Capstone Project II	3
EPS 324	Behavioral Economics	3
EPS 380	Social Entrepreneurship & Ethics	3
EPS 443	Topics in Entrepreneurship I	3
EPS 452	Topics In Entrepreneurship II	3
EPS 480	Entrepreneur Expo	1

CONCENTRATION COURSES - SPORTS MEDIA & MARKETING		CREDITS
SPT 370	Sports Marketing	3
SPT 372	Sports Media	3
SPT 374	Athlete Management & Team Operations	3
SPT 380	Sports Law & Contracts	3
SPT 382	Producing Sports Events	3
SPT 384	Sports Sponsorship & Licensing	3

CONCENTRATION COURSES - MUSIC BUSINESS		CREDITS
MBU 370	Music Law, Contracts & Negotiation	3
MBU 372	Musician Management	3
MBU 374	Music Publishing & Distribution	3
MBU 380	Music Aesthetics	3
MBU 382	Music Supervision	3
MBU 384	Producing Tours & Live Events	3

CONCENTRATION COURSES - CASTING & TALENT MANAGEMENT		CREDITS
CTM 370	Casting For Film, Television & Digital Media	3
CTM 372	Talent Management & Promotion	3
CTM 374	The Art of Negotiation	3
MBU 380	Casting for Theatre & Musical Theatre	3
CTM 382	Contracts, Unions & Intellectual Property	3
CTM 384	Industry Symposium: Casting Directors, Agents & Managers	3

ENTREPRENEURSHIP COURSES & CURRICULUM

CONCENTRATION COURSES - ENTERTAINMENT MEDIA		CREDITS
EPS 321	Organizational Behavior & Leadership	3
EPS 432	Literary Acquisition & Development	3
EPS 443	Topics in Entrepreneurship I	3
EPS 231	Marketing & Research Methods	3
EPS 457	Capstone Project II	3
EPS 423	Entrepreneurial Finance	3

PROGRAM LENGTH

Full-time course - four academic years (8 semesters) 2 semesters per academic year. 16 weeks per semester / 32 weeks per year. 128 weeks total. 15 credit hours / semester average 126 Credit hours total

CREDIT EXPLANATION

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

* ELECTIVE CLASSES		CREDITS
EPS 230	Intellectual Property in Media	3
EPS 250	Financial Statement & Feasibility Analysis	3
EPS 320	Global Entrepreneurship & Markets	3
EPS 323	Angels, Venture Capital & Crowdfunding	3
EPS 428	The Art of Negotiation	3
EPS 338	Micro & Macro Economics	3
EPS 438	Producing Tours & Live Events	3
EPS 429	Advertising, Promotion & Product Integration	3

Please note the curriculum is subject to change. Descriptions for all courses are available in the back section of this catalog.

*With the approval of Program Chair and Dean of Academic Affairs, CDN students may also take other SSILA courses as Electives. All courses taken as Electives must meet minimum enrollment requirements in order to run.



BFA FILM + DIGITAL CONTENT

The Film + Digital Content program at Studio School program features an exclusive, hands-on curriculum developed in partnership with studio executives, industry experts and innovative artists. Our immersive conservatory approach immerses all filmmakers in hands-on, project-based learning utilizing professional best practices from the very start of the program while, at the same time, supporting students to cultivate their own unique voice through participation in a curated screening series, master classes and workshops. After building a foundation of core skills during the first two years, the curriculum opens up to allow for greater choice in Electives and the selection of a path-to-industry concentrations: Directing, Screenwriting, Producing, Documentary, Cinematography, Editing, Visual Effects and Sound Design. Unique features of the program include classes taught by industry professionals on an active studio lot, an advanced directing project during the second year of the program, the opportunity to compete for funded collaborative projects in year three and a thesis-level capstone project in year four.

DIRECTING CONCENTRATION

Students Who Complete this Program...

- Will have the necessary skills of a director that include film aesthetics, working with actors, set etiquette, script development and project management.
- Will demonstrate a command of visual storytelling, structure, technology and professional film production skills.
- Will have a clear understanding of the professional demands of being a director.
- Will be well prepared for industry job opportunities with a compelling creative portfolio of original digital content.

CAREERS IN DIRECTING

You can do more with a degree in Directing than just direct movies, TV shows, or commercials. Your acquired skills could lead to other disciplines like cinematography (27-4031)*, Art Direction (27-1011) or Editing (27-4032). Each of these specialized fields benefit from many of the tools learned by directors. A Directing degree is also a potential path to incredible careers such as a Creative Director (27-2012), Digital Content Director (27-2012), Broadcast/News Director (27-2012), and more.

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BFA FILM + DIGITAL CONTENT

SCREENWRITING CONCENTRATION

Students Who Complete this Program...

- Will have the necessary skills, work ethic and industry understanding to pursue a writing career in film, television or digital media production.
- Be prepared for the challenges of industry story development practices.
- Demonstrate a command of storytelling, structure, technology and professional film production skills.
- Will be well prepared for industry job opportunities with a compelling creative portfolio of original writing and digital content.

CAREERS IN SCREENWRITING

A Screenwriting degree ideally prepares you to write scripts for movies, TV shows, and commercials. Since much of the storytelling craft translates to other literary disciplines, it also opens doors to careers you may not have considered. These might include becoming a Playwright (27-3043)*, an Author(27-3043), a Literary Agent (13-1011), Manager (13-1011), or Development Executive (13-1011). The industry knowledge you acquire at Studio School could also provide a pathway to becoming an Entertainment Journalist (27-3043) or Media Critic (27-3043).

PRODUCING CONCENTRATION

Students Who Complete this Program...

- Are powerfully prepared to pursue a professional career in film, television and digital media production as an entrepreneur with artistic sensitivity, creativity, and integrity.
- Demonstrate a comprehensive understanding of visual storytelling, structure, technology and professional film production skills with a creative portfolio of original digital content.
- Master the command of the various team functions and roles in film, television and commercial production with professional best practices.
- Explore a deeper study in Producing that includes independent film financing, distribution, featured case studies, low-budget film production and the Producer's Perspective.
- Enter the industry with a mentor-curated digital portfolio of creative work designed to advance their unique career goals and ambitions.

CAREERS IN PRODUCING

Producers oversee many aspects of production. A degree in Producing could be your first step towards getting Motion Pictures, TV Shows, and Commercials brought to fruition. With this degree, you'll be qualified to manage and regulate costs as a Producer (27-2012)*, Unit Production Manager(27-2012), or Production Supervisor(27-2012). But those aren't the only doors open to someone with a Producing degree. You could also work in development as a Creative Executive (13-1011) or manage people's careers as a Talent Agent or Manager (13-1011). A degree in Producing gives you a flexible foundation to building the kind of career you envision.

DOCUMENTARY CONCENTRATION

Students Who Complete this Program...

- Are powerfully prepared to pursue a professional career in film, television and digital media production as an entrepreneur with artistic sensitivity, creativity, and integrity.
- Demonstrate a comprehensive understanding of visual storytelling, structure, technology and professional film production, with a creative portfolio of original digital content.
- Master the command of the various team functions and roles in film, television and commercial production with professional best practices.
- Explore a deeper study in Documentary Film that includes narrative technique and strategies specific to documentary form as well as research, ethics and methodologies integral to the genre.
- Enter the industry with a mentor-curated digital portfolio of creative work designed to advance their unique career goals and ambitions.

CAREERS IN DOCUMENTARY

A degree in Documentary Film is a great choice if you want to be a documentary director or producer. This degree can also prepare you for other great careers such as a Videographer (27-4031)*, Professional Photographer (27-4021) or Video Editor (27-4032). The skills you learn getting a Documentary Film degree can translate to even more professions — you could use it to become a Project Researcher (25-1121), Broadcast Writer (27-3043), Journalist (27-3023), Non-profit Director (11-9199), or even a Museum Curator (25-4012).

BFA FILM + DIGITAL CONTENT

CINEMATOGRAPHY CONCENTRATION

Students Who Complete this Program...

- Explore a deeper study in Cinematography that includes visual storytelling, cinematic continuity, composition, lighting, color, lens theory, exposure, camera movement and set etiquette.
- Demonstrate a compressive understanding of visual storytelling, structure, technology and professional production skills with a creative portfolio of original digital content.
- Master the command of the various team functions and roles in film, television and commercial production with professional best practices, as it relates to the camera department.
- Enter the industry with a mentor-curated digital portfolio of creative work designed to advance their unique career goals and ambitions.

CAREERS IN CINEMATOGRAPHY

With new avenues of distribution opening every day, the market for skilled cinematographers is ever increasing. A degree in Cinematography will prime you to create short films, documentaries, commercials and feature films as a Director of Photography (27-4021)*. In addition to shooting films, the Cinematography degree prepares graduates to work in the grip and electric departments, as well as the camera department, as a DIT (Digital Imaging Technician) (27-4032), Camera Operator (27-4031), First Assistant (27-4099), Second Assistant(27-4099), Loader and Digital Utility (27-4099).

EDITING CONCENTRATION

Students Who Complete this Program...

- Explore a deeper study in Editing that includes visual continuity, pacing, color, silence and set etiquette.
- Are powerfully prepared to pursue a professional career in motion pictures as an entrepreneur with artistic sensitivity, creativity and integrity.
- Demonstrate a compressive understanding of visual storytelling, structure, technology and professional production skills with a creative portfolio of original digital content.
- Master a command of the various team functions and roles in film, television and commercial production with professional best practices.
- Enter the industry with a mentor-curated digital portfolio of creative work designed to advance their unique career goals and ambitions.

CAREERS IN EDITING

With a degree in Editing, graduates are prepared to work in postproduction on motion picture projects for film, television, commercial productions and digital media. With the rapid expansion of digital platforms, the need for editors to assemble media is quickly expanding. Graduates are qualified to work as Editor (27-4032)*, Assistant Editor (27-4032), DIT (Digital Imaging Technician) (27-4032) Transcoder and Colorist (27-4099). A comprehensive understanding of editing can also lead to work as Postproduction Supervisor (27-2012) or Associate Producer (27-2012).

VISUAL EFFECTS CONCENTRATION

Students Who Complete this Program...

- Explore a deeper study in Visual Effects that includes visual imagery in storytelling, compositing, modeling, layout, Rotoscope and set etiquette.
- Are powerfully prepared to pursue a professional career in motion pictures as an entrepreneur with artistic sensitivity, creativity and integrity.
- Demonstrate a comprehensive understanding of visual storytelling, structure, technology and professional production skills with a creative portfolio of original digital content.
- Master the command of the various team functions and roles in film, television and commercial production with professional best practices.
- Enter the industry with a mentor-curated digital portfolio of creative work designed to advance their unique career goals and ambitions.

CAREERS IN VISUAL EFFECTS

With a degree in Visual Effects, graduates are prepared to work in the exciting world of motion picture post production for film, television and interactive gaming. They will gain an understanding of storytelling principles through the study of directing, screenwriting, production design, cinematography and editing. This, in conjunction with their skills in cutting edge visual effects technology will allow them to work as a Compositor (27-1014)*, Concept Artist (27-1014), Layout Artist (27-1014), Roto Artist (27-1014) and Match Move Artist (27-1014). Graduates are also uniquely qualified to work in the business side of visual effects (27-1014), including jobs as Associate Producer (27-2012) and Visual Effects Supervisor (27-2012).

BFA FILM + DIGITAL CONTENT

SOUND DESIGN CONCENTRATION

Students Who Complete this Program...

- Explore a deeper study in Sound Design that includes dialogue, sound effects, and music.
- Are powerfully prepared to pursue a professional career in motion pictures as an entrepreneur with artistic sensitivity, creativity and integrity.
- Demonstrate a compressive understanding of visual storytelling, structure, technology and professional production skills with a creative portfolio of original digital content.
- Master the command of the various team functions and roles in film, television and commercial production with professional best practices.
- Enter the industry with a mentor-curated digital portfolio of creative work designed to advance their unique career goals and ambitions.

CAREERS IN SOUND DESIGN

With a degree in Sound Design you will be prepared to craft sound as a storytelling tool on documentaries, commercials, feature films, online applications and interactive games. Not only will you be able to record sound on location, you will also be proficient in designing and mixing sound in post-production. A degree in sound design prepares graduates to work on set as a Location Sound Engineer (27-4014)*, a Boom Operator and Sound Utility (27-4011). They are also prepared to record and playback music and other live elements. In postproduction, graduates can work as Sound Designers (27-4014) crafting audio landscapes for motions pictures, Audio Mixers (27-4014), Additional Dialogue Recorders (27-4014) and Foley Artists (27-4014) where they create and record sound effects.



FILM + DIGITAL CONTENT COURSES & CURRICULUM

GENERAL EDUCATION COURSES		CREDITS
GED 102	American Cinema	3
GED 111	Writing Process	3
GED 206	Oral Communications	3
GED 159	Story: Mediums + Genres	3
GED 180	Creative Practice	1
GED 201	Anthropology	3
GED 202	Sustainability + the Environment	3
GED 203	Psychology	3
GED 204	Introduction to Statistical Analysis	3
GED 205	Philosophy	3
GED 207	Physics	3

ENTREPRENEURSHIP COURSES		CREDITS
EPS 121	Innovation + the Entrepreneur	3
FDC 420	Professional Practice I	2
FDC 430	Professional Practice II	2
FDC 480	Film + Digital Content Industry Showcase	1

COLLABORATION LAB COURSES		CREDITS
LAB 190	Collaboration Fundamentals	1
LAB 191	Studio Fundamentals	1
LAB 192	Collaboration Lab	1
LAB 290	Studio Team	1
LAB 390	Creative Lab	1
LAB 391	Producer Lab	1
LAB 490	Production Studio	1

REQUIRED OCCUPATIONAL COURSES		CREDITS
FDC 123	Film Aesthetics	3
FDC 153	Directing Actors	2
	Screening Series Requirement	8
FDC 124	Screening Series - Fall	
FDC 125	Screening Series - Spring	
FDC 160	Directing: Foundation	3
FDC 170	Cinematography I	2
FDC 152	Screenwriting - The Short Film	3
FDC 352	Production Design	3
FDC 260	Directing the Short Film	3
FDC 270	Cinematography II	3
FDC 241	Screenwriting: Developing the Feature I	3
FDC 243	Editing	3
FDC 444	Audio Post-Production	3
FDC 150	Intro to Producing Film	3
FDC 252	Screenwriting: Developing the feature II	3
FDC 465	Advanced Post-Production	3
FDC 365	Directing: Experimental	3
FDC 273	Directing: Documentary	3
FDC 353	Capstone Development	3
FDC 470	Capstone Production	3
FDC 159	FDC Story Lab	1

CONCENTRATION COURSES - EDITING		CREDITS
FDC 243	Editing	3
FDC 440	Visual Effects & Motion Graphics	3
FDC 465	Advanced Post-Production	3
	Elective	4
FDC 470	Capstone Production	3
FDC 430	Professional Practice II	2

FILM + DIGITAL CONTENT COURSES & CURRICULUM

CONCENTRATION COURSES - VFX AND MOTION GRAPHICS CREDITS

FDC 243	Editing	3
FDC 440	Visual Effects & Motion Graphics	4
FDC 465	Advanced Post-Production	3
	Elective	4
FDC 470	Capstone Production	3
FDC 430	Professional Practice II	2

CONCENTRATION COURSES - SOUND DESIGN CREDITS

FDC 447	Advanced Sound Design	3
	Elective	4
FDC 444	Audio Post-Production	3
FDC 465	Advanced Post-Production	3
FDC 470	Capstone Production	3
FDC 430	Professional Practice II	2

CONCENTRATION COURSES - DIRECTING CREDITS

FDC 363	Directing: Commercials & Music Videos	3
FDC 353	Capstone Development	3
FDC 430	Professional Practice II	2
FDC 470	Capstone Production	3
	Elective	4
FDC 465	Advanced Post-Production	3

CONCENTRATION COURSES - PRODUCING CREDITS

FDC 150	Intro to Producing Film	3
FDC 355	Producing Digital Media	3
FDC 353	Capstone Development	2
	Elective	3
FDC 430	Professional Practice II	3
FDC 470	Capstone Production	3

CONCENTRATION COURSES - SCREENWRITING CREDITS

FDC 152	Screenwriting – The Short Film	3
FDC 353	Capstone Development	3
FDC 241	Screenwriting: Developing the Feature I	3
FDC 430	Professional Practice II	2
FDC 252	Screenwriting: Developing the feature II	3
	Elective	3

CONCENTRATION COURSES - DIRECTING CREDITS

FDC 273	Directing: Documentary	3
FDC 353	Capstone Development	3
FDC 430	Professional Practice II	2
FDC 470	Capstone Production	3
FDC 444	Audio Post-Production	3
	Documentary Elective	4

* ELECTIVE CLASSES CREDITS

FDC 381	Documentary: Research, Ethics & Methodologies	3
FDC 380	Editing the Documentary	3
FDC 230	Studies in Film Genre	3
FDC 320	Film History and Criticism	3
FDC 321	Topics in Screenwriting	3
FDC 322	Topics in Film Producing	3
FDC 323	Topics in Film Production	3
FDC 324	Topics in Post-Production	3
FDC 325	Branded Content	3
FDC 340	Advanced Production	3
FDC 341	Advanced Screenwriting	3
FDC 342	Expanding Narrative	3
FDC 344	The Indie Feature	3
FDC 345	Director's Workshop	3
FDC 349	Applied Cinematography: Color Grading	3
FDC 350	Documentary Tradition	3
FDC 360	Applied Cinematography: Fiction	3
LAB 490	Production Studio	1

FILM + DIGITAL CONTENT COURSES & CURRICULUM

REQUIRED OCCUPATIONAL COURSES		CREDITS
FDC 363	Commercials and Music Videos	3
FDC 364	Producing: Producer's Perspective	3
FDC 370	Television Series Spec	3
FDC 371	Applied Cinematography: Non-Fiction	3
FDC 440	VFX & Motion Graphics	3
FDC 441	Advanced Production Design	3
FDC 442	Writing for Television: Original Pilot	3
FDC 447	Advanced Sound Design	3
FDC 449	Producing for Television: Scripted	3
FDC 458	Producing for Television: Unscripted	3
FDC 466	Advanced Editing: Avid	3
FDC 373	Feature Film Case Study	3
FDC 372	Film Festivals & Distribution	3
FDC 366	Producing for VFX	3
FDC 356	Digital Foundation 2D/3D	3

Please note the curriculum is subject to change. Descriptions for all courses are available in the back section of this catalog.

*With the approval of Program Chair and Dean of Academic Affairs, FDC students may also take other SSLA courses as Electives. All courses taken as Electives must meet minimum enrollment requirements in order to run.

PROGRAM LENGTH

Full-time course - four academic years (8 semesters) 2 semesters per academic year. 16 weeks per semester / 32 weeks per year. 128 weeks total. 15 credit hours / semester average 124 Credit hours total.

CREDIT EXPLANATION

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



ONE-YEAR CERTIFICATE ACTING

Studio School offers one-year post-baccalaureate certificates in Acting, Film + Digital Content and Entrepreneurship.

The purpose of the Certificate Programs is to assist students with a foundational undergraduate education pursue industry-specific training. These innovative course sequences are ideally suited to academically mature students. Students engage in project-based learning experiences working with students from a multitude of disciplines to powerfully integrate academic training with real-world application strategies. These accelerated field-specific courses of study impart the specialized skills, industry knowledge and networking opportunities necessary for them to powerfully enter the workplace

STUDENTS WHO COMPLETE THIS PROGRAM...

- Are powerfully prepared pursue a professional acting career in film, television and theatre as an entrepreneur with artistic sensitivity, creativity, and integrity.
- Identify and illustrate the collaborative relationship between the actor, text and audience in a range of social contexts, historical periods, performance styles and cultures.
- Demonstrate professionalism, strong work ethic and readiness for the business demands of a career in the entertainment industry with practical entrepreneurship skills for producing their own work.
- Evaluate work in their field, including their own work, using professional terminology, artistic sensitivity, creativity, and integrity.

CAREERS IN ACTING

A Post-Baccalaureate certificate in Acting lets you explore a lot of different career roles including Professional Actor for Film, Television, and Stage (27-2011). You could learn to teach others as an Acting or Vocal Coach (27-2012). You could help identify new talent as a Casting Director (27-2012). Or you could guide other actors' careers as a Talent Agent or Manager (27-2012). You can use an Acting degree in other fields, too—as an On-camera Correspondent (27-3011), Stunt Performer (27-2099), or even a Motivational Speaker (27-3023).

**These 6-digit numbers refer to the Department of Education's Classification of Instructional Program (CIP) code, used to align instructional programs with occupational outcomes. Studio School is committed to providing transformative path-to-career training for artists, performers, storytellers and entrepreneurs entering today's dynamic content industries.*

ACTING COURSES & CURRICULUM

REQUIRED OCCUPATIONAL COURSES		CREDITS
ACT 512	Branding + Packaging for the Professional Actor	1.5
ACT 571	The Collaboration Experience	1
ACT 511	Dramatic Text & Genre	3
ACT 513	Camera Techniques	3
ACT 514	Discovering Speech + Breath	2.5
ACT 515	Improvisation	2.5
ACT 559	Story: Film and Television	2.5
ACT 552	Becoming the Character	2
ACT 545	Acting for the Theatre	2.5
ACT 520	On-Camera Scene Study	2.5
ACT 551	Comedic Acting Techniques	2.5
ACT 556	Movement for the Actor	2.5
ACT 522	Audition Technique: Film & Television	2.5
ACT 530	Strategy + Promotion for the Professional Actor	2.5
ACT 549	Commercial + Voiceover Acting	2.5
ACT 521	Filmcraft + Producing Your Own Work	3

Please note the curriculum is subject to change. Descriptions for all courses are available in the back section of this catalog.

PROGRAM LENGTH

Full-time course - 1 year course
16 weeks per semester / 32 weeks per year. 32 weeks total. 18 credit hours / semester average
38.5 Credit hours total

CREDIT EXPLANATION

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



ONE-YEAR CERTIFICATE ENTREPRENEURSHIP

STUDENTS WHO COMPLETE THIS PROGRAM...

- Are powerfully prepared to pursue a professional career in film, television and digital media as an entrepreneur with artistic sensitivity, creativity, and integrity.
- Demonstrate a comprehensive understanding of creative collaboration, marketing savvy and entrepreneurial vision with a creative portfolio of original digital content and business plans.
- Gain a working knowledge of the growing number of fields impacting entrepreneurs today including business, law, accounting, marketing, finance, project management and social media.
- Explore a deeper study in the field of Sports Media and Marketing targeting the dynamic changes affecting this industry and the opportunities this creates for athletes, executives and entrepreneurs with the ability to collaborate and innovate.

CAREERS IN ENTREPRENEURSHIP

The Entertainment Media field is undergoing dynamic change because of the influence of shifting audience demographics, release platforms and digital production modalities. Periods of dramatic change create dynamic opportunities for the entrepreneurs and innovators who are prepared to adapt and to lead. This certificate is a path to careers as an Entertainment Entrepreneur (27-2012), Film and Television Producer (27-2012), Online Content Creator (27-2099), Development Executive (13-1011) or Media Strategist (27-3031).

ENTREPRENEURSHIP COURSES & CURRICULUM

REQUIRED OCCUPATIONAL COURSES		CREDITS
EPS 510	Entertainment Business Law	3
EPS 511	Intellectual Property in Media	3
EPS 512	Digital Marketing & Social Media	3
EPS 513	Strategic Planning	3
EPS 514	Media Accounting, Budgeting & Scheduling	3
LAB 500	Collaboration Lab 1: Entrepreneur Expo	1
EPS 520	Production Contracts & Negotiation	3
EPS 521	Entrepreneurial Branding	3
EPS 522	Film Financing: Independent & Mainstream	3
EPS 523	Creative Content Acquisition & Distribution	3
EPS 524	Entertainment Project Management	3
BUS 500	Innovation & the Entrepreneur	3

Please note the curriculum is subject to change. Descriptions for all courses are available in the back section of this catalog.

PROGRAM LENGTH

Full-time course - 1 year course
16 weeks per semester / 32 weeks per year. 32 weeks total. 18 credit hours / semester average
34 Credit hours total

CREDIT EXPLANATION

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





ONE-YEAR CERTIFICATE FILM + DIGITAL CONTENT

STUDENTS WHO COMPLETE THIS PROGRAM...

- Are powerfully prepared pursue a professional career in film, television and digital media production as an entrepreneur with artistic sensitivity, creativity, and integrity.
- Demonstrate a comprehensive understanding of visual storytelling, structure, technology and professional film production skills with a creative portfolio of original digital content.
- Master the command of the various team functions and roles in film, television and commercial production with professional best practices.
- Explore a deeper study in Directing that includes style, aesthetics, working with actors, set etiquette, script development and project management skills.

CAREERS IN ENTREPRENEURSHIP

You can do more with a one-year certificate in Film + Digital Content than just direct Movies, TV Shows, and Commercials. You could also choose camera angles and actions as a Cinematographer (27-4021). Decide the look of every background and set piece as an Art Director (27-1011). Arrange scenes to tell stories in the most dramatic way as an Editor (27-4032). Or heighten the cinematic experience with audio effects as a Sound Designer (27-4014). It's a path to all these incredible careers, as well as Creative Director (27-4032), Digital Content Director (27-2099), Broadcast/News director (27-3000), and more..

FILM + DIGITAL CONTENT COURSES & CURRICULUM

ELECTIVES COURSES*		CREDITS
FDC 510	Film Craft Foundation	3
FDC 511	Dramatic Storytelling	3
FDC 512	Cinematographer's Vision	3
FDC 513	Editor's Expression	3
FDC 514	Aesthetics of Cinema	3
LAB 502	Collab Lab 1: Branding Digital Platforms	1.5
FDC 520	American Cinema	3
FDC 521	Feature Screenwriting	3
FDC 522	Producer's Initiative	3
FDC 523	Directing: Capstone Project	3
FDC 524	Acting for Directors	2.5
BUS 500	Innovation & The Entrepreneur	3

Please note the curriculum is subject to change. Descriptions for all courses are available in the back section of this catalog.

PROGRAM LENGTH

Full-time course - 1 year course
16 weeks per semester / 32 weeks per year. 32 weeks total. 18 credit hours / semester average
34 Credit hours total

CREDIT EXPLANATION

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



COURSE CATALOG

ACTING

ACT 142 | Movement I: Alexander Technique [2 credits]

This course introduces students to the movement and voice work of F. M. Alexander. Students explore their own psychophysical habits of excess tension and collapse, and then consciously discover ways to find more efficient and healthful means of function and self-expression. Through one-on-one training with the instructor and partners, students discover how to heal, harmonize and harness their life force for more mindful, free and powerful creative expression. Recognizing, managing and overcoming Performance Anxiety will be a major theme. *Prerequisites: None*

ACT 145 | Acting I: Fundamentals [4 credits]

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

ACT 152 | Stage Combat I: Unarmed + Single Sword [2 credits]

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

ACT 155 | Introduction to Scene Study [4 credits]

The course continues to develop the skills acquired in Acting 145, by putting them to use in the interpretation and active participation of scripted scene work. Moving beyond basic exercises, students will learn how vulnerability, receptivity, imagination, listening and responding create full engagement in and embodiment of an author's text. This course will teach a basic approach to full immersion in a scene, which can then be applied to more complex texts and professional work. *Prerequisites: None*

ACT 156 | Dance for Actors [1 credit]

This course provides the actor a clear foundation for good body alignment and repetition of the building block exercises to develop dance/movement skill. The student will learn dance/movement vocabulary frequently used for staging plays, films and musicals.

The first third of the course covers PERIOD DANCE including minuets, courtly dances, reels, quadrilles and social dances at the beginning of the 20th Century. The second third of the course addresses different styles of Ballroom dance and the final third introduces Musical Theatre Dance vocabulary. *Prerequisites: None*

ACT 158 | Introduction to Improvisation [2 credits]

This course introduces students to the foundational concepts of improvisation for the stage, with a focus on freeing the actor's imagination for full immersion into present time and present place. Through in-class exercises, games, and activities, students will become familiar with the essential concept of 'yes, and' as well as other basic 'rules' of improvisation. Students will learn to discover trust, collaboration and embrace of failure in all of their work, both academic and professional. *Prerequisites: None*

ACT 159 | Story: Mediums + Genre Lab [1 credit]

In this discipline-specific lab that accompanies Story: Mediums + Genre, mentor-practitioners lead experiential learning workshops designed to give students a hands-on apprenticeship in handling the narrative challenges and opportunities that they will face in their professional practice. *Prerequisites: None* *Corequisites: GED 101*

ACT 211 | Theatre History [2 credits]

This course introduces students to the rich history of theatre and performance, including standard texts with which the working actor must be familiar. Students apply their text analysis skills in the context of global history and cultural shifts that demonstrate how theatre has reflected major religious, political and social issues while establishing key trends. The range and depth of drama is explored from the Classical to modern world as a special emphasis on the ways in which drama was produced, staged, and acted are pursued. Tragedy (originating in religious choral odes) looks squarely at what makes us human and how people deal with horrendous circumstances. Comedy (developing out of fertility rituals) looks at how we best perpetuate ourselves and our communities.

This course encourages students to take initiative and develop independent, analytical thinking about dramatic texts through close and careful understanding. It focuses on learning techniques for taking a script and applying it to the craft of acting. Using a range of plays as source material we explore how to take a play apart to understand how it is put together in the context of its time. We practice the dramaturgical methodologies actors, directors, and designers need to employ prior to rehearsal to understand the bones of a dramatic text.

The class involves discussion, performance workshops, and lectures that explore the concrete dimensions of performance from the ancient to modern world. Developing a broader

worldview, students empower their work specifically and meaningfully in the present. By the time we conclude, students should feel confident in their approach to any dramatic text they encounter and know how to begin exploring it on its own terms. *Prerequisites: None* *Corequisites: ACT 253*

ACT 220 | Filmcraft: Directing, Editing + Cinematography [3 credits]

This course provides students in the Acting Program with a working knowledge of the concepts, skills, and procedures of creating a filmed work. Students will gain a familiarity with the roles and demands of the director, editor, and cinematographer in order to contextualize the actor's work and process in a professional setting. Students will develop an original project to be shot with a professional crew on location with industry mentorship. *Prerequisites: None*

ACT 221 | Race, Class, Gender, Sexuality in Performance [2 credits]

This course aims to decenter white, masculine heterosexuality by introducing students both critical material and performance texts that challenge patriarchal, Eurocentric, and heteronormative narratives in American film, television, and theatre as well as within the performances of "everyday life." This course juxtaposes theoretical readings, films, and plays that address portrayals of masculinity/ femininity, gendered hierarchies, and/or queer identity through African American, Latina/o American, and Asian American subject positions. *Prerequisites: None*

ACT 222 | History of TV [2 credits]

Analysis of television as a medium of information, conveyor and creator of mass culture, and a form of aesthetic expression. Course examines the historical development of television as both a cultural product and an industry. *Prerequisites: None*

COURSE CATALOG

ACT 242 | Viewpoints [2 credits]

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

ACT 246 | Multicam Acting [2 credits]

This course introduces the student to multi-camera situation comedy. These shows are performed in front of a live studio audience and call for an acting style charged with unique tensions fostered by the meshing of character naturalism and performative excess; advanced planning and timely spontaneity; address to the camera and a live audience; and a simulation of liveness despite recorded status and frequent interruptions. The resulting style is a combination of theatrical, filmic, and televisual method. *Prerequisites: ACT 145, ACT 155*

ACT 247 | Discovering Speech [2 credits]

The physical awareness gained through the works of Knight, Thompson, Fitzmaurice, Linklater, and Rodenburg will expand in this course into an awareness of the musculature of articulation and speech production. Students will play with and develop mastery of the muscles that produce speech, using games, exercises, partner explorations, and projects to feel (not just understand) how human speech is made. This course will introduce the International Phonetic Alphabet (IPA) and provide the foundation necessary to consciously and efficiently create professional-grade accents for performance. *Prerequisites: ACT 254*

ACT 245 | Acting for Theatre [4 credits]

The course is designed to further the basic and more advanced acting skills the student developed in Acting 110: Acting Fundamentals and Acting 130: Intro to Scene Study. Drawing

from the work of the world's foremost acting teachers, with an emphasis on performing for the stage, the focus of the student will be on developing the techniques necessary to physically, vocally and emotionally externalize their inner work using traditional stage techniques, some of which date back centuries. The actor will practice these techniques through the great English language plays and playwrights of the modern and contemporary eras. *Prerequisites: ACT 145, ACT 155*

ACT 246 | Multicam Directing [2 credits]

This course is designed to develop the skills of potential studio directors. It will provide a series of planning, scripting and studio directing activities which will develop the leadership and communications skills of the new director. At the end of this course, students will be able to brief a crew about script ideas and lead a team through the production process in the studio. This course will cultivate creative, editorial and technical knowledge students need to become the next generation of multi-camera directors. *Prerequisites: None*

ACT 247 | Speech Essentials [2 credits]

This course introduces students to the speech and breath works of Knight, Thompson, Fitzmaurice, Linklater, and Rodenburg. Students will develop an awareness of the musculature of articulation and speech production. Students will play with and develop mastery of the muscles that produce speech, using games, exercises, partner explorations, and projects to feel (not just understand) how human speech is made. This course will introduce the International Phonetic Alphabet (IPA) and provide the foundation necessary to consciously and efficiently create changes in performance through speech and breath. *Prerequisites: None*

ACT 248 | Improvising in Story [2 credits]

This course expands upon students' fundamental improvisation skills and applies those skills to the creation of spontaneous and deeply imagined storytelling. Using the

progression of skills, games, and exercises outlined by Viola Spolin, this course requires students to imagine with freedom, specificity, and detail. Students will discover how to harness the creative potential of unplanned, forward-moving stories while also taking their imaginative freedom to greater depths of personal expressivity.. *Prerequisites: ACT 158*

ACT 249 | Movement II: Self Care [2 credits]

Too often, we martyr ourselves for our passion. Instead, we want to learn how to grow stronger as we deepen and continue our work. An actor is her instrument, and she must learn how to tune herself for her craft. This not only requires her to examine how she is using ourselves in auditions, rehearsals and performances, but also in her daily life. This course teaches students how to maintain and cultivate personal and creative power by introducing them to modalities such as Qi Gong, Tai Chi, Pilates, Yoga and Mediation. *Prerequisites: ACT 142*

ACT 250 | Hosting for Television I [2 credits]

In this course, students will get on-camera experience in various hosting situations. They will learn how to make their stage persona work effectively on camera. Students will work on interviewing skills and their personal brand—that is, finding how your style fits into the dynamic of on-air hosting situations. They will learn how to think on their feet and how to be comfortable under pressure as well as learn key ways to memorize and break down host copy. Students will gain the experience in how to conduct a man-on-the-street interview and learn how to improvise in a hosting situation. *Prerequisites: None*

ACT 251 | Scene Study: Comedy [2 credits]

This course will explore various comedy genres such as sketch, improvisation, stand-up comedy, short form comedy, parody, physical comedy, satire, animated comedy, mask and clown, and many more. This course also continues to develop the skills acquired in Introduction to Scene Study, specifically focusing on the many comedic genres in film and television.

Moving beyond basic exercises, students will learn the difference between multi-camera sitcom and single-camera comedy techniques. *Prerequisites: ACT 145, ACT 158*

ACT 252 | Stage Combat II: Broadsword + Rapier/ Dagger [2 credits]

This course re-introduces actors to and further educates on the concepts of fight choreography, starting with broadsword combat, and progressing into single rapier and dagger combat. Students will learn the mandatory rules for safe rehearsal processes, various sword fight techniques involved in choreography including cuts, thrusts, swipes, evades, executing and performing injuries, falls, basic footwork, attacks, defense, blade etiquette, maintenance and safety. Students will also learn responsible performances of broadsword and rapier/ dagger choreography, as well as the techniques required to perform these scenes for both a live stage and filmed performance setting. On set professionalism and the difference between performing for a live audience or a filmed environment will also be taught. *Prerequisites: ACT 152, ACT 155*

ACT 253 | Theatre History Lab [1 credit]

This is a physical extension of the Theatre History and Literature course. We will be exploring Universal story-telling elements, historical theatre styles, and partial texts though movement, sound, gesture and mask. Students will be trained in fundamentals of anatomy, alignment, basic movement vocabulary and body shapes/body directions.

Students will build on that understanding to create physical behavior and staging that illuminates the different periods of theatre history. Students will explore archetypal characters and dominant beliefs exhibited in the body through exercises, mask and improvisation. Students will explore physical and vocal story-telling as an ensemble (Greek

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Chorus & Viewpoints), as archetypal characters (Commedia dell'arte, Shakespeare) and as a tool to connect their empathic imagination to their physical instrument. *Prerequisites: None*
Corequisites: ACT 211

ACT 254 | Discovering Breath [2 credits]

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

Prerequisites: None

ACT 255 | Becoming the Character [4 credits]

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

Prerequisites: ACT 145, ACT 155

ACT 256 | Solo Performance [2 credits]

Solo Performance is a class designed to be a laboratory for students to create, nurture, and perform work that is sourced from their own personal groundswell of creativity and imagination. As storytellers, artists need to constantly be challenged to revisit their own personal why: why they are storytellers in the first place, and the methodology with which they approach creative expression. With

discussion, warmup and movement, solo practice and allotted practice time, students will engage in critical analyzation of social and historical human interest themes, what matters to them personally, and what role their work has in the world at large. Using all forms of storytelling mediums including but not limited to: acting, text, music, dance, movement, clown, mask, and media, students will utilize their creativity to create and perform original work that challenges, inspires, and elevates their platform as artists. *Prerequisites: ACT 145*

ACT 257 | Stand Up [2 credits]

This course will help you acquire the basic techniques of comedy writing, presentation and performance, with the added bonus of performing in front of an audience at the end of the semester! Students will understand the concept of comic persona and be able to identify their own learned practical tools for writing comedy. They will also learn to rhythmically construct material that compliments their comic persona. They will be taught basic microphone and stage presentation techniques to highlight and punctuate their material.

By the semester's end they will have experienced performing and testing out material on a regular basis in front of classmates and industry professionals. *Prerequisites: ACT 158*

ACT 330 | Great Acting Teachers and Their Methods [4 credits]

An in depth exploration of the systems, techniques and methods of the great acting teachers who most influence today's training of actors. The course will compare and contrast the theories and work of Constantine Stanislavski, Michael Chekhov, Sanford Meisner, Lee Strasberg, Uta Hagen, Stella Adler, Bertold Brecht and Jerzy Grotowski among others. Specific exercises developed by those teachers will be experienced and applied to dramatic literature through scenes and monologues. *Prerequisites: ACT 145, ACT 155, ACT 245*

ACT 336 | Exploring Dramatic Texts [3 credits]

This course provides students with a thorough understanding of script analysis and dramaturgy. Students will learn how to approach texts systematically and with attention to detail, thereby enriching their ability to translate those texts into embodied performances. Students will focus on the structure of story, the importance of context, awareness of tone/style/genre, the necessity of research, and the application of this knowledge to modern texts. This course serves as an essential foundation for the complexities of professional performances. *Prerequisites: ACT 159, GED 101, ACT 155*

ACT 340 | Directing for the Stage [2 credits]

This course explores the process of directing plays for the stage. Studio exercises develop skills in key areas: interpretation of form and artistic intent; perception and sensibility in rehearsal; effective communication with actors; and balancing the interplay between action and text. Special emphasis is placed on the role of dramaturgical understanding in the creation of meaningful stage action. *Prerequisites: ACT 145, ACT 155, ACT 245*

ACT 341 | Clowning + Masks [4 credits]

Using the body to find essential gesture, action and expression, participants discover and develop their own art. The body recognizes and can represent everything that moves...it is the prime element in the journey from life to the theatre. In Clown, we embark on the wondrous journey to rediscover innocence and uncover the pleasure of play. It is a daring adventure, in which we open our fragile hearts in search of fun. The little red nose (the smallest mask) is a great liberator. It requires generosity and summons transparency, revealing us in all of our wonderful and complicated simplicity. In Mask, we generate energy, size and presence. The mask work guides us to eliminate habitual patterns, encouraging clarity of movement and a greater command of stillness." *Prerequisites: ACT 158, ACT 248*

ACT 342 | Movement III: Contact Improvisation [2 credits]

This course allows students to explore connection with others: What happens when people meet? Students will learn how to consciously and creatively connect with others through traditional Contact Improvisation as well as the ritualistic lead and follow Argentine Tango. Students build confidence and expand their physical awareness to include leading, listening and responding with a partner/ensemble. *Prerequisites: ACT 142, ACT 249*

ACT 346 | Movement IV: Tensegrity [2 credits]

This course aims to integrate the movement education thus far with the craft of acting. Students will draw on the previous movement courses and apply the work directly to creating characters, scene study, auditions, meetings as well as on-camera and live performance. Co-taught by a Professor of Acting and a Professor of Alexander Technique. *Prerequisites: ACT 142, ACT 249, ACT 342*

ACT 344 | Mastering Speech + Phonetics I [3 credits]

This course prepares students for the application of physical awareness to the demands of speech as it exists in the world. Through practical experience, projects, listening, and mimicry, students will translate their physical understanding of speech into the language of phonetics. Students will further explore the International Phonetic Alphabet, its uses, its limitations, and its versatility for performance purposes. From this base, students will begin to explore accents with personal truth and technical proficiency. *Prerequisites: ACT 244, ACT 254*

ACT 345 | Camera Techniques [4 credits]

This course expands on the unique opportunities and demands placed upon the actor's art by the camera. Students will re-discover the role that camera plays in motion picture performance, a familiarity with onset

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protocol and organization, and how their process fits into a working film set. Students will further explore genre, tone and style in the current film and television landscape. Students will have practical experience performing in front of a camera, with detailed review and analysis of the growth and challenges in their personal creative process. *Prerequisites: ACT 145, ACT 155*

ACT 349 | Commercials + Voiceovers [2 credits]

This course is a hands-on exploration of the unique opportunities and demands placed upon the actor in a commercial or voiceover performance. Students will learn effective copy/script analysis, microphone techniques, how to find variety through multiple takes and characters, how to put together a voiceover demo, current market trends and an overview of what the business demands of an actor on set. Students will have practical experience performing in front of a camera and in a recording booth, with detailed review and analysis of the growth and challenges in their personal creative process. *Prerequisites: ACT 145, ACT 155, ACT 158, ACT 255*

ACT 353 | Audition Techniques I [2 credits]

This course will familiarize students with the professionalism and protocol of auditioning for film and television productions in the contemporary marketplace. Students will utilize their performance skills to bring personal truth and engagement to audition sides and cold reads, while honing their ability to quickly and specifically analyze and immerse in text. Students will learn how to prepare adequately, perform with presence, and follow through respectfully for all professional audition environments in film and television. *Prerequisites: ACT 145, ACT 155*

ACT 354 | Creating Accents for Performance [2 credits]

This course is a culmination of the advanced actor's work in voice and speech, establishing the mindset and habits needed to create

production-ready accents. In combining physical awareness, kinesthetic phonetics, an immersive grasp of character, and research, students will learn how to systematically build an accent for performance. Through demonstration, interaction, and scenes, students will develop ease and honesty in developing accents that are not only accurate but truthful to their own expression. *Prerequisites: ACT 244, ACT 254, ACT 344*

ACT 355 | Classical Texts + Shakespeare [4 credits]

This course will ground actors in the heightened demands of classical texts and the works of William Shakespeare. Actors will apply text analysis skills to scripts written in verse, rhyme, and prose, with further application to any challenging script they may encounter in the future. By performing texts written in times and places far removed from present-day Hollywood, this course will prepare students to handle complex acting demands with truth and freedom. *Prerequisites: ACT 145, ACT 155, ACT 245, ACT 255*

ACT 370 | Producing Your Own Work - ACT [3 credits]

Producing Your Own Work is designed to give students a comprehensive introduction to the producer's role in the creation of new work in the fields of film, theater, live concert and web-series. The course will examine various aspects of production management including concept development, legal issues, clearance obstacles, budgeting, financing, pre-production and content distribution. Producing Your Own Work will utilize real world case-studies in independent production, as well as focus on the specific roles and responsibilities of key production crew. *Prerequisites: None*

ACT 375 | Audition Essentials [2 credits]

This course will familiarize students with the professionalism and protocol of auditioning for film, television, new media, voiceover, commercial and stage productions in the contemporary marketplace. Students will

utilize their performance skills to bring personal truth and engagement to the demands of these formats, incorporating all of their voice, speech, improvisation, and research skills into an integrated performance of audition sides, cold reads, and monologues. Students will learn how to prepare adequately, perform with presence, and follow through respectfully for all professional audition environments. *Prerequisites: ACT 145, ACT 155*

ACT 420 | Professional Practice I [2 credits]

This course draws on the entire academic experience so that actors can craft a powerful 2-year action plan that supports their personal and professional goals upon graduation. Students will define measurable objectives and formulate actionable strategies to achieve them. All students are expected to define their unique personal brand, style and professional interests. Additionally, students will design branded business collateral prior to graduation to support their professional launch such as business cards, websites, reels, headshots, social media pages and more. *Prerequisites: ACT 145, ACT 155, ACT 245, ACT 353*

ACT 430 | Professional Practice II [2 credits]

As a continuation of Professional Practice I, This course draws on the entire academic experience so that actors can craft a powerful 2-year action plan that supports their personal and professional goals upon graduation. Students will define measurable objectives and formulate actionable strategies to achieve them. All students are expected to define their unique personal brand, style and professional interests. Additionally, students will design branded business collateral prior to graduation to support their professional launch such as business cards, websites, reels, headshots, social media pages and more. *Prerequisites: ACT 145, ACT 155, ACT 245, ACT 353, ACT 420*

ACT 246 | Firearms Safety + Weapons Training [3 credits]

This course re-introduces actors to and further educates on the concepts of fight choreography, starting with quarterstaff combat, and progressing into lightsaber, short sword and shield, firearms and found objects combat. Students will learn the mandatory rules for safe rehearsal processes, various sword fight techniques involved in choreography including cuts, thrusts, swipes, evades, executing and performing injuries, falls, basic footwork, attacks, defense, blade etiquette, maintenance and safety. Students will also learn the proper respect, etiquette, storage, usage, and on camera and stage technique for handguns. Zero round blanks, stance, grip, draw, terminology and aim off degree will also be fully researched and executed. Students will also learn responsible performances of each weapon covered, as well as the techniques required to perform these scenes for both a live stage and filmed performance setting. On set professionalism and the difference between performing for a live audience or a filmed environment will also be taught. *Prerequisites: ACT 152, ACT 252*

ACT 443 | Audition Techniques II [2 credits]

This course continues to build on the skills acquired in Audition Techniques I. Students will utilize their performance and audition skills to bring personal truth and engagement to commercials, animation voiceovers and commercial voiceovers, as well as all genres of film and television. Students will learn advanced techniques on how to prepare adequately, perform with presence, and follow through respectfully for all professional audition environments. *Prerequisites: ACT 345, ACT 353*

ACT 445 | Advanced Camera Techniques [4 credits]

An in-depth and multi-layered investigation of the actor's art in front of the camera. This course expands upon the basic skills learned in ACT 345 and requires students to bring every part of themselves to the high-stakes world of

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professional film and television performance. Students will incorporate all previously acquired skills in different filming styles, different types of roles, different film genres, and the challenges facing professional productions. Prerequisites: ACT 345, ACT 353

ACT 453 | Audition Techniques III [2 credits]

This course continues to build on the skills acquired in Audition Techniques I and II. Students will utilize their performance and audition skills to bring personal truth and engagement to film, television, commercials, live theatre, new media, animation voiceover, and commercial voiceover auditions. Students will learn advanced techniques on how to prepare adequately, perform with presence, and follow through respectfully for all professional audition environments in film and television. Prerequisites: ACT 345, ACT 353, ACT 443

ACT 460 | The Actor's Reel [4 credits]

This course gives students the opportunity to create one of the most important and essential marketing tools an actor can have, their demo reel. Students will collaborate to carefully create, select and edit a polished reel that highlights their unique gifts as performers to introduce them powerfully to the film and television industries. Prerequisites: ACT 345, ACT 353, ACT 443

ACT 480 | Actors on Acting [1 credits]

This advanced seminar is designed to connect acting students with working, professional actors, to share nuances of the craft, tricks of the trade and advice on breaking into the business. Students will also research case studies of past masters to gain insight on their creative process. Prerequisites: None

LAB 050 | Stage Craft and Design Fundamentals I [1 credit]

This course will teach the basics of live theatre production, theatre design basics, and technical production skills. This course will introduce students to; a practical approach to the technical and production aspects of live

theatre production, as well as quipe students with basic knowledge of the live theatre history and opportunities. Students will gain an understanding of the typical technical positions in a theatre, basic theatre technologies used in the industry, how the design process takes shape through a production schedule, and specific practical applications of skills in lighting, sound, scenery, costumes and makeup by supporting the technical needs of Studio School's productions. Prerequisites: None

LAB 051 | Stage Craft and Design Fundamentals II [3 credits]

This course will build on the principles and skills taught in Stagecraft and Design Fundamentals I. Deeper exploration into the best practices in producing modern theatrical scenery. Topics covered include scene shop and stage safety, scenic construction, shop tool operation and maintenance, stage rigging, scene shifting, introductory painting, props, stage management and basic drafting. Prerequisites: LAB 050

ACT 480 | Industry Showcase [1 credit]

This advanced level class builds on skills learned in Audition Techniques I, II, and III and Professional Practice I and II in the preparation of performance material to be presented to industry professionals. Along with selecting and preparing scenes, students will participate in the cultivation of audience, and the production of an industry showcase. Through guided research and communication, students will gain a greater understanding of the entertainment industry and build real-world connections useful for next steps. Prerequisites: ACT 345, ACT 353, ACT 420, ACT 430, ACT 443, ACT 460

ACT | Citizen Artist [2 credits]

A Citizen Artist who is one who seeks to live and inspire change through their art. In this course, Citizen Artists cultivate the skills necessary to live artfully and as members of a socially empathetic society capable of changing the world by helping others. This includes and

necessitates crafting and carrying new ideas into the world beyond the classroom through interactions with peers and their community. Prerequisites: ACT 145, ACT 211

ART

ART 145 | Fundamentals of Drawing I [3 credits]

Students in this class will learn how to further this is an introductory black-and-white drawing course, for first-year students, which provides instruction in the fundamentals of the visual vocabulary of drawing in response to creative problems. Instructors cover various techniques and materials in depicting volume, form, proportion, and spatial relationships. Instruction will cover still-life to human form with emphasis on value, line, and composition as some of the topics covered. The instructor will assist the student in finding a range of creative, yet methodical, approaches to drawing. Prerequisites: None

ART 159 | Fundamentals of 2-D Design: Design Elements [3 credits]

This is a foundation course for first-year students that provides the scaffolding of design instruction for all courses in the BFA program. This first semester of 2-D will give students access to new materials and methods including wet and dry media, relief printing, and the use of text as a visual element. Students will receive an introduction to book arts as well pay particular attention to the craft and construction of art. This course establishes the basic understanding of the theory and elements of design. Prerequisites: None

ART 240 | Fundamentals of Drawing II [3 credits]

This drawing course builds upon the principles introduced in Fundamentals of Drawing I. Students will continue to explore 2-D form and rendering in black and white, but color will be introduced as well. Fundamentals of Drawing II will work in conjunction with Fundamentals in 2-D: Color Theory as it explores the color-

bias wheel and its applications to drawing as a medium. A variety of wet and dry media is used. Still-life and the model will be among the subjects covered in this course. Students will also be encouraged to begin to build a visual sensibility of personal expression. Prerequisites: ART 141

ART 241 | Concept Art 2: VFX & Virtual Modeling [3 credits]

Students will further explore the purpose of concept art as used in film, television, interactive gaming and other entertainment as a tool for previsualizing VFX and virtual environments. This course gives students training and access to various materials and methods that create 3-D models and introduces them to state of the industry workflow and applications. Prerequisites: PDN240

ART 242 | Graphic Design I [3 credits]

This course will serve as an introduction to advertising design and the vocabularies of print design. The course examines the principles of design, design procedures, the handling of graphic tools, and the use of design related equipment. Students learn how to create interest and complex forms based on simple forms. Students create designs from thumbnails and roughs in Mac based computer systems. Prerequisites: FLM 260

ART 243 | Introduction to Illustration I [3 credits]

This course introduces topics in the development of narrative imagery, the illusion of objects in space, typography, and their combined potential for communication. Illustration procedures focus on developing visual awareness, generating ideas, and personal approaches to the solution of visual problems. Starting with the simplest B/W silhouette forms, the course builds in gradual steps towards more complex image creation in full color. The course stresses strong drawing and design principles. Students learn through lectures, in-class tutorials and coursework, in a variety of visual and procedural approaches

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for meeting assignment goals. At the end of this course, students will have created a group of images that solve specific visual problems. *Prerequisites: None*

ART 159 | Stories, Mediums and Genre (Lab) [1 credit]

In this discipline-specific lab that accompanies Stories, Mediums and Genres, mentor-practitioners lead experiential learning workshops designed to give students a hands-on apprenticeship in handling the narrative challenges and opportunities that they will face in their professional practice. Corequisite for GED 101 *Prerequisites: None*

ART 240 | CSS Technology (Cascading Style Sheets) [3 credits]

This course will provide the student with the opportunity to gain knowledge and skill in using Cascading Style Sheets (CSS) to style websites. Designers use CSS to design most modern websites, while older websites are converting to CSS. This course focuses on using CSS and CSS editors to define many design features of websites. Students will learn how to use CSS techniques to create margins, text styling and other text basics, page positioning and layout as well, plus image styling, create complete links and navigation bars styling. *Prerequisites: None*

ART 241 | Device/Technology Specific Design [3 credits]

This course covers the tools and methods to design for specific devices and technologies, both technically, with targeted styling and visually, with content modification for different devices. Printers, Browsers, Mobile Web Design & Development, Kiosk user interface design, the core principles and techniques essential to building web sites for various devices or other authored applications such as multimedia for CD/DVD ROM. Styling requirements via targeted styling, interface design techniques that enhance existing sites for mobile viewing. The course shows how to approach designing for mobile form factors such as smaller screens and finger-based interaction, along with how to

incorporate CSS3 and HTML5 capabilities, such as geolocation, local storage, and media queries. Students will install tools, set up a local web server, install and use device emulators, build a mobile web page, develop mobile pages with desktop browsers, and explore useful mobile web development resources. *Prerequisites: ART 240*

ART 242 | Fundamentals of 2-D Design: Color Theory [3 credits]

This is a foundation course, for first-year students, that builds upon the first semester of 2-D design that provides a basis of design elements and color instruction for all courses in the BFA in Art program. The mixing of paint using Wilcox's Colour Bias Wheel to understand value, contrast, harmony, and color relationships will be explored in a variety of projects to combine both color and design. Instructors stress craft and construction as an important visual component while students have more freedom within project parameters for personal exploration. *Prerequisites: ART 143*

ART 243 | Fundamentals of 3-D Design: Maya [3 credits]

This is an elective course that gives students training and access to various materials and methods that create 3-D models. This is a hybrid course that helps students relate the importance of a fine art background in regards to a career in graphic design, digital arts, and illustration. Students learn both technical ability and individual creativity in the course. The course will culminate in a short stop-motion animated film originating with 3-D clay figures. Part of the instruction includes sound elements. *Prerequisites: None*

ART 244 | Fundamentals of Painting [3 credits]

Fundamentals of Painting is a required painting workshop to intensify the properties of additional painting skills learned in Fundamentals of 2-D Design and to explore

various visual and creative solutions in acrylic paint. Instructors emphasize the development of painting concepts, composition, and handling paint and color while developing a cohesive body of work. *Prerequisites: None*

ART 245 | Visual Imaging Tools [3 credits]

This course will provide students with the opportunity to gain knowledge and skills in relationship to the latest Adobe Photoshop program. Students receive information related to the professional use of paths, masks, selections, and layer adjustments. The understanding provided in the use of the aforementioned features will allow students to expand their image editing abilities. With the enhanced tool usage presented during this class, students will have the ability to better control image processing and further expand their skills in printing and pre-press management. *Prerequisites: None*

ART 246 | Graphic Design II [3 credits]

This course will provide the student with the opportunity to further develop design concepts in creating advertising art for magazine advertisements, media advertising, and other forms of communication. Group projects will simulate studio procedures and in turn will reinforce student confidence in a working environment. A variety of projects in Graphic Design II will increase the students' working knowledge while solving client- advertising directives. Students use the Adobe Creative Suite programs to produce comprehensive layouts for clients. This course will allow the student to develop several finished, complex layouts, which in turn will be printed and presented as portfolio quality works. *Prerequisites: ART 144*

ART 247 | Scenic Design [3 credits]

In this course, students focus on the development of scenic design ideas and their application in film and television. By developing,

articulating and defending design concepts, students demonstrate successful scenic design projects for film, television and digital content. *Prerequisites: FDC 352*

ART 248 | CAD Lab [1 credit]

This course focuses on CAD drafting for the entertainment designer with the intent of making the student fluent in the language of layout, shape, proportion, contour, mass, detail and the drafting standards established by the United States Institute for Theatre Technology. *Prerequisites: FDC 352*

ART 249 | Intermediate Illustration I [3 credits]

This course focuses on development of narrative imagery. Exploration of additional design elements and techniques will enlarge student's visual vocabulary. Emphasis will be placed on individual research, composition, mood, character development, manuscript interpretation, and visual impact. Additional focus will be on developing skills to work with team members such as art directors, producing finished art, and generating professional output. *Prerequisites: None*

ART 250 | Introduction to Illustration II [3 credits]

This course concentrates on the development of narrative imagery, the illusion of objects in spaces, typography, and their combined potential for communication. Illustration procedures focus on developing visual awareness, generating ideas, and personal approaches to design solutions. Starting with the simplest B/W silhouette forms, the course builds in graduated steps toward more complex image creation in full color. This course stresses strong drawing and design principles. Students learn through lectures, in-class tutorials, and coursework, in a variety of visual and procedural approaches for meeting assignment goals. At the end of this course, students will have created a group of images that solve specific visual problems. *Prerequisites: ART 249*

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ART 251 | Fundamentals of Typography [3 credits]

This course will provide the student with the opportunity to gain knowledge and skill in using type as a primary design element. Typography will provide the student with a survey of the foundations of type and a historical perspective of letterforms and functionality of typography. Students examine the aesthetic uses of type to convey messages. This course will allow the student to develop an understanding of the relationship between typography and pictorial imagery to create an effective message. Students learn the professional terminology associated with the placement of type in relationship to other type elements and images as a practical application for clarity. The course will emphasize proper type use, selection of type, and arrangement. *Prerequisites: None*

ART 340 | Web Programming I [3 credits]

This course will explore in-depth aspects of layout and design with XHTML and will explore the future of the web with HTML5 and CSS3. Students will explore the tools to develop CSS effects and CSS3 techniques. The class will focus on developing state-of-the-art web sites; both web compliant and validated, while exploring redesigning and re-purposing existing sites, maximizing flexibility of content, and facilitating future use of the content. Instructors will cover template design and usage. *Prerequisites: None*

ART 341 | Motion Graphics I [3 credits]

This course will explore the foundations of motion graphics. Instructors cover design for effective use of graphical elements, sound, video, and motion with simple animations, logo and shape motion, character development, and visual effects. Although technical proficiency is expected, the primary emphasis of the course is the creation of imagery, sound, video, and animation for use in motion graphic projects. Through the application of traditional motion

techniques, the course aims to develop technical, verbal, and conceptual design skills that effectively develop motion graphics projects. *Prerequisites: ART 240*

ART 342 | Dynamic Web Development (PHP/MySQL) [3 credits]

This course familiarizes students with application scripting, database management, object-oriented programming and full-lifecycle software development. It outlines the fundamental skills required to develop and maintain a dynamic data-driven website. Students will develop a complete website to create and manipulate relational data, learn basic PHP to store and retrieve data and control the rules of interaction, and write HTML to format data and control display with CSS. *Prerequisites: ART 340*

ART 343 | Fundamentals of Life Drawing [3 credits]

This is an introductory black-and-white drawing course, for first-year students, which provides instruction on the fundamentals of the visual vocabulary of drawing in response to creative problems. Instructors teach various techniques and materials in depicting volume, form, proportion, and spatial relationships. Instruction will cover still-life to human form with emphasis on value, line, and composition as some of the topics covered. The instructor will assist the student in finding a range of creative, yet methodical, approaches to drawing. *Prerequisites: ART 141*

ART 344 | Brand Marketing [3 credits]

Students in this class will learn how to further develop their existing creative ideas into brand marketing strategies. This course will provide students with the understanding that as markets become more competitive, because of infinite choices, companies seek emotional contact with their customer base. Students develop brand-based creative materials to show their understanding of the link between brand messages and the emotional connection to the customer base. In-class instruction will direct

students in their efforts to combine intelligence and insight with imagination and computer skills to produce unique portfolio pieces. *Prerequisites: None*

ART 345 | Pre-Press Production I [3 credits]

Pre-press production is the final step in production. This course will supply students with an understanding of the offset printing process, paper stocks, inks and special printing processes such as die lines, spot finishes, foils and embossing. The design of this course will provide students with a survey of different files such as TIFF, EPS, PDF, JPG, PNG, and others, as well as the knowledge of when best to use a specific format. Instructors express the importance of client involvement in decision-making and the direct contact with the printer. In-class training will enable students to communicate with small and large printing vendors. *Prerequisites: None*

ART 346 | Concept Art 1: Storyboarding & Illustrations I [3 credits]

Students will learn the purpose and art of storyboards and concept art as used in film, television, interactive gaming and other entertainment arenas. Starting with traditional media (pencils / pens) and moving to digital media (computer), students will draw their own versions of cinema art while studying the films and artworks of the masters. *Prerequisites: FDC 352, ART 143*

ART 347 | Concept Art 2: VFX & Virtual Modeling [3 credits]

Students will further explore the purpose of concept art as used in film, television, interactive gaming and other entertainment as a tool for previsualizing VFX and virtual environments. This course gives students training and access to various materials and methods that create 3-D models and introduces them to state of the industry workflow and applications. *Prerequisites: ART 346*

ART 348 | Production Design 2 [3 credits]

This intermediate level course continues practical learning for production design students incorporating more advanced topics including set design, costumes and costume designer relations, hair & makeup, special effects makeup, and much more. Both conceptual as well as practical training is given wherein students are able to see on screen and first-hand the topics they are learning. *Prerequisites: FDC 352*

ART 349 | Period Styles for Production Design [3 credits]

Students examine lifestyles and societal influences to understand the look and feel of each period and how this can be expressed through the various dimensions of production design. The goal is that students learn the need for conclusive and rigorous research as a foundation for creativity and verisimilitude, a vital tool for articulating the director's vision and conveying the reality of this expression to the audience. *Prerequisites: FDC 352*

ART 350 | Set Construction & Props [3 credits]

Survey of materials, design and construction for settings, wardrobe and props as rendered through film and television. Contemporary as well as period sets, costumes and props are examined in this course. Through readings, film screenings and other research methodologies, students will learn to find the visual details that convey authenticity and support the story and then apply their research to actual design. They learn experientially how to construct set pieces, fabricate props, and bring their design ideas to reality for film or television projects. While the course is broad in historical scope, students will demonstrate their knowledge through creative presentations for a period of their unique interest. *Prerequisites: ART 247, ART 248*

ART 351 | Anatomy for Illustrators [3 credits]

This is a required course for Illustrators. In this class, students will examine the physical form of human anatomy in two main ways. First, they will observe large structures of the body

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in a general way and draw them from a live model. This will require an accurate transcription of proportions and internal relationships to the drawing paper. Second, students examine in detail specific physical structures, showing relationships of bone and muscle, using the skeleton. The goal is to produce drawings of visual integrity with high levels of descriptive material that reveal the mass and movement of muscle and bone within the figure. The course will also be a forum for the study of changing concepts of 'ideal physical bodies' throughout history. This combined study of the 'ideal human form' and 'normal human form' will provide the student with a firm basis for advanced work with the figure. *Prerequisites: None*

ART 352 | Editorial Illustration [3 credits]

This class will explore imagery that supports the written word. The field of editorial art brings the illustrator into a close partnership with the writer and editor. In this relationship, the illustrator's role is to attract the reader, clarify concepts, give visual shape to abstract ideas, and emphasize opinion. Students complete several editorial assignments in the same manner as professionals typically receive them. After receiving instruction, art direction, and reading text, illustrators respond with appropriate concept drawings. These drawings develop into the final piece. Editorial assignments cover a broad spectrum of contemporary issues featured in current magazines and newspapers. The goal is for students to create provocative illustrations that capture the attention of the reader. *Prerequisites: None*

ART 353 | Evolution of Production Design [3 credits]

The history of screen design and the production designer are inextricably linked to the evolution of film and television. This course traces the history of these related areas in film design, as well as personnel and production modalities.

The goal of this course is develop the student's understanding of the role of the Production Designer and how it has evolved within film and television. *Prerequisites: FDC 352*

ART 440 | Motion Graphics II [3 credits]

This course will further develop techniques and practices of motion graphics and the integration of design, photo imaging, sound, video, and animation into video presentations. The course will explore experimental and new technological approaches to creating original visual imagery for use in design, fine arts, animation, interactive media, and the Internet. In addition to receiving an introduction to compositing in a post production suite, students will learn some basic nonlinear editing. Projects will deal with visual organization and communication, creative brainstorming skills, and experimentation with techniques and a variety of media. Students will examine current motion graphics projects and their development from concept to storyboard to flow chart to stand-alone digital video movie. The course will cover advanced animated special effects and output to different formats. Members of the class will work individually and in teams depending upon the complexity of the project. *Prerequisites: ART 341*

ART 441 | Advanced Content Management [3 credits]

Content Management Systems (CMS) are the collection of procedures used to manage workflow in a collaborative environment. In a CMS, data is anything: documents, movies, pictures, scientific data, and so forth. Serving as a central repository, the CMS increases the version level of new updates to an already existing file. Students will explore best practices, in a PHP/MySQL open source environment and compare the functionality of some of the most popular content management systems on the web today, through hands-on exercises, as well as developing a basic, functioning CMS, utilizing PHP/MySQL. *Prerequisites: ART 342*

ART 442 | Advanced Web Project I [3 credits]

In this course, the students will develop a completely functional website, utilizing the latest technologies for a 'client' or 'company'. The projects are designed so that all aspects of the web experience will need to be addressed, from wireframe, client approval, design, implementation of all pages and scripts to functions. This course will also cover search engine optimization and tracking, social networking to promote, corporate imaging to style across all platforms and devices consistently. Students will learn to track user experience. This course will also cover search engine optimization and tracking, social *Prerequisites: ART 441*

ART 443 | Device/Technology Specific Programming [1 credit]

This course will cover methods to program for specific devices and technologies and give an overview of specific languages, tools and techniques in use to create web sites and applications for Mobile Web Design & Development. The core principles and techniques essential to building web sites for various devices or other authored applications will be covered, as well as styling requirements via targeted styling and interface design techniques that enhance existing sites for mobile viewing. The course shows how to approach designing for mobile form factors such as smaller screens and finger-based interaction, along with how to incorporate CSS3 and HTML5 capabilities. *Prerequisites: ART 241*

ART 444 | Advanced Web Project II [3 credits]

In this course, the students will investigate all the elements needed to complete a fully functional e-commerce website for a 'client' or 'company', utilizing the latest technologies. We will investigate all aspects of creating an e-commerce environment including the front-end, or user experience, as well as the back-end, or administrator functions. The course will cover reports and financial questions, collecting

taxes, payments, and security. Students will use payment portals, such as PayPal and Authorize.net to complete a fully functioning, usable ecommerce store. *Prerequisites: ART 442*

ART 447 | Advertising Communications [3 credits]

This course will provide the student with the opportunity to further develop design concepts in creating advertising art. Group projects will simulate studio procedures and in turn will reinforce student confidence in a professional working environment. The course presents current examples that highlight successful advertisements and promotional techniques as class topics for conversation and instruction. This course will allow the student to develop several finished complex layouts that will be printed and presented as portfolio quality works. *Prerequisites: None*

ART 446 | In-Depth Illustrator [3 credits]

This course will enhance the students' understanding of the computer as a graphic and illustration tool. Students will develop new technological approaches to creating original visual imagery for use in design, fine arts, animation, interactive media, and the Internet. In addition to receiving an introduction to compositing in a post production suite, students will learn some basic nonlinear editing. Projects will deal with visual organization and communication, creative brainstorming skills, and experimentation with techniques and a variety of media. Students will examine current motion graphics projects and their development from concept to storyboard to flow chart to stand-alone digital video movie. The course will cover advanced animated special effects and output to different formats. Members of the class will work individually and in teams depending upon the complexity of the project *Prerequisites: ART 244*

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ART 447 | Advanced Advertising [3 credits]

This course will provide the student with the opportunity to gain knowledge, use critical thinking, and apply their skills using the Adobe Creative Suite on several projects. A primary objective of this course will be to encourage students to utilize research as a key developmental tool. Advanced Advertising will allow the student to develop and refine concepts in preliminary thinking before using the computer to finalize the product. *Prerequisites: ART 251*

ART 448 | Publication & Packaging [3 credits]

This course provides thorough study of Adobe InDesign as a tool to create packaging, brochures, pamphlets, newsletters, booklets, and catalogs. Students will use InDesign to interface with the Adobe Creative Suite as a platform for package design. Critical thinking based on strong, grid-based typographic treatments will be the main tool to enable students to acquire an understanding of the design principles of the industry. A sequence of files and images will form the professional work strategies that produce portfolio worthy and industry ready pieces. *Prerequisites: None*

ART 449 | Introduction to Flash [3 credits]

This course is an introduction to Adobe Flash and related support programs, their use, and their application to create corporate communication presentations. Students will develop skills to create effective presentations and multimedia pieces for presentations and for business and industry. Customizing presentations using animation, multimedia, and audio will allow students to refine the skills necessary to handle motion graphics at a professional level. *Prerequisites: None*

ART 450 | Graphic Design & Clearances [3 credits]

This course focuses on the requirements from both the legal and the practical side of the ability to use and the restriction against using third-party names, logos, brands, designs, and other intellectual property. Product

manufacturers, companies and individuals protect their images and identities, requiring graphic designers to license such images, illustrations, names or other forms of IP. The course explains the details of how and when to implement clearances in order to utilize these images and materials in design, on or off set. *Prerequisites: CART 242*

ART 451 | Costume Design [1 credit]

This studio course explores the exciting and creative world of costuming for stage and screen. Assignments enable students to develop skills in areas such as rendering, swatching, play analysis, fabric modification, masks, hats, draping, accessorizing and productions. *Prerequisites: ART 348*

ART 452 | Physical Masks & Creatures [3 credits]

Students are introduced to 3-D creation of physical masks, prosthetics and the use of special effects make-up design, providing them with a basic understanding of this specialized variation of make-up artistry blended with artistic sculptural talents. They explore the tools, instruments and materials used for character creation, prosthetic make-up and mold making for 3-D masks. They may also be presented with concepts in animatronics, basic airbrush illustration and the various props used to assist effects. *Prerequisites: None*

ART 453 | Production Designers on Production Design [1 credit]

This advanced seminar is designed to connect Production Design concentrators with working production designers to share nuances of the craft, tricks of the trade and advice on breaking into the business. Students will also research case studies of past masters to gain insight on their creative process. *Prerequisites: ART 348*

ART 454 | Intermediation Illustration II [3 credits]

This course concentrates on further development of narrative imagery initiated in previous Illustration coursework. Advanced

design elements and techniques are explored to enlarge each student's visual vocabulary. Emphasis will be placed on individual research, composition, mood, character development, manuscript interpretation, and visual impact. The focus will be on encouraging the development of team skills while cultivating a personal approach to finished art and generating professional output. *Prerequisites: ART 145*

ART 455 | Illustration Concentration I [3 credits]

In this course, students focus on illustration in the form of Editorial, Advertising, Game Design, Publishing, etc. Students are encouraged to design a project related to their personal career objectives and portfolio. The student's choice of style or approach to visual form should be well suited to his or her chosen subject. This course also encourages the use of the computer for the development of pure digital illustration, or a hybrid of traditional and digital imagery for use in individual portfolio and career objectives. *Prerequisites: ART 249*

ART 456 | Career Development for Illustrators I [3 credits]

This is a required course for seniors. The class will provide students with critical fundamentals in contemporary art business practices. Students will develop the perspective that illustration as a career exists within the world of business. The creative act of making an effective illustration joins with its practical application in commerce. What is 'freelance' work? What is 'in-house' illustration? The course will cover these and other relevant business issues such as the marketplace, self-promotion, agents, employers, relationships with clients, professional ethics, scheduling, pricing, billing, and contracts. Topics of discussion include the important subjects of work-for-hire, licensing, and copyright in detail. Discussion involves real world examples. Students initiate and test a personal project. *Prerequisites: ART 250*

ART 457 | Illustration Major 2 [3 credits]

The course concentrates on the further development of narrative imagery initiated in previous illustration coursework. Advanced design elements and techniques are explored to enlarge each student's visual vocabulary. Emphasis will be placed on individual research, composition, mood, character development, manuscript interpretation, and visual impact. *Prerequisites: ART 455*

ART 230 | Painting I [3 credits]

This course is designed to develop painting skills gained in Fundamentals in Design and Painting and to explore various visual and creative solutions in either acrylic or oil paint. Instructors place emphasis on the development of painting concepts, composition, and handling paint and color while developing a cohesive body of work. *Prerequisites: None*

ART 330 | Painting II [3 credits]

This course continues to develop painting skills gained in Fundamentals in Design and Painting and to explore various visual and creative solutions in either acrylic or oil paint. Instructors place emphasis on the development of painting concepts, composition, and handling paint and color while developing a cohesive body of work. *Prerequisites: None*

ART 446 | Painting III [3 credits]

This course furthers the properties of painting skills gained in Fundamentals in Design and Painting and to explore various visual and creative solutions in either acrylic or oil paint. Instructors place emphasis on the development of painting concepts, composition, and handling paint and color while developing a cohesive body of work. *Prerequisites: None*

ART 331 | Figure Construction [3 credits]

This course reduces the complexity of the human figure into a variety of basic shapes to analyze anatomy, form, and proportion. Students will develop a logical sequence

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connecting those basic shapes to understand their relationship in the construction of realistic figures in various positions and activities.

Prerequisites: None

ART 349 | Advanced Figure Drawing I [1 credit]

This course will act as a workshop for advanced students to self-evaluate their direction and determine more innovative and personal style of drawing while working directly from the human form. Students will be encouraged to work in a variety of technique and media. Students learn specific skills in figure drawing for commercial and fine art application. *None*

ART 451 | Advanced Figure Drawing II [3 credits]

This course will continue the lessons and skills taught in Advanced Figure Drawing I. Students will be encouraged to work in a variety of technique and media. Students learn specific skills in figure drawing for commercial and fine art application *Prerequisites: None*

ART 441 | Advanced Content Management [3 credits]

Content Management Systems (CMS) are the collection of procedures used to manage workflow in a collaborative environment. In a CMS, data is anything: documents, movies, pictures, scientific data, and so forth. Serving as a central repository, the CMS increases the version level of new updates to an already existing file. Students will explore best practices, in a php/MySQL open source environment and compare the functionality of some of the most popular content management systems on the web today, through hands-on exercises, as well as developing a basic, functioning CMS, utilizing php/MySQL. *Prerequisites: None*

ART 320 | Sequential Art [3 credits]

This class will be an intense tutorial of all of the many aspects of this American art form. From blockbuster movies based on comic book heroes to tens of thousands of creators self-publishing unique works of comics art on the Web. *Prerequisites: None*

ART 354 | Printmaking [3 credits]

This course will investigate the printmaking processes of relief, collagraph, monoprint, drypoint, and silkscreen. Students will continue to craft their skills in these processes and will be encouraged to experiment by pushing the print medium beyond the expected. An emphasis will be placed on the concept for each project and how the print process and technique best supports students' ideas. The class will also be used to introduce students to printmaking in history and in contemporary art. *Prerequisites: None*

ART 453 | Arts Entrepreneurship [3 credits]

This course will prepare you to run your own small business, navigate the world of freelancing and set up your headquarters on the Web. *Prerequisites: None*

ART 332 | Perspective [3 credits]

The class concentrates on traditional perspective drawing and the management of "measured space" on a flat surface. Understanding perspective is a key skill that enables an illustrator to design an image that successfully creates the illusion of reality. Students learn the management of complex images with a single horizon line. They will coordinate objects within the same frame of reference to produce a realistic image with unified visual impact. An understanding of perspective is critical for game design and animation as well as other forms of illustration. Throughout the term, students will create a group of drawings that depict a variety of objects in different perspectives. *Prerequisites: None*

ART 430 | Editorial Illustration [3 credits]

The field of editorial art brings the illustrator into a close partnership with writer and editor. In this relationship, the illustrator's role is to attract the reader, clarify concepts, give visual shape to abstract ideas, and emphasize opinion. Students complete several editorial assignments in the same manner as professionals typically receive them. After

receiving instruction, art direction, and reading text, they respond with appropriate concept drawings. These drawings develop into the final piece. Editorial assignments cover a broad spectrum of contemporary issues featured in current magazines and newspapers. The goal is for students to create provocative illustrations that capture the attention of the reader.

Prerequisites: None

ART 431 | Career Development for Illustrators II [3 credits]

This course will provide students with the understanding that as markets become more competitive, because of infinite choices, companies seek emotional contact with their customer base. Students develop brand-based creative to show their understanding of the link between brand messages and the emotional link of the customer base. In-class instruction will direct students in their efforts to link intelligence and insight with imagination and computer skills to produce unique portfolio pieces. *Prerequisites: None*

COMMERCIAL DANCE

CDN 100 | Performance Lab [1 credit]

This class offers students the opportunity to participate in a live or filmed dance performance either as a member of the creative team or a performer. Potential performance opportunities include choreography showcase, musical performances, and appearances at live events. Students learn the skills needed to prepare for and execute a fully realized show. *Prerequisites: None*

CDN 120 | Injury Prevention [3 credits]

This class focuses on the physiological side of dance and nutrition in order to better understand the functions of a dancer's body and mind and how to keep them working at their best. This course teaches students the basics of anatomy and human movement, nutrition,

proper workout technique, and injury prevention in order to better equip dancers with the tools to foster long, healthy professional careers in the industry. *Prerequisites: None*

CDN 127 | Dance History: Iconic Choreographers [3 credits]

This course is an introduction to and overview of the history of dance using iconic choreographers, technique, and repertoire as reference points. This course combines and connects a classroom lecture section with a weekly in-studio dance repertoire class. Students will focus on recognizing distinctive elements in each choreographers' work, understanding the historical context of their time and place and understanding connections between their influencers and collaborations. Students will be challenged to articulate in writing what they see in movement – rhythm and musicality, dynamics, shapes and patterns, the qualities of excellence, and how these shape the emotional impact for an audience. *Prerequisites: None Corequisites: CDN 153*

CDN 141 | Ballet I [2 credits]

Students will learn the history and practice of fundamental Cecchetti and Vaganova ballet technique including barre, center, and across the floor movement. This class further refines the current technique of the student and targets areas that need improvement, providing students with a basic understanding of ballet theory in preparation for a multifaceted professional career. *Prerequisites: None*

CDN 147 | Hip Hop I [2 credits]

This course introduces the practice and teachings of fundamental hip hop and is designed to help the student better understand its technique and history. Throughout the course, students will work towards improving their skill sets to define an individual style for their body type. This course also provides a detailed look at artists that have defined

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specific styles such as popping, locking, breaking, and animation, along with their influence on the origin of these genres. *Prerequisites: None*

CDN 154 | Choreography I [1 credit]

This course is designed to expand the creative choreographic capabilities of movement artists. Students will participate in creative choreographic exercises to satisfy the demands of various situational requirements in the dance industry while developing a traditional understanding of choreography. Students will be guided towards verbal as well as movement-based understanding of class concepts. *Prerequisites: None*

CDN 157 | Ballet II [2 credits]

Students will continue their learning and knowledge of fundamental Cecchetti and Vaganova ballet technique incorporating more intermediate movements and center technique. They will also begin to learn basic combinations derived from the classical ballet repertoire. This class further refines the current technique of the student and targets areas that need improvement, providing students with a basic understanding of ballet theory in preparation for a multifaceted professional career. *Prerequisites: CDN 141 or Assessment/Departmental Approval.*

CDN 159 | Tap I [1 credit]

This course provides the learning and practice of fundamental tap technique including warm-up, rhythmic combinations, vocabulary, counting, across the floor, and change-of-weight skills. The instructor will identify the students' current technique level to target areas needing improvement. This course also provides students with the fundamentals of tap theory and history and how they relate to the current dance industry *Prerequisites: None*

CDN 153 | Dance History: Iconic Choreographers Lab [1 credit]

This in-studio repertoire class introduces the technique of the work of iconic choreographers and provides the experience of dancing the

vocabulary of these noted artists. The in-studio repertoire spans Russian classical ballet of the 19th century through current contemporary work and video/social media artists. *Prerequisites: None Corequisites: CDN 127*

CDN 154 | Contemporary I [2 credits]

Students will be introduced to the dynamic capabilities of the body as a means of expression through dance. The course presents the basic concepts and skills of contemporary dance as the combination of ballet, modern and jazz. Classwork develops efficient alignment, strength, flexibility, coordination, rhythm, dynamics and spatial awareness. *Prerequisites: CDN 141 or Assessment/Departmental Approval*

CDN 157 | Choreography II [1 credit]

This course continues the expansion of the creative choreographic capabilities of the movement artist. Students will participate in creative choreographic exercises to satisfy the demands of various situational requirements in the dance industry while developing a traditional understanding of choreography. Students will begin to work with individual dancers as well as groups of dancers to further hone their individual choreographic voice. *Prerequisites: CDN 147 or Assessment/Departmental Approval*

CDN 159 | Commercial Dance Story Lab [1 credit]

In this discipline-specific lab that accompanies Stories, Mediums and Genres, mentor-practitioners lead experiential learning workshops designed to give students a hands-on apprenticeship in handling the narrative challenges and opportunities that they will face in their professional practice. *Prerequisites: None Corequisites: GED 101*

CDN 230 | Music for Dancers [1 credit]

This class focuses on understanding music so as to advance a dancers' professional career by examining the complex relationship between music and dance. Each area of that relationship is isolated and explored so that students feel more confident in their ability

to work with music and musicians in their careers. Students also apply this knowledge of music to exploration and application of vocal performance. *Prerequisites: None*

CDN 241 | Ballet III [2 credits]

This course will further expand the student's ballet vocabulary and technique, exploring complex barre combinations and more advanced turns and jumps. Students will be able to identify, define, and execute classical ballet terms as well as be able to memorize and execute more intermediate ballet combinations. *Prerequisites: CDN 151 or Assessment/Departmental Approval*

CDN 242 | Tap II [1 credit]

This course continues the learning and practice of fundamental tap technique including warm-up, rhythmic combinations, vocabulary, counting, across the floor, change-of-weight skills and rhythmic control. In addition, the course will provide students with a space to cultivate personal creativity through tap dance. *Prerequisites: CDN 152 or Assessment/Departmental Approval*

CDN 245 | Jazz Funk I [1 credit]

This course focuses on the learning and practice of fusing classical jazz technique with hip hop styles and pop culture influences. Students will learn jazz funk choreography, incorporating highly syncopated musicality and intricate dance movements. The course also begins the exploration of students' branding in the commercial dance industry and includes the study of the canon of influential jazz funk choreographers. *Prerequisites: CDN 143 or Assessment/Departmental Approval.*

CDN 247 | Choreography III [1 credit]

This course is designed to continue expanding the creative choreographic capabilities of the movement artist. Students will utilize proficiency of class concepts via both written and movement-based demonstration,

to examine the intersection of art and entertainment working with groups of dancers in various mediums. *Prerequisites: CDN 157 or Assessment/Departmental Approval*

CDN 249 | World Cultural Dance [1 credit]

Students in this course will learn the basic steps, history, and techniques of different genres of cultural dance in order to provide them with a wider understanding of elements that can be applied to the commercial dance industry. This course will provide a basic understanding of the history, origin, and authentic performance techniques of Bollywood, Hula, and African dance. *Prerequisites: None*

CDN 251 | Ballet IV [2 credits]

In this class, dancers continue their study of classical ballet technique and begin to incorporate partnering and more complex variations. Students will focus on the application of classical ballet technique to classical ballet repertoire as well as begin to incorporate the learning and execution of contemporary ballet repertoire. *Prerequisites: CDN 241 or Assessment/Departmental Approval*

CDN 253 | Street Styles I [1 credit]

This class teaches the history and movement fundamentals of various street styles of dance as they pertain to today's commercial dance industry. Students learn the fundamentals of break dancing alongside the history and metamorphosis of street dance from its inception. *Prerequisites: CDN 143 or Assessment/Departmental Approval*

CDN 257 | Choreography IV [1 credit]

This advanced choreography course continues the expansion of the creative choreographic capabilities of the movement artist. Students will utilize proficiency of class concepts via both written and movement-based demonstration, to examine the intersection of art and entertainment and will be required to present a fully-realized piece of choreography for performance. *Prerequisites: CDN 247 or Assessment/Departmental Approval*

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CDN 258 | Modern [1 credit]

Students will learn the history and practice of fundamental modern technique with a focus on how this movement genre applies to today's commercial dance industry. In this class students will learn the fundamentals of release swings, flat backs, lateral stretches, contractions, leg swings, high release, deep lunges, T positions, and how to stretch and strengthen various areas of the body. *Prerequisites: CDN 151 or Assessment/Departmental Approval.*

CDN 259 | Ballroom I [1 credit]

This course introduces students to ballroom dance as a social and competitive activity with the goal of applying its fundamentals to commercial dance. Students will learn dance history and etiquette, cooperation with a partner, and the fundamentals of leading/following techniques through the fox trot, waltz, jitterbug/swing, polka, cha-cha, tango, Viennese waltz, and other styles. *Prerequisites: CDN 141 or Assessment/Departmental Approval*

CDN 341 | Ballet V [2 credits]

In this class, students continue the study of classical ballet, incorporating more advanced movements and choreography. Students learn and execute classical ballet repertoire and add to their vocabulary of ballet terminology. *Prerequisites: CDN 251 or Assessment/Departmental Approval*

CDN 342 | Tap III [1 credit]

Students in this class will continue the study of intermediate and advanced tap movements, increasing their knowledge and mastery of rhythmic control and change-of-weight skills, while expanding creativity through improvisational tap exercises. Increased emphasis is placed on proper technique, execution and terminology. *Prerequisites: CDN 242 or Assessment/Departmental Approval*

CDN 343 | Hip Hop II [2 credits]

This class reinforces and expands concepts from Hip Hop I, emphasizing individualized expression of the body, freestyle, and various styles of hip hop choreography. Students will also take a detailed look at artists that have defined various styles of current and past hip hop techniques and how it applies to the commercial dance industry. *Prerequisites: CDN 143 or Assessment/Departmental Approval*

CDN 344 | Contemporary II [2 credits]

In this course, students will continue to improve their contemporary dance technique and performance abilities, working on musicality, dynamic movement, alignment, strength, and flexibility. Students will also begin to explore countertechnique and how it can improve awareness of the body in space and translating information into action. *Prerequisites: CDN 154 or Assessment/Departmental Approval*

CDN 351 | Ballet VI [2 credits]

Students will continue to expand their knowledge and proficiency in their ballet technique by learning more advanced petit allegro, grand allegro, and jumping and turning combinations. This course will also focus on advanced level variations and provide further understanding of classic works, providing the students an opportunity to stage variations and ballet repertoire with fellow students to express their creative interpretation of traditional classical ballet. *Prerequisites: CDN 341 or Assessment/Departmental Approval*

CDN 354 | Contemporary III [2 credits]

Students will continue to develop contemporary dance technique through advanced strength exercises, advanced leaps and turns, and continuing to explore their own movement styles through original choreography. *Prerequisite: CDN 344 or Assessment/Departmental Approval*

CDN 355 | Jazz Funk II [1 credit]

Students in this course will continue the learning and practice of fusing classical jazz technique with hip hop styles and pop culture influences. This class focuses on advanced jazz funk choreography, incorporating advanced turns and jumps and performing these movements in heels (for women). *Prerequisites: CDN 245 or Assessment/Departmental Approval*

CDN 370 | Producing Your Own Work [3 credits]

This course teaches students to gain a deeper understanding of the producer's role in the creation of new work. Students work with a charity or company to learn and execute all aspects of producing a live event inclusive of budgeting, working with venues, ticket sales, choreography, and marketing. This course emphasizes creative, entrepreneurial and holistic producing practices. *Prerequisites: EPS 121*

CDN 420 | Professional Practice I [2 credits]

This course draws on the entire academic experience so that commercial dancers can craft a powerful 2-year action plan that supports their personal and professional goals upon graduation. Students will define measurable objectives and formulate actionable strategies to achieve them. All students are expected to define their unique personal brand, style and professional interests, designing branded business collateral to support their professional launch such as business cards, websites, reels, headshots, and social media pages. *Prerequisites: Senior level commercial dance major or departmental approval*

CDN 430 | Professional Practice II [2 credits]

This course continues the work of Professional Practice I, encouraging commercial dancers to craft an action plan that supports their personal and professional goals upon graduation. This course will culminate in a live performance that showcases students talents and abilities for industry professionals. *Prerequisites: "CDN 420 or Departmental Approval"*

CDN 441 | Ballet VII [2 credits]

Students continue the study of classical ballet technique, moving to the practice of advanced coda (turns, leaps, and turning leaps) and pas de deux. This course will also include precision corps de ballet technique through the study of classical repertoire. *Prerequisites: CDN 351 or Assessment/Departmental Approval*

CDN 443 | Street Styles II [1 credit]

This intermediate level class continues the learning of the history and movement fundamentals of various street styles of dance as they pertain to today's commercial dance industry. Students continue to hone their skills, tricks, and musicality in various street styles. *Prerequisites: CDN 253 or Assessment/Departmental Approval*

CDN 445 | Jazz Funk III [1 credit]

Students in this course will continue the learning and practice of advanced aspects of fusing classical jazz technique with hip hop styles and pop culture influences. This class focuses on advanced jazz funk choreography, incorporating advanced turns and jumps and performing these movements in heels (for women). Students collaborate with working choreographers on jazz funk choreography creations. *Prerequisites: CDN 355 or Assessment/Departmental Approval*

CDN 448 | Aerial Silks [1 credit]

This course will educate students on the basics of aerial silk technique and the musicality and performance qualities required in its performance. Students will work on the strength and efficient distribution of weight required to perform movements on aerial silks. *Prerequisites: CDN 251 or Assessment/Departmental Approval.*

CDN 449 | Tumbling [1 credit]

Introduction to the basic fundamentals of tumbling. In order to move onto more intermediate/advanced skill sets, One must understand the aerial and body awareness

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needed to perform introductory skills. By the end of this course, students will: Have the basic knowledge to do the introductory skills to tumbling safely. *Prerequisites: None*

CDN 451 | Ballet VIII [2 credits]

In this final section of ballet, students will utilize mastery of classical ballet technique to choreograph an original ballet piece utilizing fellow classmates. These pieces will be performed for industry professionals, choreographers, and agents in a live production as part of the year-end choreography showcase. *Prerequisites: CDN 441 or Assessment/Departmental Approval*

CDN 453 | Hip Hop III [2 credits]

This class builds upon the techniques learned in hip hop II, emphasizing various styles of complex hip hop choreography. Students will also take a detailed look at artists that have defined various styles of current and past hip hop techniques and how it applies to the commercial dance industry. *Prerequisites: CDN 343 or Assessment/Departmental Approval*

CDN 454 | Contemporary IV [2 credits]

Students will continue to develop advanced contemporary dance technique through advanced strength exercises, advanced leaps and turns, and continuing to explore their own movement styles through original choreography. Students will also learn and perform repertory from current contemporary dance choreographers and find ways to creatively incorporate other styles of commercial dance into their contemporary technique. *Prerequisites: CDN 354 or Assessment/Departmental Approval*

CDN 459 | Partnering [1 credit]

This class facilitates the learning and safe practice of fundamental partnering techniques in multiple styles of dance including: lyrical, Latin, ballroom, acrobatic, & circus. Students will learn partnering terminology and skills along with building more strength and flexibility for both the flyer & base. The instructor will define the current partnering technique level

of the student and target the areas that need improvement. This course provides students with the foundational understandings of partnering skills and performance as to better prepare them for a future in the commercial dance industry. *Prerequisites: None*

CDN 458 | Jazz Dance [1 credit]

Students will participate in an array of jazz progressions, class lectures, and interactive assignments. This course will take a closer look at the history and evolution of jazz dance, challenge dancers to sharpen their jazz technique, and provide dancers the platform to broaden their ability to create choreography. Utilizing traditional jazz sequences, students will increase their athleticism, refine their style, and elevate their performance abilities. Students will foster a comprehensive understanding of the history of American jazz dance, while exploring the colorful transformation of jazz—inspiring dancers to develop a unique personal style that will secure a successful transition into the professional market. *Prerequisites: None*

CDN 460 | Dance Cinematography [2 credits]

This class focuses on creating movement specifically for film and television. Students will gain hands-on experience in the intricacies of how the camera changes the way movement is viewed, and learn how to use the camera to enhance the scope and effectiveness of movement. Students will compare choreographic pieces from film and television history and will learn to more effectively capture different angles and aspects of movement. Cinematography students will also act as the director of photography for a commercial dance shoot during the semester. *Prerequisites: None*

CDN 470 | Choreography Showcase [1 credit]

Students in this course are led through the component of creating and setting their own choreography. Focus is put on storytelling, innovative movement, and utilizing the specific talents of dancers to the best of their ability. Students' choreography pieces

will be performed for industry professionals, choreographers, and agents in a live production as part of a year-end showcase. *Prerequisites: CDN 257 or Assessment/Departmental Approval*

CDN 486 | Master Class w/Resident Choreographer I [1 credit]

Students in this course will work with established commercial dance choreographers learning to quickly master and interpret different styles of commercial dance. Students will create a working relationship with these established industry professionals as well as hone their ability to pick up choreography in an audition environment. Students in this class will also learn a piece of choreography to be presented in an on-camera or live performance at the end of the semester. *Prerequisites: CDN 343 or Assessment/Departmental Approval*

CDN 489 | Master Class w/Resident Choreographer II [1 credit]

This second course in the master class series will be taught by established commercial dance choreographers to help students learn to quickly master and interpret different styles of commercial dance. Students will create a working relationship with these established industry professionals as well as hone their ability to pick up choreography in an audition environment. Students in this class will also learn a piece of choreography to be presented in an on-camera or live performance at the end of the semester. *Prerequisites: CDN 486 or Assessment/Departmental Approval*

CDN 499 | Dance Audition Technique [2 credits]

In this course, students will learn how best to showcase themselves in professional dance auditions. Students will participate in mock auditions for choreographers and agents, learning and performing original choreography and participating in mock cuts and job offers so as to prepare for entry into the commercial dance market. *Prerequisites: CDN 354 or Assessment/Departmental Approval*

CONTEMPORARY MUSICAL THEATRE + FILM

MTH 120 | Music Theory + Keyboard Skills [2 credits]

Musicianship is a performer's overall mastery of the art of music. This first step in achieving high levels of musicianship is learning theory, the language of music. This course covers the most essential and applicable concepts in music theory - notes, rhythms, intervals, chords, keys, notation, and more - as well as foundational keyboard skills. This is a hands-on and arts-driven approach to music theory. By the end of the semester, you will be able to identify key signatures, notes, articulations, dynamics, chord symbols and rhythms. You will be able to play melodies, chords, and simple piano pieces. This is an invaluable skill for musical theatre performers who are constantly learning and performing a wide range of music. *Prerequisites: None*

MTH 127 | History Of Broadway + Popular Song [3 credits]

This course surveys the history of musical theatre from operetta to today. You will explore notable shows, theatres, composers and performers throughout history, examining the development of the art form as well as its social context and impact along the way. *Prerequisites: None*

MTH 141 | Ballet I (Musical Theatre) [1 credit]

Students will learn the history and practice of fundamental Cecchetti and Vaganova ballet technique including barre, center, and across the floor movement. This class further refines the current technique of the student and targets areas that need improvement, providing students with a basic understanding of ballet theory in preparation for a multifaceted professional career. *Prerequisites: None*

COURSE CATALOG

MTH 143 | Hip Hop [1 credit]

This course details the practice and teachings of fundamental hip hop, and is designed to help you better understand its technique and history. Throughout the course, you will work toward bettering your skill sets to define an individual style for your body type. It provides a detailed look at artists that have defined specific styles such as popping, locking, breaking, and animation, along with their influence on the origin of such genres. *Prerequisites: None*

MTH 144 | Vocal Techniques + Private Voice Lab [1 credit]

This is a private voice lesson that accompanies the Vocal Techniques group class. Each week you meet with a voice instructor to further develop the skills introduced, address individual concerns and goals, and work on solo repertoire. *Prerequisites: None Corequisite: MTH 146*

MTH 146 | Vocal Techniques + Private Voice [1 credit]

This is a group voice class that is accompanied by individual private lessons. Here, you will learn the fundamental techniques that produce healthy singing - support, breath control, releasing constriction, different vocal modes, sound color, and common effects like vibrato and air. You will discover how the anatomy of the voice works, acquire various techniques for exercising your instrument, and learn about proper vocal health. These concepts are explored further in your private voice lesson. *Prerequisites: FIN 260 Corequisite: MTH 144*

MTH 148 | Musical Theatre Performance I [2 credits]

This course provides a thorough understanding of story and song analysis as they pertain to the practical demands of a working, professional musical theatre actor. It utilizes script, score and story analysis to create successful storytelling in musical theatre. You will also learn to approach song systematically and with attention to detail, thereby enriching your ability to translate song into embodied performance. You will focus on the structure of story, the

importance of context, the necessity of research and the application of this knowledge to actual texts, as well as content creation. This course serves as an essential foundation for the complexities of professional performance. *Prerequisites: None*

MTH 149 | Musical Theatre Dance [1 credit]

You will explore and become familiar with the fundamental elements of musical theatre and jazz dance techniques through intensive and rigorous studio class structure. Emphasis is on strengthening and flexibility as well as mastery of vocabulary and fundamental steps. This course also incorporates contemporary social and concert dance influences in preparation for professional expectations in musical theatre. *Prerequisites: None*

MTH 151 | Ballet II (Musical Theatre) [1 credit]

In Ballet II, you will continue your learning and knowledge of fundamental Cecchetti and Vaganova ballet methods, incorporating intermediate movements and center technique. You will learn basic variations from the classical ballet repertoire for live performance. This course further refines your current technique and targets areas that need improvement. You will gain a basic understanding of ballet theory in preparation for a multifaceted professional career. *Prerequisites: MTH 141 or assessment/departmental approval*

MTH 152 | Tap I [1 credit]

This course provides the learning and practice of fundamental tap technique, including warm-up, rhythmic combinations, vocabulary, counting, across the floor, and change-of-weight skills. The instructor will identify your current technique level to target areas needing improvement. In addition, Tap I will provide you with the fundamentals of tap theory and history as to better prepare you for different styles of tap that you may use in the professional world. *Prerequisites: None*

MTH 153 | Musical Theatre Performance II [2 credits]

This course continues to develop the techniques and comprehensive disciplines discovered in Musical Theatre Performance I required for interpreting the musical theatre song repertoire. Moving beyond basic concepts, it is designed to invoke a deeper level of script, score and character analysis necessary for successful song interpretation by the actor in musical theatre. *Prerequisites: MTH 148*

MTH 154 | Private Voice I [1 credit]

This is a weekly private voice lesson designed to fortify the foundational techniques introduced in MTH 146. The curriculum focuses mainly on vocal health, overall principles, vocal modes, sound color, and common effects like vibrato and air. You and your instructor will address individual concerns and goals, work on solo repertoire, and develop a daily vocal exercise regimen. *Prerequisites: MTH 146*

MTH 156 | Vocal Styles + Private Voice [1 credit]

This is a group voice class that is accompanied by individual private lessons. You will explore a variety of popular musical genres and examine the vocal techniques associated with those styles. This class moves beyond foundational voice production and into more advanced application of vocal modes, sound color, and vocal effects. *Prerequisites: MTH 244 Corequisites: MTH 254*

MTH 158 | Contemporary [1 credit]

This course introduces you to the dynamic capabilities of the body as a means of expression through dance. You will learn the basic concepts and skills of contemporary dance, which combines ballet, modern and jazz. Classwork develops efficient alignment, strength, flexibility, coordination, rhythm, dynamics and spatial awareness. *Prerequisites: None*

MTH 159 | Musical Theatre Story Lab [1 credit]

Script and score analysis are an essential part of any musical theatre performer's career. In this course, you will take a deep dive into select musicals and learn the techniques involved with mining the source material for story. This understanding can then be used to craft a fully-realized character and make skillful creative decisions regarding a musical theatre production. *Prerequisites: None*

MTH 241 | Ballet III (Musical Theatre) [1 credit]

This course will further expand your ballet vocabulary and technique, exploring complex barre combinations and more advanced turns and jumps. You will be able to identify, define, and execute classical ballet terms as well as memorize and execute intermediate ballet combinations. *Prerequisites: MTH 151 or assessment/departmental approval*

MTH 242 | Tap II [1 credit]

This course continues the learning and practice of fundamental tap technique including warm-up, rhythmic combinations, vocabulary, counting, across the floor, change-of-weight skills and rhythmic control. You will cultivate personal creativity within tap dance, preparing you for tap choreographed in the professional realm. *Prerequisites: MTH 152 or assessment/departmental approval*

MTH 244 | Private Voice II [1 credit]

This is a weekly private voice lesson designed to build upon the foundational techniques introduced in previous classes. The curriculum focuses mainly on expanding range, improving vocal dexterity, and honing artistic application of modes, sound color, and common effects. You and your instructor will address individual concerns and goals, work on solo repertoire, and develop a daily vocal exercise regimen. *Prerequisites: MTH 154*

COURSE CATALOG

MTH 245 | Guitar Skills [2 credits]

This is an introductory course designed to teach foundational guitar skills, including stringing, tuning, strumming, picking, chord shapes, singing while playing, and more..

Prerequisites: MTH 120

MTH 246 | Jazz Funk [1 credit]

This course focuses on the learning and practice of fusing classical jazz technique with hip hop styles and pop culture influences. You will learn jazz funk choreography, incorporating highly syncopated rhythms and intricate dance movements. Also included is the study of influential jazz funk choreographers including Paula Abdul, Tina Landon, Brian Friedman and Jaquel Knight. *Prerequisites: MTH 143*

MTH 250 | Songwriting [2 credits]

This course is for those interested in the process of songwriting (or composition). You will learn the various ways songs are structured, how to create a melody and a chord progression, methods for writing lyrics, basic notational practices, and the ways in which music theory can be used to elicit human emotions. Throughout the semester you will compose a series of original pieces. *Prerequisites: MTH 120*

MTH 251 | Ballet IV (Musical Theatre) [1 credit]

In this course you will continue your study of classical ballet technique, incorporating partnering and more complex variations. You will focus on the application of classical ballet technique to classical and contemporary ballet repertoire. *Prerequisites: MTH 241 or assessment/departmental approval*

MTH 253 | Musical Theatre Performance III [2 credits]

Musical Theatre Performance III examines repertoire from musical theatre's history (pre-Hair) and the performance techniques particular to those eras. We begin in operetta and early musical theatre, move through Tin Pan Alley and the Great Depression, and arrive at the Golden Age. In addition to solos, you

will perform duets and trios as well as scenes into songs. Some props, set pieces, costume pieces and staging are introduced to continue simulating a professional theatrical setting.

Prerequisites: MTH 153

MTH 254 | Vocal Styles + Private Voice Lab [1 credit]

This is a private voice lesson that accompanies the Vocal Styles group class. Each week you meet with a voice instructor to further develop the skills introduced, address individual concerns and goals, and work on solo repertoire. *Prerequisites: MTH 244 Corequisites: MTH 156*

MTH 256 | Musical Theatre Performance IV [2 credits]

Musical Theatre Performance IV focuses on the techniques necessary for working with other performers on stage. Our repertoire consists of duets, trios, quartets, and larger ensemble pieces from musical theatre. You will discover how to share the performance space with others and adapt your skills as a lead soloist to supporting and ensemble roles. Production elements aim to simulate professional theatrical settings by incorporating props, costumes, set pieces, scenes into songs, and professional practices. A final showcase is presented at the end of the semester. *Prerequisites: MTH 253*

MTH 259 | Ballroom [1 credit]

This course introduces you to ballroom dance as a social and competitive activity with the goal of applying its fundamentals to commercial dance. You will learn dance history and etiquette, cooperation with a partner, and the fundamentals of leading/following techniques through the fox trot, waltz, jitterbug/swing, polka, cha-cha, tango, Viennese waltz, and other styles. *Prerequisites: MTH 141*

MTH 341 | Ballet V [1 credit]

In Ballet V, you will continue to expand your knowledge and proficiency by learning more advanced petit allegro, grand allegro, and jumping/turning combinations. This course will also focus on advanced level variations

and provide further understanding of classic works, providing you with an opportunity to stage variations and ballet repertoire with fellow students and express your creative interpretation of traditional classical ballet.

Prerequisites: MTH 251 or assessment/departmental approval

MTH 344 | Private Voice III [1 credit]

Equipped with an array of vocal techniques, you are now able to utilize this versatility to further liberate your musical expression. In Private Voice III, you will start working with more advanced vocal skills such as melodic embellishment and improvisation. This is the semester where you develop your nuance and range to begin establishing your unique artistic voice. *Prerequisites: MTH 156*

MTH 345 | New Musical Theatre + Cabaret [2 credits]

In this junior-level performance class, you explore the latest material from contemporary musical theatre composers and stand-alone, or "cabaret," pieces. Without an established interpretation of a character or piece of music, it is now up to you to craft an original, fully-realized performance based on the source material available. You will employ recontextualization and personalization as you work on performing in a cabaret setting. You will also learn microphone technique (both live and studio) and walk away with a high-quality demo recording of a musical theatre song recorded in our Advanced Production Lab. *Prerequisites: MTH 159 and MTH 256*

MTH 354 | Private Voice IV [1 credit]

Private Voice IV demands a high level of proficiency and accuracy from the singer. This semester, you will focus on vocal precision and dexterity. You will work with your private instructor on honing and synthesizing all skills accumulated thus far, and further develop your unique artistic voice. *Prerequisites: MTH 344*

MTH 356 | Rock, Pop + Other Genres [2 credits]

Musical theatre continues to be influenced by mainstream music genres of the day and performers are increasingly expected to adapt to various styles, especially the broad categories of rock and pop. In this class, you will apply your knowledge of musical theatre performance to a variety of music genres and songs not originally written for musical theatre. You will experience performing in a concert setting, further hone your microphone technique, and record a high-quality demo of a non-musical theatre song in our Advanced Production Lab. *Prerequisites: MTH 156 and MTH 256*

MTH 370 | Producing Your Own Work [3 credits]

Throughout this course you will gain a deeper understanding of the producer's role in the creation of new work (film, play, live concert, musical, web series, etc). In today's world, it is essential that every artist understands how to create their own work, and this course empowers you to do just that by applying creative, entrepreneurial and holistic producing practices. *Prerequisites: EPS 121*

MTH 420 | Professional Practice I [2 credits]

This course draws from your entire academic experience so you can craft a powerful 2-year action plan that supports your personal and professional goals upon graduation. You will define measurable objectives and formulate actionable strategies to achieve them. You will be expected to define your unique personal brand, style and professional interests. Additionally, you will design branded business collateral - business cards, websites, reels, headshots, social media pages and more - prior to graduation to support your professional launch. *Prerequisites: Senior-level CMTF major or departmental approval*

COURSE CATALOG

MTH 430 | Professional Practice II [2 credits]

This is part two of the Professional Practice curriculum in which you continue the goals and objectives of the previous course. The course will culminate in a live performance that showcases students talents and abilities for industry professionals. *Prerequisites: MTH 420*

MTH 444 | Private Voice V I [1 credit]

Private Voice 5 marks the beginning of the final year at Studio School as well as the process of preparing for and transitioning into a career in the arts. Due to the nature of singing and performing, this particular form of art is always intrinsically linked to the artist creating it. In this semester, you begin taking a more holistic approach to your craft. You will examine the various ways a singer's individual artistic expression is symbiotically linked to the individual themselves. *Prerequisites: MTH 354*

MTH 454 | Private Voice VI [1 credit]

In this final semester, you are preparing to enter the business of performing arts. Private Voice VI is when you work on bridging your artistry and professionalism by establishing an ethos that will set you up for success in the industry as well as personal fulfillment. Curriculum focuses on supporting the work done in Industry Portfolio as well as creating a plan for success as a vocalist beyond graduation. *Prerequisites: MTH 444*

MTH 480 | Musical Theatre Industry Showcase [1 credit]

You and your fellow soon-to-be-graduates will work with a team of faculty members to craft a fully-produced showcase attended by industry professionals - agents, managers, casting directors, and more. This showcase represents the culmination of your entire academic career and a demonstration of your unique abilities as a musical theatre performer. *Prerequisites: MTH 420*

FILM + DIGITAL CONTENT

FDC 123 | Film Aesthetics [3 credits]

An introduction to the study of film. This course acquaints students with the narrative and aesthetic elements of cinema, the terminology governing Film & Digital Content, and the lines of critical inquiry that have been developed for the medium. The objective of the course is to equip students with the necessary skills to read films as trained and informed viewers and practitioners, by raising their awareness of the development and complexities of the cinema. *Prerequisites: None*

FDC 124 | Screening Series (FA) [1 credit]

This course explores a single, significant period, movement or genre in film history. It is one part of an eight-semester series constituting a broad survey of the history of motion pictures. *Prerequisites: None*

FDC 125 | Screening Series (SP) [1 credit]

This course explores a single, significant period, movement or genre in film history. It is one part of an eight-semester series constituting a broad survey of the history of motion pictures. *Prerequisites: None*

FDC 150 | Intro to Producing Film [3 credits]

Hands-on introduction to the essential producing skills of filmmaking. This course provides students with a foundational understanding of the essential producing principles and practices necessary to complete all basic filmmaking projects while matriculating in the program, including: pre-production, budgeting, scheduling, work-for-hire agreements, permits, insurance, rights and casting resources. *Prerequisites: LAB 161*

FDC 152 | Screenwriting: The Short Film [3 credits]

This introductory course explores the foundation of screenwriting, concentrating on fundamental story concepts and screenplay

format. Students will learn about conflict, narrative structure, dialogue and rewriting.

Prerequisites: FDC 159

FDC 153 | Directing Actors [2 credits]

This course provides filmmakers with a practical introduction to the foundational concepts and skills of acting, with an additional emphasis on the fundamentals of collaborating with actors as a director, producer or writer. Rather than train students in a particular acting 'technique,' this course will introduce a basic awareness and freedom of expression that will be adaptable to any future study, production, or on-set demands. These skills will serve as the basis for understanding how actors prepare a role, take adjustments from the director and collaborate with filmmakers to achieve a shared and common goal in performance. *Prerequisites: FDC 160*

FDC 159 | Stories, Mediums and Genre (Lab) [1 credit]

In this discipline-specific lab that accompanies Stories, Mediums and Genres, mentor-practitioners lead experiential learning workshops designed to give students a hands-on apprenticeship in handling the narrative challenges and opportunities that they will face in their professional practice. *Prerequisites: None*
Corequisites: GED 101

FDC 160 | Directing: Foundation [3 credits]

This course provides a basic introduction to the art and discipline of storytelling through the directing process, with emphasis on the fundamentals of visualizing the story and directing the camera and actor. Students will learn the fundamentals of film language and visual storytelling by engaging in numerous in-class exercises, workshops, and labs to help them learn how to collaborate with actors and other filmmakers. *Prerequisites: FDC 153*

FDC 170 | Cinematography I [2 credits]

Hands-on introduction to the essential production tools of filmmaking. This course provides students with a foundational understanding of all basic on-set equipment necessary to complete filmmaking exercises while matriculating in the program including digital video cameras, sound equipment and basic lighting elements. Best practices for on-set workflow, crew positions and professionalism will also be addressed. *Prerequisites: FDC 160*

FDC 230 | Studies in Film Genre [3 credits]

This advanced film studies course brings a dynamic perspective to film genres, viewing them not as static classifications but as dynamic expressions of the human experience. This is an essential tool not only for marketing your film, but also for moving your audience. Film Noir, Western, Slasher and Cult Films will all be explored. *Prerequisites: FDC 123*

FDC 241 | Screenwriting: Developing the Feature I [3 credits]

This two-part screenwriting course will explore techniques for creating compelling, well-structured feature length narrative screenplays. In Developing the Feature I, students will select, analyze and create the main building blocks used to develop strong narrative storytelling and learn outlining techniques for their first feature-length script, as well as complete the first act of that script. In Developing the Feature II, students will complete Acts 2 and 3 and explore the impact of deep characterization on plot and structure. *Prerequisites: FDC 152*

FDC 243 | Editing [3 credits]

This course explores the theory, techniques and aesthetics of picture editing. Hands on editing practice will be integrated with analysis and discussion of films with close attention to story arc, how characters are developed and crafted through editing choices, and how an editor uses pacing, shot selection, sounds and music to create drama and emotional impact. *Prerequisites: FDC 260*

COURSE CATALOG

FDC 252 | Screenwriting: Developing the Feature II [3 credits]

This course expands on previous coursework requiring students to complete Acts 2 and 3 of their feature-length screenplay. Students will explore aspects of well-structured scripts that include characterization, surprises, reversals, sacrifice, the power of a protagonist's decisions, loss and the emotional impact of their stories. Students will also experience the importance of rewriting, and learn how to incorporate professional industry feedback. *Prerequisites: FDC 241*

FDC 260 | Directing: The Short Film [3 credits]

In the first part of the semester, students will be in pre-production on their original 5-10 minute narrative projects. Lectures will aid in strengthening pre-production choices. For the rest of the semester, students direct the principal photography, and supervise post-production of their narrative project, as well as serve as crew in the production of other students' projects. *Prerequisites: FDC 152*

FDC 261 | Writing for Advertising [3 credits]

Writing advertisement is a course focusing on the creative aspects of advertising. Through this process, students will learn how to research for information on both product and consumer and apply this information in developing campaign strategy. Students will learn to write advertising messages for print and broadcast, design print layouts, and the various social media platforms. *Prerequisites: None*

FDC 270 | Cinematography II [2 credits]

Building on the fundamentals taught in Cinematography I, this intermediate-level course explores all aspects of cinematography with a focus on the practical challenges of lighting under varied real-world conditions. Aesthetics of cinematography, safe practices of camera, grip and electric work, the visual effect of different film lenses, camera blocking, color timing, and advanced camera movement will all be addressed. *Prerequisites: FDC 230*
Corequisites: FDC 271

FDC 273 | Directing: Documentary [3 credits]

This course teaches students to look at their world and to develop their ability to create compelling and dramatic stories in which real people are the characters and real life is the plot. Through close study and analysis of feature-length and short documentaries coupled with hands-on directing, shooting, sound-recording, editing and re-editing, students will rigorously explore the possibilities and the power of non-fiction story telling. *Prerequisites: FDC 260*

FDC 320 | Film History and Criticism [3 credits]

This class will introduce and examine key authors, debates, texts, and contexts in aesthetic film criticism and cultural theories of film and media. *Prerequisites: FDC 123*

FDC 321 | Topics in Screenwriting [3 credits]

This course will offer concentrated study, practice and understanding of specific aspects of the creative process of screenwriting. Students will integrate insights from the course into a project they are working on. Individual course units include the participation of leading members of the film and television professions. *Prerequisites: FDC 252*

FDC 322 | Topics in Film Producing [3 credits]

This course will offer concentrated study and practice of specific aspects of the producer's role in managing a project, from the inception of the idea, to developing, pitching, selling and final release/airing. Students will integrate insights from the course into a project they are working on. Individual course units include the participation of leading members of the film and television professions. *Prerequisites: FDC 150*

FDC 323 | Topics in Film Production [3 credits]

This course will offer a concentrated study and practice of specific aspects of physical production, analysis of procedure, problem solving, budgets and planning for film and television production. Students will integrate

insights from the course into a project they are producing. Individual course units include the participation of leading members of the film and television professions. *Prerequisites: FDC 270*

FDC 324 | Topics in Post-Production [3 credits]

This course will offer a concentrated study and understanding of specific aspects of post-production: choosing music or a composer, music editing, sound design, design opportunities, integrating sound effects, how to edit dialogue, prep for Automatic Dialogue Replacement and Foley sessions, and supervising the final sound mix. Students will integrate insights from the course into a project they are working on. Individual course units include the participation of leading members of the film and television professions. *Prerequisites: FDC 243*

FDC 325 | Branded Content [0 credits]

An examination of contemporary production studies, research and transmedia practices, including innovations in marketing, licensing, distribution, industrial organization, creative work, new technologies, and evolving relations between fans and producers in a digital economy. *Prerequisites: FDC 260*

FDC 326 | Script Analysis [3 credits]

This course provides instruction and practice in script coverage, understanding character, making resonant aesthetic choices for enhancing cinematic storytelling, and creating character actions, adjustments, and blocking strategies for eliciting the best possible performance from actors. The unit on professional script coverage teaches students to evaluate the quality and viability of a screenplay, write a synopsis, create character breakdowns, structural analyses, and craft final recommendations. *Prerequisites: FDC 252, FDC 260*

FDC 340 | Advanced Production [3 credits]

Guided by current industry professionals and using relevant case studies, this course explores the opportunities and challenges producers face in an evolving media landscape. Producer-mentors will share behind-the-scenes looks, nuances of the craft, and tricks of the trade and advice on breaking into the business, as well as training students in the problem-solving and business skills necessary to succeed. *Prerequisites: FDC 270*

FDC 341 | Advanced Screenwriting [3 credits]

In this course, students will pitch, develop, draft and revise a second original feature-length screenplay in the space of a single semester. Building upon previous coursework and script development, students expand their portfolio of original work to create vital creative capital for potential production in final projects. *Prerequisites: FDC 252*

FDC 342 | Expanding Narratives [3 credits]

This course attempts to chart the history of the now: what kinds of stories are now possible in the new media? What are the elements of traditional narrative that still apply to new media? The Internet and other new media provide seemingly limitless possibilities for creative expression. Students will delve into areas of individual interest and try to find forms of expression which speak to them and to the larger cultural community as well. *Prerequisites: FDC 260*

FDC 343 | Independent Doc Production [3 credits]

The intermediate-level course focuses on the planning, creating and executing of an independent documentary film project from a Do-It-Yourself perspective that is not only impactful but also creates revenue. *Prerequisites: FDC 273*

COURSE CATALOG

FDC 344 | The Indie Feature [3 credits]

While it is vitally important to know how to work in the professional environment of high-end feature films, filmmakers tend to have lower budgets when creating their first feature. This course is designed to give directors, writers and producers the skills they need to help greenlight their own feature films after graduation. Case-studies, industry guests and hands-on, practical assignments are used to impart their expert insights and collaborative innovation techniques necessary to meet this key filmmaking challenge. *Prerequisites: FDC 260*

FDC 345 | Director's Workshop [3 credits]

Master class workshops focusing on specific facets of directing single-camera productions, and providing opportunities for students to rehearse, produce, and evaluate scenes for single-camera production. Individual course units include the participation of leading members of the film and television professions. *Prerequisites: FDC 260*

FDC 349 | Applied Cinematography: Color Grading [3 credits]

This course provides in-depth apprenticeship in the art and technology of advanced color grading. Students will master all of the controls modern color correction software provides to refine mood, create style, add polish to scenes, and breathe life into visuals. *Prerequisites: FDC 273*

FDC 350 | Documentary Tradition [3 credits]

A comprehensive study of the forms, aesthetics and history of the documentary film tailored to the needs of advanced students apprenticing in this dynamic discipline. An overview of documentary film from the 1920s to present day. Building on the critical analysis tools gained in foundational film studies classes, this course will immerse young documentarians in the living history of their art form as a wellspring of inspiration and guiding force for their aspirations. *Prerequisites: FDC 273*

FDC 351 | Screenwriting: Adaptation [3 credits]

This course aims to provide students with the necessary knowledge and skills to adapt intellectual property into scripts for film and television. Students will learn about different sources of literary material, from graphic novels to magazine articles, how to secure their rights and adapt them for the screen. *Prerequisites: FDC 252*

FDC 352 | Production Design [3 credits]

This intermediate level course focuses on the vital role of production design in the overall cinematic experience. Through screenings, discussions and hands on exercises, students will develop their vision, learn to effectively communicate it both visually and verbally to other members of the production team and gain a working knowledge of what it takes to fulfill this vision including set design, construction, script breakdowns, scheduling, on-set art direction and decoration. *Prerequisites: None*

FDC 353 | Capstone Development [3 credits]

The goal of this advanced course is to develop the directing student's skills in all phases of idea creation, pitching, and development of their screenplay for Capstone projects. *Prerequisites: FDC 260, FDC 252*

FDC 355 | Producing Digital Media [3 credits]

As the landscape of digital media rapidly shifts from the movie theater to more personal and portable distribution systems, understanding the changing role of the producer in the new media paradigm is important to the next generation of content creators. Students will study digital media in all of its current and developing forms, as well as the numerous distribution avenues available for content delivery. Students will fund, create and distribute next generation digital media productions of their own. *Prerequisites: FDC 260*

FDC 356 | Digital Foundation 2D/3D [3 credits]

This course covers the foundational tools necessary to begin the journey from concept drawing to fully realized VFX production. Students are introduced to the primary tools of 2D and 3D design - Adobe Photoshop and Autodesk Maya - and mentored through developing an innovative portfolio of creative work. *Prerequisites: None*

FDC 360 | Applied Cinematography: Fiction [3 credits]

This advanced seminar is a comprehensive practicum in the technology, techniques, workflow and aesthetics specific to episodic television and feature filmmaking. Students will work with industry professionals in real-world learning environments to develop their craft, create their reels and foster mentorship relationships. *Prerequisites: FDC 273*

FDC 362 | Socially Conscious Filmmaking [3 credits]

An in-depth examination of social issue filmmaking and non-profit organizations. Emphasis will be placed on current social issues that can be addressed through the powerful medium of documentary filmmaking. *Prerequisites: FDC 273*

FDC 363 | Commercials + Music Videos [3 credits]

This course will explore two specialized forms of production: music videos and commercials, including spot advertisements developed by advanced screenwriting students in their Writing for Advertising course. In technology and film craft, these purpose-driven shorts have much in common with theatrical features. Yet the creative challenges they pose are often uniquely different. Projects produced for this class will add innovative commercial content to students' creative portfolios. *Prerequisites: FDC 260*

FDC 364 | Producing: Producer's Perspective [3 credits]

This course is a comprehensive critical analysis of contemporary entertainment industries and practical approaches to understanding and implementing the producer's role in development of feature film and television scripts. Through scholarly and trade journal readings, in-class discussions, script analysis, and select guest speakers, students will explore the complex role of the creative producer, and also the proper technique for evaluating screenplays and teleplays for aesthetic or commercial potential. *Prerequisites: FDC 150*

FDC 365 | Directing: Experimental [3 credits]

An intermediate production course in which students experiment with non-narrative approaches to content, structure, technique, and style. Themes and orientations include many possibilities, such as music, choreography, visual or audio art, investigations of rhythm, color, shape, and line; poetry, fragmentation and collage, abstraction, performance; and subversion of linear narrative and documentary conventions. *Prerequisites: FDC 260*

FDC 366 | Producing for VFX [3 credits]

This course explores the production environment of Visual Effects. From summer blockbusters to independent art films, VFX have become a vital tool in the production process of modern filmmaking. This course opens the door to the modern visual effects production pipeline. Students learn first-hand how to breakdown a script for VFX, budget and schedule that breakdown, and implement all elements into a successful VFX pipeline. *Prerequisites: None*

FDC 370 | Television Series Spec [0 credits]

In this course students structure an outline and write scenes with dialogue all inspired by and respecting the conventions of their chosen show. The class covers both half-hour sitcoms and one-hour shows. *Prerequisites: FDC 252*

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FDC 371 | Applied Cinematography: Non-Fiction [3 credits]

This advanced seminar is a comprehensive practicum in the technology, techniques, workflow and aesthetics specific to documentary film and reality television. Students will work with industry professionals in real-world learning environments to develop their craft, create their reels and foster mentorship relationships. *Prerequisites: FDC 273*

FDC 372 | Film Festivals & Distribution [3 credits]

Art does not exist in a vacuum. Making a great film is a huge accomplishment, but as a producer, your responsibility is to make sure your film connects to an audience. This course will educate students about the film festival process, how a producer identifies key audience demographics, the main tenets of a successful guerrilla marketing campaign, and ultimately the distribution options available to you as you strive to get your film seen. *Prerequisites: None*

FDC 373 | Feature Film Case Study [3 credits]

This course offers to get a true behind-the-scenes look at how a feature film gets produced. The goal is that students can apply what they have been learning to the production process of a finished, successful film. They will be able to have a dialogue with the film's producers as well, thereby making the information more tangible and easier to truly absorb. *Prerequisites: None*

FDC 380 | Editing the Documentary [3 credits]

The documentary is often described, and for good reason, as an editor's medium. Life provides no script and so it's in editing that the narrative must first be discovered and then fully expressed. This course will provide opportunity to finalize their edit for their Advanced Documentary project. *Prerequisites: None*

FDC 381 | Documentary: Research, Ethics & Methodologies [3 credits]

Students will gain a comprehensive understanding into investigative techniques used to tell non-fiction stories. Connecting

purpose to practice, the course will also train students in the unique research tools, legal background and production methodologies necessary to complete an advanced documentary project which they will produce in ethical and inspired engagement in Advanced Documentary. *Prerequisites: None*

FDC 420 | Professional Practice I [2 credits]

This course draws on the entire academic experience so that filmmakers can craft a powerful 2-year action plan that supports their personal and professional goals upon graduation. Students will define measurable objectives and formulate actionable strategies to achieve them. All students are expected to define their unique personal brand, style and professional interests. Additionally, students will design branded business collateral prior to graduation to support their professional launch such as business cards, websites, reels, portfolio samples, social media pages and more. *Prerequisites: None*

FDC 430 | Professional Practice II [2 credits]

This course continues to draw on the entire academic experience so that filmmakers can craft a powerful 2-year action plan that supports their personal and professional goals upon graduation. Students will define measurable objectives and formulate actionable strategies to achieve them. All students are expected to define their unique personal brand, style and professional interests. Additionally, students will design branded business collateral prior to graduation to support their professional launch such as business cards, websites, reels, portfolio samples, social media pages and more. *Prerequisites: FDC 430*

FDC 440 | Visual Effects & Motion Graphics [3 credits]

Intermediate production course designed to introduce and expand knowledge of motion graphics and special effects including credits, transitions, green screen, filters, masks, mattes, etc. In contrast to an animation course, this class focuses on advanced compositing and

techniques to enrich video, stills, and typography to get exactly what you want to see on screen.

Prerequisites: None Corequisites: FDC 243

FDC 441 | Advanced Production Design [3 credits]

This course explores the process of linking the physical and psychological environments of a script into a resonant visual reality in a film. Students will bring in scenes from their scripts to explore subtext, analyze character and discuss theme, and through sketches, location scouting, dressing the set, defining construction needs and research, create a visual palette and environment for their story. *Prerequisites: FDC 352*

FDC 442 | Writing for Television: Original Pilot [3 credits]

Students present an idea for an original TV pilot and spend the semester developing, writing and revising it. Students will also develop and write an extensive series bible for their show, laying out the narrative arcs for a speculative first season and positioning the show for the current market situation. *Prerequisites: FDC2 252*

FDC 444 | Audio Post Production [3 credits]

This class is designed to guide students through a successful soundtrack experience. It is a practical workshop focusing on the 'sound design' of the film, starting with preproduction through to final mix. This class will provide hands-on instruction with digital recording equipment and Pro Tools post production software. *Prerequisites: FDC 260*

FDC 445 | Screenwriting: Character and Dialogue [3 credits]

The study of compelling and memorable characters will be the center of this workshop writing class. Students will create their own characters that will serve as the foundation for a larger story in either film or television. Through the study of dialogue and all its intricacies, students will provide their characters with unique voices. *Prerequisites: FDC 252*

FDC 446 | Screenwriting: Capstone Project [3 credits]

In this independent study, screenwriting concentrators work with a faculty mentor on an advanced project of their choosing - feature length screenplay, original series pilot, web series, video game bible or other capstone level project. *Prerequisites: FDC 252*

FDC 447 | Advanced Sound Design [0 credits]

A comprehensive course exploring postproduction sound design focused on enhancing storytelling. Students will learn to evaluate music choices, pick a composer, edit music, discover design opportunities, and select appropriate sound effects. Screening of numerous film clips to provide examples of post-sound choices that demonstrate effective use of sound design. *Prerequisites: FDC 444*

FDC 449 | Producing for Television: Scripted [3 credits]

This course covers the 'nuts and bolts' of television production from the Producer's perspective. Over the course of the semester, students will gain a working understanding of the different roles in scripted TV production, learn about the workflow specific to the TV production environment and the development of suitable material. *Prerequisites: FDC 150*

FDC 450 | Advanced VFX + Motion Graphics [3 credits]

An advanced post-production course, designed to expand knowledge base and gain mastery of complex motion graphics and advanced visual effects applications. This course emphasizes real world design challenges, post-production workflow and state of the industry best practices. *Prerequisites: FDC 440*

FDC 451 | Screenwriting: Revision [3 credits]

This advanced course is an intensive workshop in the art of revision, essential for solidifying lessons learned in all previous screenwriting courses, and for polishing their creative portfolio

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prior to graduation. The course will also provide invaluable guidance on how to navigate the screenplay development process while keeping your story intact. *Prerequisites: FDC 252*

FDC 458 | Producing for Television: Unscripted [3 credits]

With the emergence of Reality TV as a popular form, students will learn all aspects of producing from conceptualization to delivery. Areas of study will include the daily workflow of physical production as well as the creative side and the producer's relationship with the network. *Prerequisites: FDC 150*

FDC 461 | Applied Editing: Feature Films and Episodic Television [3 credits]

An introduction to artistic and technical problems of film and television editing, with practical experience in the editing of image and synchronous sound. *Prerequisites: FDC 243*

FDC 463 | Cinematography: Capstone Project [3 credits]

After having explored the primary creative spheres in which cinematographers apply their craft, students will have an opportunity to complete a mentored capstone project as a signature element for their creative portfolio. *Prerequisites: FDC 353*

FDC 465 | Advanced Post Production [3 credits]

Advanced mentored practicum in all aspects of post production focused on finishing and producing innovative, professional content for all final capstone projects. May also be used for creative portfolios, to learn advanced software and to further students' professional opportunities in securing employment upon graduation. *Prerequisites: FDC 470*

FDC 466 | Advanced Editing: Avid [3 credits]

Advanced instruction in the Avid nonlinear editing system. *Prerequisites: FDC 243 and FDC 461.*

FDC 470 | Capstone Production [3 credits]

The goal of this advanced course is to develop the directing student's skills in all phases of production in order to complete shooting of their Capstone film. Students work closely with faculty mentors during the stages of pre-visualization, rehearsal, preproduction, and principal photography in preparation for applied post production in the final semester. *Prerequisites: FDC 353*

FDC 471 | Documentary: Capstone Project [3 credits]

The goal of this advanced course is to develop the documentary student's skills in all phases of production to complete shooting of their Documentary Capstone project. *Prerequisites: FDC 353*

FDC 472 | Editing: Capstone Project [3 credits]

After having explored the primary creative spheres in which editors apply their craft, students will have an opportunity to complete a mentored capstone project as a signature element for their creative portfolio. *Prerequisites: FDC 353*

FDC 474 | Producing: Capstone Project [3 credits]

After having explored the varied responsibilities of a producer, students will have an opportunity to complete a mentored capstone project as a signature element of their creative portfolio. *Prerequisites: FDC 353*

FDC 480 | Filmmakers on Filmmaking [3 credits]

This advanced seminar is designed to connect directing majors with working directors to share nuances of the craft, tricks of the trade and advice on breaking into the business. Students will also research case studies of past masters to gain insight on their creative process. Includes Screenwriters, Producers, Editors, Sound Design etc. *Prerequisites: Approval of Chair*

ENTREPRENEURSHIP

EPS 110 | Media, Culture + Society [3 credits]

This course explores the interconnection between media, culture and society, including inter group relations and community, gender and race, media, ethics and political environment. Students study multiple forms of communication through media, as influenced by global cultures and contemporary society. *Prerequisites: None*

EPS 120 | Innovation and the Entrepreneur [3 credits]

This course is the core philosophy of Studio School and is required for all students in their first year of study. Students are introduced to the discipline of entrepreneurship and how it applies to the entertainment industry. Course content includes the creation and innovation of new ideas and the improvement of existing models. Students will turn their ideas into assets and opportunities while researching the financial viability of potential business ventures. *Prerequisites: None*

EPS 220 | Digital Entrepreneurship [3 credits]

This course will focus on the development of digital media products and services as opportunities for new media entrepreneurship and as a means for redefining current media businesses. The challenges and opportunities in digital entrepreneurship will also be addressed, such as intellectual property protection and financing new ventures with new technology. *Prerequisites: EPS 120*

EPS 221 | Principles of Accounting [3 credits]

This course provides an introduction to accounting as a data development and communications function that enables effective financial decision-making and limits liabilities. Course content will focus on generally accepted accounting principles, including analyzing business transactions, ensuring internal controls, reviewing the accounting cycle and interpreting, preparing and presenting financial

statements. Budgeting, examining profits and losses, monitoring cash flow and inventory and reporting are other topics emphasized. *Prerequisites: EPS 120*

EPS 222 | Information Systems + Technology [3 credits]

This course covers fundamentals of electronic commerce (e-commerce) and electronic business (e-business), including implementation, research and related issues and utilization of Information Technology applications to generate competitive advantages and enhance business success. Students learn topics such as hardware and software components, telecommunications, networking, Internet Technology, security issues, electronic markets and payment systems, online financial reporting, Artificial Intelligence (AI), research tools, and more. Basic computer literacy is required. *Prerequisites: EPS 120*

EPS 230 | Intellectual Property in Media [3 credits]

Content producers need to protect their work. Intellectual property, often referred to as 'IP' is the foundation for building wealth for a media company. In this course, the various forms of creative expressions that are copyrighted and copyrightable are discussed and analyzed in individual hands-on assignments, including how to register works for copyright, trademark and patent protection. The exclusive ownership rights of copyright, trademark and patent holders and methods of transferring those rights through licensing and assignment are examined through case studies. Copyright infringement cases and resolutions are discussed, as are defenses to copyright including fair use and public domain. *Prerequisites: EPS 120*

EPS 231 | Marketing + Research Methods [3 credits]

This course provides an overview of marketing research methods from the standpoint of both researchers and managers in organizing information to enable the best possible

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decision-making. Marketing and research of film and television productions involves the acquisition, evaluation and analysis of collected data that entertainment media marketers use to make informed marketing decision. Students will learn these metrics, while developing a framework for identifying, prioritizing and presenting the data to be utilized in real-world case studies. Exposing students to industry-proven methods used for answering brand or genre-specific questions related to marketing a particular film or television program, is an essential part of this course. Students will be able to prepare and analyze market research as it relates to the movie and television industry, and develop and present an effective film or television marketing campaign. *Prerequisites: EPS 223*

EPS 250 | Financial Statement & Feasibility Analysis [3 credits]

Prerequisites: None

EPS 310 | Branding + Marketing [3 credits]

This course uses real-time content, such as lectures from local business leaders and readings of recent cases, to offer broad context of digital marketing, including social media. Students will learn how digital marketing and social media are changing the means by which value is conveyed to consumers. A variety of topics will be addressed, all from an entirely digital perspective, including strategy, market research, positioning, branding and networking. *Prerequisites: EPS 120*

EPS 320 | Global Entrepreneurship + Markets [3 credits]

This course emphasizes the development of a new global business and the skills and knowledge needed to be successful in such ventures in international markets. Students will conduct a feasibility study for selected ventures to determine the opportunities and challenges in developing a new venture in one or more countries outside of the United States. *Prerequisites: EPS 120*

EPS 321 | Organizational Behavior & Leadership [3 credits]

This course will focus on how an individual may improve effectiveness in a variety of business settings through an understanding of organizational behavior of an entrepreneurial business as well as a large organization. Students study an overview of management topics organized to provide a perspective of the environment and techniques of business. A framework for understanding human behavior will be presented with opportunities to practice by applying varied disciplines including entrepreneurship, marketing, accounting, finance, marketing research, organizational behavior and leadership. Students will develop a greater understanding in how to achieve success when serving as a leader, individual contributor and team member. *Prerequisites: EPS 120*

EPS 323 | Angels, Venture Capital & Crowdfunding [3 credits]

This course focuses on financial skills needed to fund and sustain new business ventures with a high potential for success. Topics covered include the challenges and opportunities faced by entrepreneurs, including evaluating new business opportunities, acquiring funding, valuation, and negotiating contracts with extensive experiential practice in preparing and pitching decks for angels, venture capitalists and crowdfunding investors. Students ultimately compete for funding opportunities in front of angel investors or venture capitalists. *Prerequisites: EPS 221*

EPS 324 | Behavioral Economics [3 credits]

In this class, we will attempt to reunite the disciplines of psychology and economics, which began drifting apart about a century ago. In particular, we will consider how predictions of economic behavior differ when several assumptions that simplify economic models are replaced with psychologically realistic assumptions based on empirical observations

from the lab and from the world. We will pay special attention to the way in which these modified assumptions affect markets, management, and public policy. *Prerequisites: EPS 221*

EPS 325 | Managing Creativity + Innovation [3 credits]

In this course students learn the roles and responsibilities of professional talent agents and managers for all types of performers and artists. Using hypothetical cases and role plays, students participate in hands-on learning of the roles of a talent agent and personal manager by drafting and negotiating agreements to represent and cast talent (agent) or develop and manage talent (manager) domestically as well as internationally, in film and in television. This course also explores issues related to representing, casting, developing and managing minors. Specific laws and regulations governing talent managers and agents in California are also covered. *Prerequisites: EPS 321*

EPS 326 | Musician Management [3 credits]

In this course, students learn the importance and role of an artist manager in impacting the career of a musical artist, from the basics of why a musician needs a manager and avoiding management pitfalls to the specifics of planning an artist's future and money management. The course also explores the roles and responsibilities of the A&R (Artists and Repertoire) department of a record label or publishing company, including how to scout for new recording artists and an overview of artistic development supervision. Students will examine management dynamics, leadership roles and motivation. In practical exercises, students will learn to draft and negotiate deal memos, short informal contracts establishing a business relationship between the recording artist and the record label or publishing company. Other topics include the manager's role in the indie world, digital age music management, image and career development, fees, merchandising, touring and dispute resolution techniques. *Prerequisites: EPS 120*

EPS 327 | Casting For Film, Television & Digital Media [3 credits]

This course provides an in-depth overview of the process of casting for a variety of media -- film, television and digital media. Students learn the myriad of processes involved in casting including reading film scripts, television teleplays and commercial or industrial scripts, as well as meeting with actors and casting for the work, followed by negotiating with producers. Through practical exercises, students learn the relationship of the parties in the casting process -- agents, actors, managers, and producers -- and the importance of understanding the process from both an internal micro perspective to a global macro viewpoint. *Prerequisites: EPS 120*

EPS 328 | Entertainment Agency & Management [3 credits]

In this course students learn the roles and responsibilities of professional talent agents and managers for all types of performers and artists. Using hypothetical cases and role plays, students participate in hands-on learning of the roles of a talent agent and personal manager by drafting and negotiating agreements to represent and cast talent (agent) or develop and manage talent (manager) domestically as well as internationally, in film and in television. This course also explores issues related to representing, casting, developing and managing minors. Specific laws and regulations governing talent managers and agents in California are also covered. *Prerequisites: EPS 321*

EPS 329 | Sports Media [3 credits]

Students in this course will learn the role of sports media in American culture, studying the relationships between sports media and social issues such as race, gender, nationalism, capitalism v. consumerism, sexual orientation, violence and civic life. Students will also analyze contemporary ethics of sports journalism and broadcasting, as well as production of sports media, including managing talent, production staffing, financing, marketing and promotion. *Prerequisites: EPS 110*

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EPS 330 | Entertainment Contracts + Negotiations [3 credits]

This course is an in-depth hands-on approach to a myriad of contractual agreements used in the entertainment industry for products including feature films, scripted and unscripted/reality television series and digital web productions. Students learn how to draft, revise and negotiate contracts from perspectives on both sides of the table based on hypothetical problems, actual litigated cases, and union agreements. Students also discuss and participate in role plays of conflict resolution including mediation, arbitration and litigation for additional practical experience in negotiating contract dispute resolutions. *Prerequisites: EPS 120*

EPS 331 | Sports Marketing [3 credits]

This course examines contemporary marketing for sports in all media formats, including digital. Students study historical and contemporary perspectives, current industry developments, social media, fantasy gaming, in-venue experiences, and sports e-commerce. The class examines and develops sports marketing strategies to achieve business objectives with critical stakeholders, including consumers, teams, athletes, agents, managers and financial constituents. Students participate in practical exercises to learn the business of sports marketing within the context of media (broadcast, print, Internet), licensing, hospitality, professional teams, governing organizations and sponsorships. By the end of the course, students will have learned advanced sales management and selling tools relating to sports products, services and events. *Prerequisites: EPS 223*

EPS 437 | Athlete Management + Team Operations [3 credits]

This course covers issues of management and organizational behavior as well as financial and accounting techniques implemented in the sports industry from the perspectives of both a team as well as manager of an individual athlete. Topics include management

practices, communication skills, motivation, and representation styles. Students learn business models of major sports leagues and organizations as well as of support businesses such as athletic licensing and sponsorship. Additionally, students examine the stages of an athlete's career in amateur and professional sports from the viewpoint of a manager in hands-on exercises and case studies. *Prerequisites: None*

EPS 332 | Business + Entertainment Law [3 credits]

This course provides a comprehensive overview of the legal, business and financial aspects related to business ventures in the entertainment industry, with pertinent comparisons and contrasts between the motion picture and television industries, and between studio and independent production, including, but not limited to, unscripted reality television and webisodes. Case studies are presented for analysis and discussion relating to the legal aspects of unsolicited and solicited submissions, acquisitions, financing sources, personal service contracts, completion risks, and distribution. In each class, students are expected to discuss current events in the entertainment business by presenting a written Industry Report from the online trades including Variety, Hollywood Reporter and Deadline.com. *Prerequisites: EPS 120*

EPS 333 | Entertainment Marketing + Distribution [3 credits]

After students have been exposed to the business side of film, they will take a more focused look at distribution for a major studio. In addition to the basics of 35mm and digital distribution, this course will provide an analytical framework by which students will be able to develop a distribution plan for a particular film. Students will learn how to determine the best films for the studio business model, the best films for box office success and the best release dates for these films given the current industry slate. Additionally students will gain

an understanding of how distribution and marketing work together to launch a film. Guest lecturers from major motion picture studio will be featured. *Prerequisites: EPS 223*

EPS 334 | Micro & Macro Economics [3 credits]

This introductory course covers economics relating to an entrepreneurial business from both a macro and a micro perspective in a detailed analysis of supply and demand, competition and monopoly and firm and individual behavior. The microeconomics portion of the course will focus on topics related to market mechanisms, including how supply and demand and the price system determine quantities and prices of goods, how goods are produced, who receives income, and how the price system is modified and influenced by private organizations and government policy. The macroeconomics part of the course is an analysis of aggregate economic activity in relation to the level, stability, and growth of national income, including topics such as the determination and effects of unemployment, inflation, balance of payments, deficits, and economic development, and how these may be influenced by monetary, fiscal, and other policies. *Prerequisites: EPS 221*

EPS 335 | Advanced Business Communications [3 credits]

This course expands on previous coursework by challenging students to expand and apply skills in business communications. Includes interpersonal communication, organizational communication and external communication. Students will focus on preparing and delivering written and oral presentations and professional decks for internal and external audiences, developing social media communications plans and preparing a communications plan for a global audience. *Prerequisites: EPS 223*

EPS 336 | Music Law, Contracts & Negotiation [3 credits]

This course is a comprehensive overview of entertainment law focused on the music industry. Learning legal, business and financial elements of the music business, students apply these theories to drafting, analyzing and negotiating artist contracts using both domestic as well as international practices based on case studies and contemporary business models applied to beginning artists as well as established stars in the industry. Contractual agreements to be drafted and negotiated by students individually or in teams include those for songwriting, recording, publishing, performing, touring, merchandising and sponsorships. *Prerequisites: EPS 332*

EPS 337 | Entertainment Marketing & Distribution [3 credits]

After students have been exposed to the business side of film, they will take a more focused look at distribution for a major studio. In addition to the basics of 35mm and digital distribution, this course will provide an analytical framework by which students will be able to develop a distribution plan for a particular film. Students will learn how to determine the best films for the studio business model, the best films for box office success and the best release dates for these films given the current industry slate. Additionally students will gain an understanding of how distribution and marketing work together to launch a film. Guest lecturers from major motion picture studio will be featured. *Prerequisites: EPS 223*

EPS 338 | Micro & Macro Economics [3 credits]

This introductory course covers economics relating to an entrepreneurial business from both a macro and a micro perspective in a detailed analysis of supply and demand, competition and monopoly and firm and individual behavior. The microeconomics portion of the course will focus on topics related to market mechanisms, including how supply and demand and the price system determine

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quantities and prices of goods, how goods are produced, who receives income, and how the price system is modified and influenced by private organizations and government policy. The macroeconomics part of the course is an analysis of aggregate economic activity in relation to the level, stability, and growth of national income, including topics such as the determination and effects of unemployment, inflation, balance of payments, deficits, and economic development, and how these may be influenced by monetary, fiscal, and other policies. *Prerequisites: None*

EPS 341 | Financial Statement & Feasibility Analysis [3 credits]

This course focuses on the methods and tools utilized to examine new business ventures. Focuses on feasibility analysis processes. Involves researching the market for competitors and determining risk and rewards. Is an experiential class requiring students to apply concepts from previous coursework in the final product, a written feasibility student of a new business venture. *Prerequisites: EPS 221*

EPS 342 | The Art of Negotiation [3 credits]

This course is comprised of negotiation and bargaining inter-personal communications with hands-on skill-building techniques. Students will learn various communications styles and theories together with institutional influences, ethics, fair and unfair tactics, strategies, body language, personality types, ethnicities and language nuances. Through hypothetical cases and role plays, students hone their abilities to recognize and analyze problems and resolve disputes in various circumstances including social settings and entertainment organizational situations. *Prerequisites: EPS 332*

EPS 343 | Music Supervision [3 credits]

This course explores the work of a music supervisor and his relationship with two powerful groups in the music industry -- the music creators and the producers of film and television implementing music in their

storytelling. Students learn the role of the music supervisor utilizing film and television industry resources to mesh moving images with musical sounds. By blending both the business and the art of film and television music, students learn effective tools for operating on either side of a transaction as well as combining music and media in a creative way using special licensing practices and negotiation techniques. *Prerequisites: EPS 120*

EPS 351 | Intrapreneurship [3 credits]

"Intrapreneurship" is having the entrepreneurial mindset within an organization to catalyze innovation. With this entrepreneurial mindset, intrapreneurs are able to explore, optimize and launch innovative endeavors within organizations to stay competitive in today's ever-changing entertainment industry. This course explores the various factors that contribute to intrapreneurial success and what skills and conditions are necessary to nurture the intrapreneurial spirit. *Prerequisites: None*

EPS 380 | Social Entrepreneurship + Ethics I [3 credits]

The main themes of this course are the global, national and local-based relationships between companies, governments, NGO's and society; the exercise of ethical leadership in organizations, and the importance of building foundations of professional business ethics in harmony with personal values. Students learn from the perspective of both an individual and a business decision-maker to address critical social, environmental and economic issues. Emphasis is placed on learning about current social entrepreneur pioneers who are creating new socially-responsible enterprises, whether private or non-profit, and on articulating and supporting a point of view on social responsibility and ethics of entrepreneurs. *Prerequisites: EPS 110, EPS 120*

EPS 422 | Sports Sponsorship & Licensing [3 credits]

Students in this course will learn the elements of corporate sports sponsorship and methods of licensing from the viewpoints of organizations such as leagues, franchises and teams, as well as from the individual athlete's perspective. The course examines the growing role of sponsorship in the marketing mix and brand identity of corporate America, and evaluates and importance of sponsorship and licensing of sports branded goods, services and athletic identities to the public as well as to event producers, athletes, entertainments, communities and the media. Through case studies and hypothetical practical experience, students will learn effective methods to research, evaluate, plan, price, and implement sponsorships. Each student will present a complete corporate sports sponsorship plan by the end of the course. *Prerequisites: EPS 223*

EPS 423 | Entrepreneurial Finance [3 credits]

This course is for aspiring or active entrepreneurs who wants to understand how to secure funding for their company. This course will demystify key financing concepts to give entrepreneurs and aspiring entrepreneurs a guide to secure funding. Examine the many financing options available to get your new venture funded. Learn the basics of finance, valuations, dilution and non-dilutive funding sources. Understand capital structure for new ventures, term sheets and how to negotiate them, and the differences between early-stage versus later-stage financing. Develop an understanding of how to develop winning investor pitches, who and when to pitch, how to avoid common mistakes that limit the effectiveness of the pitch, and how to 'get to the close. *Prerequisites: EPS 221*

EPS 424 | Pitch Strategies for Film, TV + Digital Media [3 credits]

This is an advanced-level course teaching students to discover their authentic selves and passion for a desired outcome while helping them build a strong foundation in development

and presentation of entertainment project ideas in film, television or digital media. Students learn advanced methods for shaping ideas to pitch, researching and understanding the target market, connecting with the audience and creating their personal style in persuasive presentations. The course incorporates discussions, pitch writing and practicing multiple pitches with class and instructor feedback. After this course, students are prepared with a template deck and presentation skills to pitch their idea to investors. *Prerequisites: EPS 120, EPS 223*

EPS 427 | Music Aesthetics [3 credits]

Students in this course learn the history and aesthetics of music and technology past and present. Beginning with strolling medieval minstrels and continuing through to contemporary musical forms and formats, students explore a timeline of musical creativity and the application of technology to music. Students will investigate contemporary music, practices, equipment and technologies, as well as copyright and intellectual property issues. *Prerequisites: EPS 120*

EPS 429 | Advertising, Promotion & Product Integration [3 credits]

This course covers the primary topics of advertising, promotion and product integration, and how these marketing tools are utilized to increase market share, target new markets, finance budgets and generate additional revenues for entertainment companies and products, such as films, television series, webisodes, electronic games and sports. Students create advertising plans using a combination of print, on-air, digital and other appropriate media and incorporating promotional and product integration elements. *Prerequisites: EPS 223*

EPS 430 | Professional Practice I [3 credits]

This course continues to draw on the entire academic experience so that filmmakers can craft a powerful 2-year action plan that supports their personal and professional

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goals upon graduation. Students will define measurable objectives and formulate actionable strategies to achieve them. All students are expected to define their unique personal brand, style and professional interests. Additionally, students will design branded business collateral prior to graduation to support their professional launch such as business cards, websites, reels, portfolio samples, social media pages and more. *Prerequisites: Permission of Program Chair*

EPS 432 | Literary Acquisition + Development [3 credits]

This course is a practical approach to acquiring and developing creative material into content for film, television and digital productions. Issues relating to the creation, licensing and assignment of intellectual property in media and entertainment are explored in hands-on exercises based on real-world cases. Students create individual film or television development slates and prepare and negotiate acquisition and development contracts for the IP using best practices in the film and television industry from both independent production companies and studio perspectives. Starting with a deal memo as the foundation to negotiate the major deal points for a film or television project, students learn about literary acquisition agreements, writing services agreements, and agreements for producing, directing and acting. While examining the underlying issues and reasons for each type of contract, students learn how and why the original deal memo could be renegotiated, along with other relevant issues. *Prerequisites: GED 101, EPS 332, FDC 150*

EPS 433 | Talent Management & Promotion [3 credits]

In this course students learn the roles and responsibilities of professional talent agents and managers for all types of performers and artists. Using hypothetical cases and role plays, students participate in hands-on learning of the roles of a talent agent, personal manager, road manager and company manager, as well as how

to negotiate agreements to manage, promote, develop and obtain jobs for talent. Additional topics are the creation and management of an agency, formation and management of a management company, issues related to managing minors, talent development and special conditions and considerations for touring domestically and internationally. Specific laws and regulations governing talent managers and agents in California are also covered. *Prerequisites: EPS 223*

EPS 434 | Sports Law & Contracts [3 credits]

This course provides an extensive overview of the legal and business aspects of professional sports, including contracts used by lawyers and sports agents in representing individual players, teams, leagues and franchises. Perspectives of college athletics as well as professional sports are discussed. Some of the legal topics covered include antitrust, labor, collective bargaining, torts, agency and intellectual property. Students receive practical training in transactional work, arbitration, research and writing. Students also present and discuss current sports law issues relating to classroom work. *Prerequisites: EPS 332*

EPS 435 | Contracts, Unions & Intellectual Property [3 credits]

This course explores legal and business issues that arise in casting, managing and developing talent including drafting and negotiating contracts, working with unions and understanding how to create, protect, utilize, acquire and transfer intellectual property without infringement, as well as infringement and conflict resolution techniques. Students participate in typical and atypical role play situations experienced by casting and talent managers, develop an understanding of labor requirements and union regulations, as well as learn professional responsibility, ethics and advocacy skills. *Prerequisites: EPS 332*

EPS 436 | Analytics & Tracking [3 credits]

This course provides students with in-demand analytics skills emphasizing practical

knowledge of obtaining and applying business data and intelligence to improve marketing strategies and decision making skills in the entertainment industry. A variety of research and tracking methods are explored including focus groups, crowd-sourcing management, surveys, web-based analytics, and Nielsen ratings and reporting, while studying major online entertainment leaders such as Netflix, Amazon and Hulu. Students will get hands-on training in using high-quality data, databases and technology to understanding audience behavior, meet customer needs and develop target strategies to reach narrowly-defined market segments as a means to drive business for film and television products. *Prerequisites: EPS 223*

EPS 437 | Athlete Management & Team Operations [3 credits]

This course covers issues of management and organizational behavior as well as financial and accounting techniques implemented in the sports industry from the perspectives of both a team as well as manager of an individual athlete. Topics include management practices, communication skills, motivation, and representation styles. Students learn business models of major sports leagues and organizations as well as of support businesses such as athletic licensing and sponsorship. Additionally, students examine the stages of an athlete's career in amateur and professional sports from the viewpoint of a manager in hands-on exercises and case studies. *Prerequisites: EPS 321*

EPS 438 | Producing Tours & Live Events [3 credits]

This course is both the study and the application of practices in the live musical experience, whether it be concerts, tours, or other special live events for both classical and popular concert presentations. Topics studied include marketing and promotion, artist and representative interaction, venue selection, security and production of professional events. *Prerequisites: FDC 150, EPS 223*

EPS 439 | Music Publishing & Distribution [3 credits]

This course offers an in-depth survey of the methods utilized to monetize songs, compositions and music through licensing deals, advertising and other forms of placement. Hands-on application of concepts learned are applied to the rights and agreements in music publishing, songwriter agreements, performance rights and licenses in film, television and digital media. *Prerequisites: EPS 223, EPS 221, EPS 343*

EPS 440 | Casting for Theatre & Musical Theatre [3 credits]

This course provides an in-depth overview of the process of casting for both theatre and musical theatre. Students learn the myriad of processes involved in casting including reading librettos and plays, as well as evaluating different types of talent for every stage of development from readings to workshops to full productions. Students learn how to handle large creative teams and various departments including negotiations with directors and producers. Through practical exercises, students learn the relationship of everyone involved in the casting process -- agents, actors, managers, and producers -- and the importance of understanding the process from both an internal micro perspective and a global macro viewpoint. *Prerequisites: MTH 159, MTH 155*

EPS 441 | Branding, Trademarks & Creative Identity [3 credits]

This is an advanced marketing course that builds upon the concepts addressed in previous marketing and intellectual property courses and examines concepts of branding through a lens of analyzing global brands, their strategies and what makes them effective. Brand equity, brand positioning, marketing programs and brand performance will be emphasized through a hands-on experience with students serving as leaders of brand-centered marketing

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teams. All students are expected to define their unique personal brand, style and professional interests. Additionally, students will design branded business collateral prior to graduation to support their professional launch such as business cards, websites, portfolio samples, social media pages and more. *Prerequisites: EPS 223*

EPS 442 | Producing Sports Events [3 credits]

This course is both the study and the application of leadership, management and production as they relate to event planning for sports events and athletic competitions, including games, exhibitions and other live events as well as non-annual events such as the Olympics and The World Games. Topics studied include venues, event marketing and promotion, athlete and representative interaction, security, and production of professional sports events. Additionally, students learn roles and responsibilities as producers, associate producers and production managers for sports broadcasts. *Prerequisites: FDC 150, EPS 223*

EPS 443 | Topics in Entrepreneurship I [3 credits]

This upper level course provides an opportunity for students to gain in-depth knowledge in emerging markets, technologies and business practices that are transforming content industries today. Students are expected to actively participate in subject matter research, presentations and outreach to industry leaders and subject matter experts who are thought leaders in the fields studied. *Prerequisites: Approval of Program Chair*

EPS 447 | Capstone Project I [3 credits]

This is an experiential course in which students will apply concepts from previous coursework to develop a business plan for a new business venture. The business plan will include all aspects necessary to attract potential buyers or funders. Industry experts will serve as the audience for the final presentation and will provide feedback to students. *Prerequisites: Approval of Program Chair*

EPS 449 | Professional Practice I [2 credits]

This course draws on the entire academic experience so that entrepreneurs can craft a powerful 2-year action plan that supports their personal and professional goals upon graduation. Students will define measurable objectives and formulate actionable strategies to achieve them. All students are expected to define their unique personal brand, style and professional interests. Additionally, students will design branded business collateral prior to graduation to support their professional launch such as business cards, websites, reels, portfolio samples, social media pages and more. *Prerequisites: Approval of Program Chair*

EPS 452 | Topics In Entrepreneurship II [3 credits]

This upper level course provides an opportunity for students to gain in-depth knowledge in emerging markets, technologies and business practices transforming content industries today. Students are expected to actively participate in subject matter research, in-class presentations and industry leader outreach to subject matter experts providing thought leadership in the fields studied. *Prerequisites: Approval of Program Chair*

EPS 457 | Capstone Project II [3 credits]

This course builds on Capstone Project I. The business plan completed in that course will be revised with Instructor and mentor input and key start up phases will be initiated. Curricular focus shifts from research and ideation to the practical stages of marketing, team culture, funding, project management and viability analysis. *Prerequisites: Approval of Program Chair*

EPS 480 | Entrepreneur Expo [3 credits]

This advanced seminar is designed to connect Entrepreneurship students with active entrepreneurs to share nuances of this unique role which is transforming business and give advice on breaking into the business. *Prerequisites: EPS 120*

EPS 484 | Industry Symposium: Casting Directors, Agents & Managers [3 credits]

This course is a workshop of lectures, discussions, Q&A's and practical hands-on training from leading casting directors, agents and managers in the entertainment industry. From learning how these experts got into the business, to their successes, failures, deals that got away, and advice, students who are aspiring casting directors, agents and managers will learn real-world professional do's and don'ts that will enhance their knowledge of casting as a career. Each student will make a presentation to one or more mentors during the class for feedback and a grade. *Prerequisites: Permission of Program Chair*

GENERAL EDUCATION

GED 101 | Story: Mediums + Genres [3 credits]

This course is designed as an introduction to the power of storytelling, as an initiation into the timeless depths of story, and as an immersive opportunity to develop fluency in the languages of pattern and form. Languages of story—such as image, character and narrative—are shared by waking life, dream, and all varieties of literary, visual, and performing arts. In this course, students study the depths of symbolic imagery, archetypal character, and mythic narratives while engaging with the interplay of artistic creation, dream, memory and waking consciousness. To this end, students are immersed in an unbounded survey of stories extending from early cave paintings to narrative mediums of the contemporary world. On the first level, this means a close study of natural cycles—from those of celestial bodies like the sun, moon, and earth to those of the mortal realm, such as plants, animals and humans. On the second level, this means a study of mythic narratives informed by natural cycles and imagery. On the third level, this means an exploration into the contemporary application of symbolic imagery, archetypal characters,

and narrative structures that find roots in natural cycles informing our biology and mythic memories that inform our culture. *Prerequisites: None Corequisites: ACT, CDN, MTH, FDC, EPS, ART 159*

GED 102 | American Cinema [3 credits]

A survey of American culture through the lens of American cinema. Films will be analyzed not merely as entertainment but as portraits of the relationship between American national identity and the movies we watch. Filmmakers respond to what they see in the world; audiences consciously or unconsciously assimilate and imitate what they see on their screens. Students will be encouraged to respond thoughtfully to the subject matter, engaging film history as a dynamic source of personal inspiration. *Prerequisites: None*

GED 206 | Oral Communication [3 credits]

This course aims to equip students to develop, understand, and utilize strong oral communication skills within their chosen profession. Students will develop confidence through class activities and assignments designed to give them practice in a wide range of professional situations where oral communication is required. Topics include public speaking, interviewing, virtual conferencing, pitching, and professional presentations. *None*

GED 201 | Anthropology [3 credits]

Anthropology is a cross-cultural, comparative science that explores what it means to be a human being both today and in the past. In the U.S., it has traditionally had four distinctive, although interrelated sub-fields: archaeology, linguistics, biological anthropology, and socio-cultural anthropology. Through different pathways and methods, each of these sub-fields aims to understand and interpret human behavior, as well as the politics and poetics of representing others. This course introduces the basic tenets of anthropology, and as such it

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is designed to help students think and engage with the world more critically. The course is designed with the performing artist in mind, and through readings, lectures, films, discussions, and projects we explore what it means to both “think anthropologically” and “do anthropology,” while considering how artists can incorporate this unique perspective into your future work. *Prerequisites: None*

GED 111 | Writing Process [3 credits]

Writing Process is an introduction to Studio School writing standards and critical thinking expectations. To succeed as a thinker, one must achieve the level of skepticism that can identify opinion, anecdote, subjectivity and relative truths. To succeed as a student, one must learn to deeply engage texts by taking notes and quotations. To succeed as a student writer, one must learn to outline an argument, argue a point, use evidence and conform to standard formatting—in our case MLA. In this course, students cultivate their critical thinking and writing skills by discussing, reading and writing about historical breakthroughs in critical thought—from the Socratic Method to Postmodern Deconstruction. As this material is digested, students learn and practice writing techniques and standards. *Prerequisites: None*

GED 204 | Introduction to Statistical Analysis [3 credits]

This course introduces students to the basic concepts and logic of statistical reasoning. Students will choose, generate, and properly interpret appropriate descriptive and inferential methods. In addition, the course helps students gain an appreciation for the diverse applications of statistics and its relevance in areas like social media, online marketing, and content distribution. *Prerequisites: None*

GED 207 | Physics [3 credits]

Physics tells us the fundamental story of the universe, which extends its root into nothingness and blossoms everywhere around us. Grounding your knowledge in physics and an understanding of the universe provides

a context to the images and stories rising from the human imagination, which may help artists to participate more consciously in their creative processes, possibly contributing to the emergence of a modern myth. In this course, many stories of scientific discoveries are counted in a non-technical way in order to describe the different phases of the scientific process. Scientific discovery, like myth, has a historical dimension which depends on the social context where it appeared. By learning about the history of the main paradigms in physics, from the philosophical conceptions of the Greeks to modern quantum mechanics, your vision opens to the paradoxes and wonders of the universe which, at times, seem to defy reason. This course is designed to connect you to this uncertain level of knowledge where creation materializes. *Prerequisites: None*

GED 202 | Sustainability and the Environment [3 credits]

In this course, students explore impacts of their actions and choices on the environment as they examine the strategies necessary to endure in the face of global change. By studying industry best practices in green production, students increase their own environmental awareness, become effective communicators of the benefits of sustainability, and leverage their skills in storytelling to lead with a spirit of fearless accountability, not just for their own footprint on the planet, but the collective footprint they make as part of the human family. *Prerequisites: None*

GED 203 | Psychology [3 credits]

In this course, students explore the fundamentals of psychological theories, practices and orientations as they relate to the individual, the collective, and the numinous. Through the development and understanding of life's psychological lens, students will learn to think critically about their own inner and outer world and likewise that of the characters (and personal narratives) they will come to know in the course of their careers. This introductory course will focus on the diverse applications of

applied knowledge of psychology, psychological development, human behavior and psychological thought from both the traditional and depth psychology schools of practice. *Prerequisites: None*

GED 205 | Philosophy [3 credits]

The purpose of this course is to develop students' ability to analyze and critique beliefs. Through a survey of major debates and figures from the history of philosophy, students will learn to recognize the strengths and weaknesses of their own views. *Prerequisites: None*

GED 180 | Creative Practice [1 credit]

This course is intended on a holistic orientation and preparation to thrive at Studio School. In addition to basic policies and practices, each student will gain a series of personal toolkit of skills in goal setting, stress management, study habits, personal organization, time management and learning styles. This class will also empower students to seek and embody purpose, to develop positive habits, to possess leadership qualities, to work well with others, and ensure their success both within their college experience and beyond. *Prerequisites: None*

COLLABORATION LABS

LAB 190 | Collaboration Fundamentals [1 credit]

This experiential, process-based course introduces students to the fundamentals of collaboration and group creative work. Creative Problem Solving, Design-Mind Thinking, Improvisation, Serious Play, Thinking Styles, Team Building, Project Management, Team Accountability and the Studio School Collab Lab Development Model will all be addressed. *Prerequisites: None*

LAB 191 | Studio Fundamentals [1 credit]

This hands-on course is designed to familiarize students with the complete production workflow at Studio School, including workshops on software, equipment, basic cinematic language

and filmmaking techniques. It is also intended to initiate students into Studio School's team-focused culture of professionalism and accountability. *Prerequisites: None*

LAB 192 | Collaboration Lab [1 credit]

This project based course marries skills learned in LAB 190 and LAB 191 to create pitch videos and proposals for projects that will go on to compete for production support in later collab labs and innovation initiatives. *Prerequisites: LAB 191, LAB 191*

LAB 290 | Studio Team [1 credit]

Project-based learning pathway course in which a student builds collaboration and production or performance experience working as a cast or crew member on a student-driven collaborative project or innovation initiative. May be repeated for credit. *Prerequisites: LAB 192 or permission of Program Chair and DAA*

LAB 390 | Creative Lab [1 credit]

Project development focused learning pathway course in which students gain further tools and techniques for collaborating to develop original content as a lead creative: director, writer, designer, choreographer, etc. Tool and techniques covered will include ideation, development, brainstorming, improvisation and revision. Students are encouraged to use this class to workshop project pitches for LAB 490. May be repeated for credit. *Prerequisites: LAB 192, Co-Requisite: LAB 391*

LAB 391 | Producer Lab [1 credit]

Project development focused learning pathway course in which a student gains mastery of collaboration, production and leadership skills to lead creative teams starting with the collaborative development process through to a completed project or product. May be repeated for credit. Tools and techniques covered will include budgeting, scheduling, leadership, workflow, organization and pitching. Students

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are encouraged to use this class to workshop project pitches for LAB 490. May be repeated for credit. *Prerequisites: LAB 192, Co-Requisite: LAB 390*

LAB 490 | Production Studio [1 credit]

Project implementation focused learning pathway course in which mentor-supported, student-led teams produce original content, create a new performance experience, launch a new enterprise or implement an innovation. The goal of the course is empower students to fulfill their goals as content creators, entrepreneurs and change agents both within Studio School and beyond. Some projects may qualify for production support and Studio Sidecar Productions partnership. Course is offered on an elective basis and may be repeated for credit. In addition to completing all course prerequisites, students must prepare a project pitch and have it accepted in order to be admitted to the course. *Prerequisites: LAB 390, LAB 391*

POST-BACC ACTING

ACT 549 | Commercial + Voiceover Acting [3 credits]

Step into the worlds of commercial and voiceover acting with this training module. You'll learn commercial acting: 1 person no dialogue, 2+ people no dialogue, direct to camera and full dialogue, as well as spokesman and hosting skills. For voiceovers, you'll explore commercials, animation, video games, looping and ADR (automated dialogue replacement) in a professional voiceover booth. *Prerequisites: None Corequisites: ACT 514*

ACT 514 | Using Breath + Voice [3 credits]

Through awareness and relaxation, breath will become a powerful mode of expression tapped into your personal truth as an actor. This training will introduce you to the heightened awareness of breath and its role in the actor's art. Exploring breath in the body will encourage you to find presence, both within self and your scene partner. *Prerequisites: None Corequisites: ACT 549*

ACT 530 | Strategy + Promotion for the Professional Actor [3 credits]

You are the CEO, CFO, COO and Sales Manager of your acting business. Learn how to develop a structure for how you run your business. This training focuses on goals, productivity, finances, sales and strategy. You will learn sales, financial, and pitching tools that businesses use successfully and learn how to utilize them in your acting career. You will create marketing strategy, a goal strategy, a social media strategy, a financial plan, review your reel, clips and press kit, and master the art of the interview. *Prerequisites: None Corequisites: ACT 551*

ACT 551 | Comedic Acting Techniques [3 credits]

Comedy is a little more than "louder, faster, funnier." In this training program, you'll craft grounded characters and take those characters into performances on screen. You will identify your own unique brand of comedy or comedic "type," understand and execute the technical demands of comedy and learn to celebrate failure and seek vulnerability. Physical comedy, comedic storytelling, sketch, multi-cam sitcoms and single camera comedies will be explored. *Prerequisites: None Corequisites: ACT 530*

ACT 545 | Acting for Theatre [3 credits]

Through the works of highly influential playwrights like Clifford Odets, Edward Albee, August Wilson, Sarah Ruhl and many others, actors in this class will gain foundational skills that will add depth and breadth to performances both onstage and in front of the camera. Additionally, actors will gain context and explore the various acting techniques created and cultivated by the great acting teachers like Sanford Meisner, Stella Adler, Uta Hagen, and Constantin Stanislavski. *Prerequisites: None Corequisites: ACT 515*

ACT 515 | Improvisation [3 credits]

Improvisation is an invaluable tool in the actor's toolbox. It can help you focus on staying open, truthful and present in any given scenario. In this class, you'll learn the principles of improvisation

through short-form games and then will move into long forms like the Armando and Harold. This training requires actors to imagine and collaborate with freedom, specificity and detail while taking imaginative freedom to greater depths of personal expressivity. *Prerequisites: None Corequisites: ACT 545*

ACT 559 | Story: Film + Television [3 credits]

Through an examination of the history, eras, movements and styles of both film and television, this course highlights enduring story elements and concepts as well as tracks the evolution of cinematic expression for both the big and small screen. *Prerequisites: None Corequisites: ACT 513*

ACT 513 | Camera Techniques [3 credits]

Explore acting techniques within the parameters of various film and television genres from single-cam and multi-cam comedy to one hour drama and feature film. While utilizing the fundamentals of acting, this class adds a layer of understanding genre, tone and style that will transform an actor, making them more capable and ultimately more "bookable" within the industry. *Prerequisites: None Corequisites: ACT 559*

ACT 520 | On-Camera Scene Study [3 credits]

Working with current film and television scripts, and other professional actors, this scene study training will help you create depth of character, depth of relationship and depth of given circumstances. This course is designed to provide both creative and practical tools for the actor's toolbox. *Prerequisites: None Corequisites: ACT 521*

ACT 521 | Filmcraft + Producing Your Own Work [3 credits]

One of the best ways to increase the likelihood of "making it" as an actor in the industry is to empower the actor to produce their own work. In this training, you will find the education, support and structure you need to be your own producer, director and writer. You'll learn the filmmaking process, associated roles, physical

tools and language. We'll cover all aspects of content creation, from idea genesis and script development to pre-production, physical production, post-production and distribution. This training module is practical as well as educational and will result in the creation of original content. *Prerequisites: None Corequisites: ACT 520*

ACT 552 | Becoming the Character [3 credits]

Deepen and strengthen your work physically, vocally, and emotionally as you explore character through exercises, improvisation and prepared performances. This class will help you transform and "disappear" into a wide range of characters. *Prerequisites: None Corequisites: ACT 556*

ACT 556 | Movement for the Actor [3 credits]

Through the work of FM Alexander, Michael Chekhov, Rudolf Laban, Anne Bogart and many others you will explore your own psycho-physical habits and discover new and varied ways to find balance, movement and self-expression of the body. Film and television is a visual medium in which the actor's body and movement plays a significant part. *Prerequisites: None Corequisites: ACT 552*

ACT 511 | Dramatic Text + Genre [3 credits]

You got an audition, or you booked a job! Now your first step is to read the script. But do you have a solid process to approach the text with such attention to detail that you can translate that text into a fascinating, three-dimensional embodied performance every single time? Solid acting technique with poor script analysis skills will stop your acting career in its tracks. This script analysis training module will have you seeing scripts like never before. *Prerequisites: None Corequisites: ACT 571*

ACT 571 | The Collaboration Experience [3 credits]

This training will help you play and develop their own unique talents, skills and strength as actors when creating and writing for yourself. Begin to develop a body of work that will ultimately

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become your calling card and living resume in the professional world. In this training, your group will work with a mentor to create content using the collective artistic passions in the room. Collaboration will be creative with actors taking on all roles of visual storytelling, and actors will produce content that embraces their passions. *Prerequisites: None Corequisites: ACT 511*

ACT 512 | Branding + Packaging for the Professional Actor [3 credits]

Being a professional actor is more than going to auditions and submitting your headshot. The key is being a savvy businessperson. In this course, you'll focus on defining brand and how to package the product, YOU, for maximum impact. You'll learn branding and marketing principles that businesses use successfully every day and how to utilize them in your creative acting business. You'll craft a branding statement and walk away with headshots, resumes, postcards, thank you cards, business cards and a website that works. *Prerequisites: None Corequisites: ACT 522*

ACT 522 | Audition Techniques for Film + Television [3 credits]

For most actors most of the time, the job IS auditioning. Actors will use their performance skills to bring personal truth and engagement to audition sides and cold reads, while honing their ability to quickly and specifically analyze and immerse in text. Students will learn how to prepare, perform with presence, and follow through respectfully for all professional audition environments. *Prerequisites: None Corequisites: ACT 512*

INTRO 500 | On-Camera Essentials [3 credits]

Not a part of the accredited Post-Bacc program. Serves as an assessment for audition invitation. *Prerequisites: None*

POST-BACC ENTREPRENEURSHIP

EPS 510 | Entertainment Business Law [3 credits]

This course provides an overview of entertainment law, which, though not a specific legal discipline itself, is comprised of many different legal theories affecting the unique business setting of the entertainment industry. These concepts include associations and structures of entertainment businesses from independent production companies to studios; labor issues relating to independent contractors, works made for hire, loan-out corporations and personal service contracts; acquisition and distribution; and litigation of legal issues affecting the entertainment industry. By learning the legal, financial and business principles of this course, students compare and contrast these theories relative to film, television and digital content. A practical approach is utilized to apply the principles learned to the organization of the business of motion pictures, television and digital media, including the function of studios (film and television), networks, production companies, independent contractors, agencies, managers, entertainment attorneys, labor unions and guilds. *Prerequisites: None*

EPS 511 | Intellectual Property in Media [3 credits]

Intellectual Property is the basis of wealth in the entertainment industry. This asset category encompasses fixed creative expressions in film, television, webisodes, blogs, music, theatre, games, software, books, newspapers, magazines and many other forms of media. This course explores legal and business issues relating to the development, production, exploitation, and regulation of IP in media, in both theoretical and practical exercises, including registration of copyrights, trademarks and patents. One or more hypothetical or actual case studies are incorporated in individual and team projects relating to the rights of artists,

performers, writers, directors and producers; and responsibilities of agents, managers and lawyers. *Prerequisites: None*

EPS 512 | Digital Marketing & Social Media [3 credits]

An advanced course using real-time content, such as lectures from local business leaders and readings of recent cases, to offer broad context of digital marketing, particularly social media. Students will learn about and put into practice digital marketing and social media as game-changers of the means by which value is conveyed to consumers. A variety of topics will be addressed, all from an entirely digital perspective, including strategy, market research, positioning, branding and networking. Each student will research, create and present a complete digital marketing strategic plan incorporating social media for an entertainment company, with feedback from both instructor and students. The plan can be implemented immediately into the student's current entrepreneurial focus or will serve as a template for future business endeavors. *Prerequisites: None*

EPS 513 | Strategic Planning [3 credits]

The objective of this course is to develop critical thinking and planning skills for strategic planning and management of an entertainment business enterprise, considering external environments and internal dynamics of the company. While learning relevant planning and managerial tools, students develop strategic plans for their careers as well as for hypothetical businesses in the entertainment industry. At the end of the course, students have a strategic planning template for future use. *Prerequisites: None*

EPS 514 | Media Accounting, Budgeting & Scheduling [3 credits]

This course explores the use of accounting methods for transactions in the entertainment industry and analyzes their resulting financial impact on results in entertainment enterprises including those in movies, television, and web-

based content. Additionally, budgeting and scheduling software are utilized in a hands-on approach to understanding and analyzing the elements of a production budget for film, television and webisodes, with topics including intangibles, royalties, revenue recognition, goodwill, and amortization of negative costs associated with filmmaking, as well as the impact of various distribution models on the finance and accounting of entertainment projects. *Prerequisites: None*

LAB 500 | Collab Lab 1: Entrepreneur Expo [3 credits]

Students utilize the skills and tools from their courses to organize, stage and pitch a project at their own Entrepreneurship Expo. The Expo is a business pitch event featuring students, individually or in teams, who pitch faculty and staff in practice rounds for their particular project or company. Faculty and industry advisors mentor the students during the process of creating a project or company idea and preparing a professional deck leading up to pitch day. At the Expo, faculty and staff are invited to hear 10-minute pitches from students who present their decks. After the pitch session faculty mentors meet one-on-one with students and provide feedback about their pitches. *Prerequisites: None*

EPS 520 | Production Contracts & Negotiation [3 credits]

This course provides an in-depth study of the contracts used in the production of entertainment IP and the process of negotiating all the aspects of major deals in the production of a film, including the contracts for literary material acquisition, writing services, acting services, producing services, and directing services. After learning the different type of agreements, students will apply the information learned using real-life and hypothetical case studies based on entertainment business transactions, and will engage in practical exercises to draft, revise, and negotiate

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appropriate entertainment contracts individually and in teams against other students in the class.

Prerequisites: None

EPS 521 | Entrepreneurial Branding [3 credits]

This course teaches creation of branding utilizing trademarks for entrepreneurs in the entertainment industry. Concepts and practical exercises focus on generating additional for a business or individual identity through branding. The course surveys the strategies and activities that create distinctive brand identifies and generate loyalty for services and businesses across multiple platforms including advertising, public relations, promotion, social media, employee interaction, corporate social responsibility and other topics. Students have hands-on assignments to research, analyze and create individual brands for themselves and an actual or hypothetical company.

Prerequisites: None

EPS 522 | Film Financing: Independent & Mainstream [3 credits]

This course explores the various methods and nuances of financing films from two perspectives: the low-budget independent feature film and the mid-budget studio movie. Utilizing hypothetical cases for each, financial formulas and strategies are discussed and analyzed by students working together to explore different film financing structures. Topics include multi-party agreements, co-productions with domestic and/or international partners, tax credits and other government incentives, private equity investors, talent participation, securitization and distribution. Additionally, students will. At the end of the course, students prepare and pitch a professional deck for a film that is their industry-ready template for pitching financiers for future projects. *Prerequisites: None*

EPS 523 | Creative Content Acquisition & Distribution [3 credits]

This course explores the methods of acquiring creative content and distributing the final product. The main theme of the course are the sequential distribution of theatrical motion pictures, both domestic and international, as well as licensing of television shows from broadcast to syndication and the licensing and sales of television formats. Students learn the transactions between studios or production companies and exhibitors, distributors, retailers and licensees through the various distribution windows, including theatrical exhibition, Video-on-Demand and DVDs, free, basic or premium cable, online streaming, and new technologies including mobile devices. *Prerequisites: None*

EPS 524 | Entertainment Project Management [3 credits]

This course examines management of special projects by entertainment managers to whom these projects are often assigned in addition to their customary position responsibilities. Main topics include identifying the skills needed by project managers to overcome challenges, dissecting projects into manageable segments, assigning and delegation of tasks, leadership of a diverse team, and implementing effective tools to meet deadlines and deliverables on schedule and on budget. *Prerequisites: None*

BUS 500 | Innovation & the Entrepreneur [3 credits]

This course is the core philosophy of Studio School and is required for all students in their first year of study. This course provides the introduction to the discipline of entrepreneurship and how it applies to the entertainment industry. Course content includes the creation and innovation of new ideas and the improvement of existing models, as well as refining and turning ideas into assets and opportunities while researching the financial viability of potential business ventures. *Prerequisites: None*

POST-BACC FILM + DIGITAL CONTENT

FDC 510 | Film Craft Foundation [3 credits]

This course provides a hands-on, integrated introduction to the essentials of content production and cinematic narrative. By marrying the art with the craft of filmmaking, students emerge with a clear road map to begin their journey of turning their cinematic visions into reality. Topics addressed: DSLR cinematography, visual storytelling, Adobe Premiere editing software, location sound recording, continuity, pre-visualization, production planning, on-set best practices, collaboration, working with actors, post-production and directorial vision. *Prerequisites: None*

FDC 511 | Dramatic Storytelling [3 credits]

This course is a mentored workshop in the foundations of the screenwriting craft, concentrating on creative process, story structure, visual storytelling and state-of-the industry best practices. Students will learn to connect their personal experiences and observations as the basis for understanding narrative cinematic storytelling, and will complete two short screenplays which they will go on to direct in their directing courses. *Prerequisites: None*

FDC 512 | Cinematographer's Vision [3 credits]

An applied workshop in the craft essentials of cinematography. Under the guidance of a working professional, students are introduced to both the theory and practice of the cinematography. Professional cameras, advanced lighting set-ups, on-set and post-production workflows, professionalism, digital content management, color temperature, framing, composition, blocking and aesthetics will all be addressed. *Prerequisites: None*

FDC 513 | Editor's Expression [3 credits]

This course explores the theory, techniques and aesthetics of picture editing. Hands on editing practice with Avid will be integrated

with analysis and discussion of films with close attention to story arc, how characters are developed and crafted through editing choices, and how an editor uses pacing, shot selection, sounds and music to create drama and emotional impact. *Prerequisites: None*

FDC 514 | Aesthetics of Cinema [3 credits]

An introduction to the study of film, this course acquaints the students with the narrative and aesthetic elements of cinema, the terminology governing film production, and the lines of critical inquiry that have been developed for the medium. The objective of the course is to equip students, by raising their awareness of the development and complexities of the cinema, to read films as trained and informed viewers and practitioners. *Prerequisites: None*

LAB 502 | Collaboration Lab 1: Branding Digital Platforms [1.5 credits]

This course appears in selected degree programs only. Over 800 million people worldwide visit YouTube every month, many of them to research and discover new people, places and products. During this Collaboration Lab, students will work in teams and independently create their own branded YouTube channel. YouTube best practices, guest lectures and content strategies will also be explored with an emphasis on consistency, quality and building audience. *Prerequisites: Student in good standing. Prerequisites: None*

FDC 520 | American Cinema [3 credits]

A survey of American cinema from post-WWII to the present. These films will be analyzed not only as entertainment but also as portraits of the relationship between American national identity and industrialized mass culture. Unlike most courses of this type, students will be encouraged to respond creatively to the subject matter, engaging film history as a dynamic source of personal inspiration instead of a staid critical canon. *Prerequisites: None*

COURSE CATALOG

FDC 521 | Feature Screenwriting [3 credits]

In this course, students will develop, draft and rewrite an original feature length screenplay in the space of one semester. Content is king and this intensive boot camp in long-form storytelling provides vital creative capital for every student's portfolio, regardless of concentration. Focuses of course include: story development, log lines, beat sheets, step outlines, creating compelling characters, narrative structure and pacing, writing for story and writing for audience. *Prerequisites: None*

FDC 522 | Producer's Initiative [3 credits]

Mentored introduction to the practical skills and industry knowledge necessary to successfully initiate projects and fulfill their creative and entrepreneurial potential. Topics addressed include: pre-production, budgeting, scheduling, work-for-hire agreements, permits, insurance, intellectual property, casting resources, marketing and distribution. *Prerequisites: None*

FDC 523 | Directing: Capstone Project [3 credits]

In the first half of the semester, students will cast and rehearse with actors in class. Following scene presentations, professor and class will discuss directorial interpretation and rehearsal methods. In the second half of the semester, students will pre-produce, direct the principal photography, and supervise postproduction of an original 10- to 15-minute narrative project, as well as participate on crew in the production of other students' projects. *Prerequisites: None*

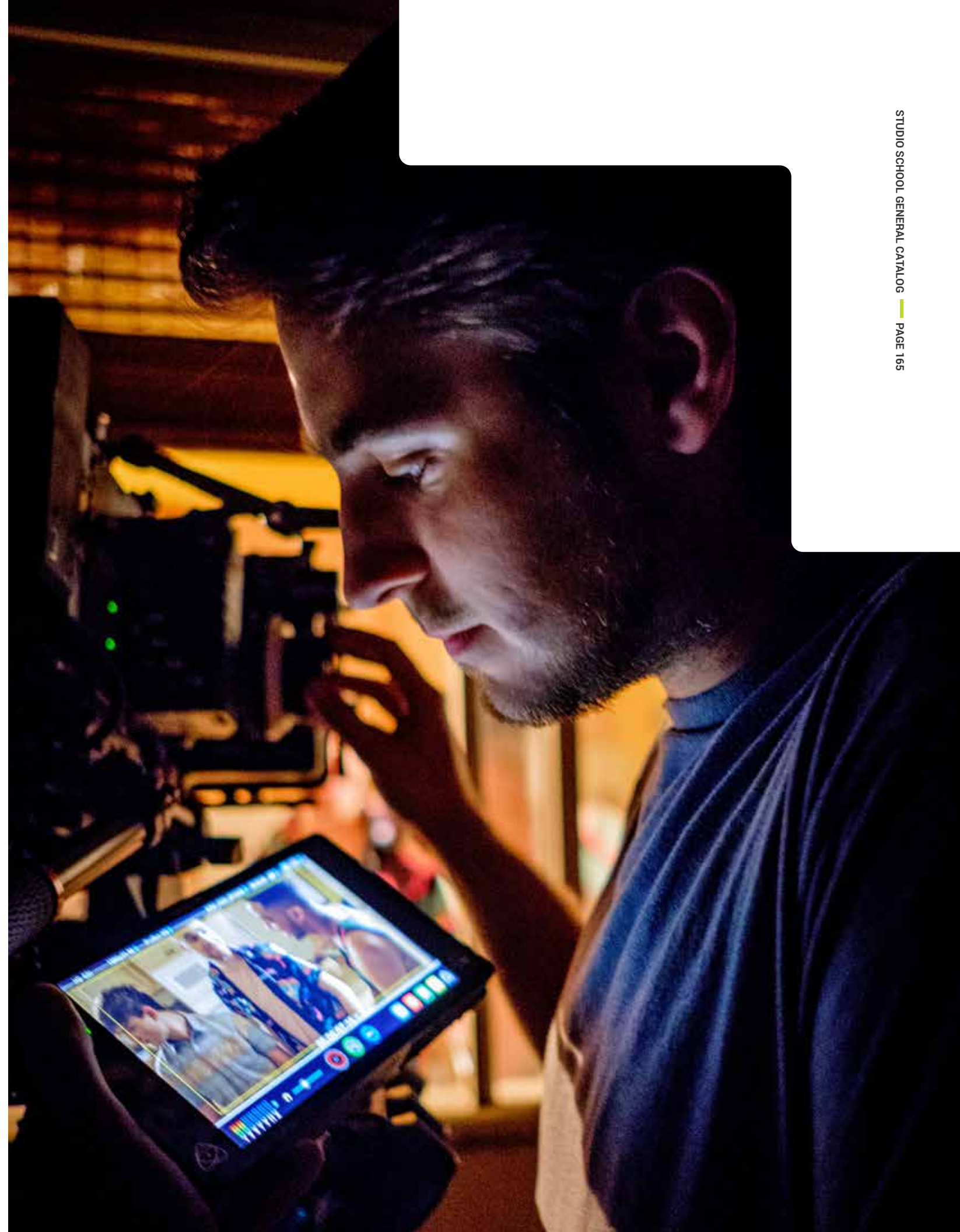
FDC 524 | Acting for Directors [3 credits]

This course provides filmmakers a practical introduction to the foundational concepts and skills of acting, with emphasis on the fundamentals of directing and collaborating with actors. Rather than train students in a particular acting "technique," this course will introduce a

basic awareness and freedom of expression that will be adaptable to any future study, production, or on-set demands. These skills will serve as the basis for understanding how actors prepare a role, take and make adjustments from the director and collaborate with filmmakers to achieve a shared and common goal in performance. *Prerequisites: None*

BUS 500 | Innovation & the Entrepreneur [3 credits]

This course is the core philosophy of Studio School and is required for all students in their first year of study. This course provides the introduction to the discipline of entrepreneurship and how it applies to the entertainment industry. Course content includes the creation and innovation of new ideas and the improvement of existing models, as well as refining and turning ideas into assets and opportunities while researching the financial viability of potential business ventures. *Prerequisites: None*



NOTIFICATIONS

STUDENT TUITION RECOVERY FUND NOTIFICATION

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition. You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program.

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

SOLVENCY

Studio School does not now, nor has it ever, had a pending petition for bankruptcy, operated as a debtor in possession, or had a bankruptcy petition filed against it resulting in reorganization under Chapter 11 of the United States Bankruptcy Code.

CATALOG / PERFORMANCE FACT SHEET REVIEW

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.

BPPE CATALOG NOTIFICATION

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

**Address: 2535 Capitol Oaks Drive, Suite 400
Sacramento, CA 95833 P.O. Box 980818,
West Sacramento, CA 95798-0818**

Website: www.bppe.ca.gov

Tel / Fax:

Tel (888) 370-7589 / Fax (916) 263-1897

Tel (916) 431-6959 / Fax (916) 263-1897

BPPE COMPLAINT NOTIFICATION

A student or any member of the public may file a complaint about this institution with the Bureau of Postsecondary Education by calling (888) 370-7589 or by obtaining a complaint form, which can be obtained on the bureau's website: www.bppe.ca.gov.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at Studio School is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the BA, BFA or Post-Baccalaureate Certificate you earn in the educational program is also at the complete discretion of the institution to which you may seek to transfer. If the BA, BFA or Post-Baccalaureate Certificate that you earn at this institution is not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason, you should make certain that your attendance at this institution

will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Studio School to determine if your BA, BFA or Post-Baccalaureate Certificate will transfer.

ANNUAL FERPA NOTICE

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT POLICY 2018-2019

The Family Educational Rights and Privacy Act of 1974, as amended (the "Act"), is a federal law which requires that Studio School (a) establish a written institutional policy setting forth the rights granted by the Act, and (b) make available a statement of procedures covering such rights. The College shall maintain the confidentiality of Education Records in accordance with the provisions of the Act and shall accord all the rights under the Act to eligible students who are or have been in attendance at the College.

PERSONS PROTECTED

The rights of privacy provided herein are accorded to all students who are or have been in attendance at the College. The rights do not extend to persons who have never been admitted to the College. A student who has been in attendance at one component of the school does not acquire rights with respect to another component of the College to which the student has not been admitted. A "component" is an organizational unit, which has separately administered admissions and matriculation policies and separately maintains and administers Education Records.

RIGHTS OF INSPECTION

The Act provides students with the right to inspect and review information contained in their Education Records, to challenge the contents of those Records which students consider to be inaccurate, misleading, or otherwise in violation of their privacy or other rights, to have a hearing if the outcome of the

challenge is unsatisfactory, and to submit explanatory statements for inclusion in their Education Records if the decision of a hearing officer or panel is unacceptable. The Registrar of Studio School has been assigned the responsibility to coordinate the inspection and review procedures for Education Records.

EDUCATION RECORDS: DEFINITION

The term "Education Records" encompasses all recorded information, regardless of medium, which is directly related to a student and which is maintained by the College. Education Records include, but are not limited to, admissions, personal, academic, certain personnel, financial aid, cooperative education, and placement records, and may also include appropriate information concerning disciplinary action taken against the student for conduct that posed a significant risk to the safety or well-being of that student, other students, or other members of the school community. The term "Education Records" does not include the following:

- Records of instructional, supervisory, and administrative personnel, and ancillary educational personnel that are in the sole possession of the maker and are not accessible or revealed to any other individual except a substitute who may temporarily perform the duties of the maker;
- Records of a law enforcement unit of the school, which are maintained separate from Education Records, are maintained solely for law enforcement purposes, and are not disclosed to individuals other than law enforcement officers of the same jurisdiction, provided that Education Records of the school may not be disclosed to the law enforcement unit;
- Records relating to individuals who are employed by the school that are made and maintained in the normal course of

NOTIFICATIONS

business, relate exclusively to individuals in their capacity as employees and are not available for another purpose.

- Note: Employment records of persons who are employed solely as a consequence of school attendance, e.g., teaching/graduate assistants, workstudy students, student interns, are Education Records.
- Records created and maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional, acting or assisting in a professional capacity, such as student health records, to be used solely in connection with the provision of treatment to the student and not disclosed to anyone other than for treatment purposes, provided that records may be disclosed to a physician or professional of the students' choice.
- Note: Treatment in this context does not include remedial education activities or other activities, which are part of the program of instruction at the school.
- Records of an institution which contain only information relating to a person after that person is no longer a student at the institution; e.g., accomplishments of alumni.

REQUEST FOR REVIEW

Students who desire to review their Education Records must present a written request to the Registrar, listing the item or items to be reviewed. Only those Education Records subject to inspection under this policy will be available for review. The items requested which are subject to review shall be made available for review no later than 45 calendar days following receipt of a written request. Students have the right to a copy of an Education Record which is subject to review when failure to provide a

copy of the Record would effectively prevent the student from inspecting and reviewing the Education Record, as determined in the reasonable discretion of the College. A copy of an Education Record otherwise subject to review may be refused if a "hold" for nonpayment of financial obligations exists. Copies shall be made at the student's expense. The fee for making copies of an Education Record is \$1 per page and must be paid at the time copies are requested.

LIMITATIONS ON STUDENT RIGHTS

There are some limitations on the rights to inspect Education Records. Students shall have no right of inspection or review of:

1. Financial information submitted by their parents;
2. Education Records containing information about more than one student. In such a case the school will permit access only to that part of the Education Record pertaining to the inquiring student.

WAIVER OF STUDENT RIGHTS

A student may waive any or all of his/her rights under this Policy. The College does not require waivers and no institutional service or benefit shall be denied a student who fails to supply a waiver. All waivers must be in writing and signed by the student. A student may waive his/her rights to inspect and review either individual documents (e.g., a letter of recommendation) or classes of documents (e.g., an admissions file). The items or documents to which a student has waived his/ her right of access shall be used only for the purpose for which they were collected. If used for other purposes, the waiver shall be void and the documents may be inspected by the student. A student may revoke a waiver in writing, but by revoking it, the

student does not regain the right to inspect and review documents collected while the waiver was validly in force.

CONSENT PROVISIONS

No person outside of the school shall have access to, nor shall the school disclose any personally identifiable information from a student's Education Records without the written consent of the student. The consent must specify the Education Records to be disclosed, the purpose of the disclosure, the party or class of parties to whom disclosure may be made and must be signed and dated by the student. A copy of the Education Record disclosed or to be disclosed shall be provided to the student upon request.

There are exceptions to this consent requirement. The school reserves the right, as permitted by law, to disclose Education Records or components thereof without written consent to:

1. "school officials" who have a "legitimate educational interest." "school officials" shall mean any person employed by the College in an administrative, supervisory, academic, or support staff position; officer of the College or a member of the Board of Directors; or, person or entity employed by or under contract with the College to perform a special task (e.g. attorney, auditor, or collection agent). "Legitimate educational interest" shall mean any authorized interest, or activity undertaken in the name of the school for which access to an Education Record is necessary or appropriate to the proper performance of the undertaking, and shall include, without limitation: performing a task that is specified in or inherent to any school official's position description or contract; performing a task related to a student's education; performing a task related to the discipline of a student; providing a
2. Officials of other educational agencies or institutions in which a student seeks to enroll.
3. Officials of other educational agencies or institutions in which the student is currently enrolled.
4. Persons or organizations providing student financial aid in order to determine the amount, eligibility, conditions of award, and to enforce the terms of the award.
5. Accrediting organizations carrying out their accrediting functions.
6. Authorized representatives of the Comptroller General of the United States, the Secretary of the U.S. Department of Education, and state or local educational authorities, only if the information is necessary for audit and evaluation of federal, state, or locally supported programs and only if such agencies or authorities have a policy for protecting information received from redisclosure and for destroying such information when it is no longer needed for such purposes (unless access is authorized by federal law or student consent).
7. State or local officials to whom disclosure is required by state statute adopted prior to November 19, 1974.
8. Organizations conducting studies for or on behalf of educational agencies or institutions to develop, validate, and administer predictive tests, to administer student aid programs, or to improve

service or benefit relating to the student or student's family, such as health care, counseling, job placement or financial aid; and maintaining the safety and security of the Studio School campus and facilities.

NOTIFICATIONS

instruction, so long as there is no further external disclosure of personally identifiable information and the information is destroyed when no longer necessary for the projects.

9. Persons in order to comply with a judicial order or a lawfully issued subpoena, provided a reasonable effort is made to notify the student in advance of compliance.
10. Appropriate persons in a health or safety emergency if the information is necessary to protect the health or safety of the student or other individuals.
11. An alleged victim of any crime of violence (as that term is defined in section 16 of title 18, United States Code), but only the results of any disciplinary proceeding conducted by the school against the alleged perpetrator of such crime with respect to such crime.
12. With respect to appropriate information concerning disciplinary action taken against a student for conduct that posed a significant risk to the safety or well-being of that student, other students, or other members of the school community, to teachers and school officials within the agency or institution who the agency or institution has determined have legitimate educational interests in the behavior of the student or to teachers and school officials in other colleges who have been determined to have legitimate educational interests in the behavior of the student.
13. To the Attorney General of the United States or his designee in response to an ex parte order, based on "specific and articulable facts" that the education records sought are relevant, in connection with the investigation or prosecution or terrorist crimes.

With respect to items b. and c., above, the student shall be entitled to receive a copy of any disclosed Education Record upon request.

INSTITUTIONAL RECORD OF DISCLOSURE

The school shall keep a written record of all Education Record disclosures and the student shall have the right to inspect such record. The record shall include the names of parties or agencies to whom disclosure is made, the legitimate reason for the disclosure, and the date of the disclosure. No record of disclosure shall be required for those disclosures made to a student for his/her own use, disclosures made with the written consent of a student, disclosures made to a "school official" with a "legitimate educational interest," disclosures of "Directory Information," for disclosures to persons or parties identified in the section entitled "Consent Provisions," item 6, for purposes of auditing the school's record keeping practices, or disclosures made to federal law enforcement officials in connection with a terrorist investigation.

Records of disclosure prepared pursuant to this section or the following section shall be subject to review only by the student, the custodian and his/her/its staff, "school officials" as defined in the section titled "Consent Provisions," item 1, and federal, state, or local government officials conducting audits of compliance by the school with the Act.

RE-DISCLOSURE OF STUDENT RECORDS

Any disclosure of Education Records authorized under this Policy (whether with or without student consent) shall be made on the conditions that the recipient shall not re-disclose the Education Records without consent or authorization as required herein and shall not permit or condone any unauthorized use. Authorization for re-disclosure, without consent, for purposes and to persons and parties

permitted by law, may be given to a person or party designated in the section titled "Consent Provisions," above, provided, such authorization must include a record of:

The name of the person or party to whom redisclosures can be made; and

The legitimate interests which the additional person or party has for receiving the information and the purposes for which it may be used.

Such re-disclosures must be on the conditions set forth in the first paragraph of this section.

DISCLOSURE OF DISCIPLINARY PROCEEDINGS TO ALLEGED VICTIMS OF CRIMES OF VIOLENCE AND NON-FORCIBLE SEX OFFENSES

The College will, upon written request, disclose to the alleged victim of a crime of violence, or a non-forcible sex offense, the results of any disciplinary hearing conducted by the College against the student who is the alleged perpetrator of the crime or offense. If the alleged victim is deceased as a result of the crime or offense, the College will provide the results of the disciplinary hearing to the victim's next of kin, if so requested.

DIRECTORY INFORMATION

In its discretion, the College may disclose, publish, or provide Directory Information concerning a student without consent or a record of disclosure. Directory Information shall include: a student's name, address, telephone number, email address, dates of attendance, degrees and awards received, the most recent previous educational agency or institution attended by the student, and school level. An individual student currently enrolled may request that such Directory Information not be disclosed by completing a nondisclosure form available in and deliverable to the Registrar's Office. Prior to receipt by the Registrar's Office

of a nondisclosure form, a student's directory information may be disclosed. All written requests for nondisclosure will be honored by the school for only one (1) academic year; therefore, authorization to withhold Directory Information must be filed annually. Alumni may request non-disclosure of Directory Information concerning them at any time. Such request will be honored continuously.

DISPOSAL OF STUDENT/APPLICANT DOCUMENTS

Any document that contains non-public information about students or applicants — especially sensitive items such as admission applications, letters of recommendation, grades, or private addresses — should receive special handling when retention is no longer needed. It should either be shredded or destroyed in some way that maintains its confidentiality.

There are several companies in the Los Angeles area that specialize in confidential waste disposal.

DEPARTMENT FILES

The Office of Admissions should be advised that any documents in its files relating to a student, and to which the student has waived its rights of access (e.g. letters of recommendation), should be removed from the student's admissions file or discarded to avoid mistaken access following an admissions decision.

Departments are encouraged to keep complete records for students and to following the enclosed schedule for file retention. Examples of documents to be kept in student files include, and are not limited to, admissions materials, correspondence, warnings, sanctions,

NOTIFICATIONS

disciplinary matters, unsatisfactory progress or dismissal documentation, and all documentation related to financial aid, which shall be kept exclusively in the Office of Financial Aid. These are important to keep, either as paper files or transferred to an approved lasting medium such as scanned PDF files.

ELECTRONIC DOCUMENTS AND RECORDS

Electronic documents will be retained as if they were paper documents. Therefore, any electronic files, that fall into one of the document types on the above schedule will be maintained for the appropriate amount of time. If a user has sufficient reason to keep an email message, the message should be printed in hard copy and kept in the appropriate file or moved to an "archive" computer file folder. Backup and recovery methods will be tested on a regular basis.

DOCUMENT DESTRUCTION

Studio School's department directors are ultimately responsible for the ongoing process of identifying records within their departments, which have met the required retention period and oversee records destruction. Destruction of financial, student and personnel-related documents will be accomplished by shredding. Shredding must be documented by a Studio School approved document shredding company. Document destruction will be suspended immediately, upon any indication of an official investigation or when a lawsuit is filed or appears imminent. Destruction will be reinstated upon conclusion of any related investigation.

COMPLIANCE

Failure on the part of employees to follow this policy can result in possible civil and criminal sanctions against Studio School and its employees and possible disciplinary action against responsible individuals. The

President of the School will periodically review these procedures with legal counsel or the organization's certified public accountant to ensure that they are in compliance with new or revised regulations.

STUDENT AND ACADEMIC RECORDS

Admission Records - 10 Years
Grade Records/Transcripts - Permanent
Other Academic Records - 5 Years (last date of attendance)
Career Planning and Placement - 4 Years
Class Schedules - Permanent
College Catalog - Permanent
Degree Audit Records - 5 Years (after last date of attendance)
Disciplinary Records - 5 years (after date of last incident)
Enrollment Statistics- Permanent
Financial Aid Records - 5 Years (after annual audit has been accepted)
Financial Aid Records (non-enrolled) 1 Year
Foreign Student Records - 5 Years (after last date of attendance)
Transcript Requests -1 Years
Student Counseling Files - 5 Years (after completion of counseling)
Tuition Fees and Schedules -Permanent

EMPLOYEE RECORDS

Benefit Plans - Permanent
Employee Files - 7 Years
Employee Applications - 3 Years
Employment Taxes -7 Years
Payroll Records- 7 Years

MAIN + BRANCH PUBLICATIONS

Catalogs/Handbooks/Policy Documents - Permanent

HUSSIAN CAMPUSES ADMINISTRATIVE/BUSINESS RECORDS

Corporate Records (e.g. Articles/Bylaws) - Permanent
Board of Trustee Records - Permanent
Non-Board Established or Approved Committees - 5 Years
Local Business Licenses - Permanent
Contracts Including Real Property Leases - 5 Years (after termination or expiration)
Insurance Policies - Permanent
Intellectual Property Registrations and Records -Permanent
Litigation, Claims, Subpoenas, Orders - 7 Years
Accreditation Records - Permanent
Pennsylvania DOE Records - Permanent
U.S. DOE Records (Other than FSA Processing Permanent)

GRADUATION

Commencement Lists - Permanent
Commencement Brochures/ Handouts - Permanent

FINANCIAL RECORDS

Accounts Payable/Receivable - 7 Years
Audit Reports - Permanent
Chart of Accounts - Permanent
Depreciation Schedules -Permanent
Expense Records - 7 Years
Financial Statement (Annual) - Permanent
Fixed Asset Purchases - Permanent
General Ledger - Permanent
Inventory Records - 7 Years
Loan Payment Schedules - 7 Years
Purchase Orders - 7 Years
Sales Records - 7 Years
Tax Returns - Permanent
Bank Reconciliations - 2 Years
Bank Statements - 7 Years
Canceled Checks -7 Years
Electronic Payment Records - 7 Years
Construction/Leasehold Improvement - Permanent
Lease Payment - 5 Years (after termination or expiration)

We welcome prospective students to visit, sit in on a class, talk to our faculty and students, and tour the area. See for yourself how a Studio School education can give you the confidence and competence you need to launch your career in Art, Acting, Commercial Dance, Entrepreneurship, Film & Digital Content and Contemporary Musical Theatre & Film.

STUDIO SCHOOL

Los Angeles Center Studios
1201 W. 5TH Street, Suite F-10
Los Angeles, CA 90017
P: (800) 762 1993
info@studioschool.edu
studioschool.edu

Studio School is a branch campus of Hussian College.

Studio School Gainful Employment Disclosures

Gainful employment disclosures for the programs offered at Studio School can be accessed via the links provided below:

Program	Credential	Link to Gainful Employment Disclosure
Acting	BFA	https://studioschool.edu/gedt/ge-acting-2019/50.0506-Gedt.html
Art	BFA	https://studioschool.edu/gedt/ge-art-2019/50.0701-Gedt.html
Commercial Dance	BFA	https://studioschool.edu/gedt/ge-cd-2019/50.0301-Gedt.html
Contemporary Musical Theatre & Film	BFA	https://studioschool.edu/gedt/ge-cmtf-2019/50.0509-Gedt.html
Entrepreneurship	BFA	https://studioschool.edu/gedt/ge-entre-2019/52.0701-Gedt.html
Film & Digital Content	BFA	https://studioschool.edu/gedt/ge-fdc-2019/50.0601-Gedt.html
Acting	Certificate	https://studioschool.edu/gedt/ge-postbac-acting-2019/50.0506-Gedt.html
Entrepreneurship	Certificate	https://studioschool.edu/gedt/ge-postbac-entre-2019/52.0701-Gedt.html
Film & Digital Content	Certificate	https://studioschool.edu/gedt/ge-postbac-fdc-2019/50.0601-Gedt.html



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Studio School (formerly Relativity School) is a branch campus of Hussian College.
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