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## **A Place for Creative Collaboration**

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 twenty-first 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. 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.

## Mission

An unrelenting commitment to excellence that reinforces academic success, personal significance, and prepares students for service in their communities.

## Vision

We WILL:

- Be a preferred source of graduates for leading employers.
- Have an active alumni network.
- Be a valued contributor to and supporter of our communities.
- Consistently delight our students.
- Be a source of excellence in academic programming and student services.
- Be an employer of choice.
- Inspire students to be unrelenting in the pursuit of their goals.

## Values

The core values of Hussian College, Inc. are:

- Selflessness
- Dedication
- Responsibility
- Excellence
- Innovation
- Integrity

## 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 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, craft, story and innovation 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 and create their own opportunities. Our 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. It also evokes the timeless tradition of artisanal learning in which the Studio described 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 was created 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 Coordinators support students with balanced approaches to Studio School's rigorous training. Project-based learning and real-world problem-solving 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 within 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 them for employment following graduation.

Our core values are the fundamental beliefs of our organization which are rooted in **collaboration** and 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 yielded the Studio School, a twenty-first century innovation in higher education poised to lead the next generation of artists and content entrepreneurs.

### **Affiliations**

- Studio School is a 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 is accredited by the Accrediting Commission of Career Schools and Colleges (ACCSC), a national accrediting body recognized by the United States Department of Education.
- Studio School is approved for the training of veterans and eligible veterans' dependents.

## School Leadership

### **Kevin Cordova-Brookey, Director of Operations**

Kevin holds a BA in Communications from Oklahoma City University and has worked as an administrator for Studio School since 2015 currently serving as the Director of Operations. He has worked in the entertainment industry for over 20 years as an Actor,

Company Manager, Producer, Director and Casting Administrator. Most notably Kevin was a Producer on the Broadway production of *Godspell* and the Production Coordinator for Disney Theatrical's Broadway and Worldwide productions of *The Lion King*. As Company Manager he has managed over 20 productions for Center Theatre Group, The Pasadena Playhouse and Lyric Theatre of Oklahoma as well as The 1<sup>st</sup> National Tour of Disney's *The Lion King*. In the television industry Kevin served as the Talent/Business Affairs Coordinator for Dick Clark Productions and The Jim Henson Company. As an actor Kevin was seen in *The Who's Tommy*, *BARE: A Pop Opera*, *Edward II*, *Tick..Tick..Boom!*, *The Laramie Project*, *Forever Plaid*, *Grease*, *Crazy for You*, *Annie Get Your Gun* and more. Kevin has also lent his expertise to the Miss America Organization as a state preliminary judge.

### **Brian Walker, Dean of Academic Affairs**

Brian Walker is a member of the Studio School leadership team focusing on academic affairs and graduate programming. His career has spanned corporate marketing and higher education leadership roles. Originally from Michigan, he has lived and worked in both Houston and Chicago before coming to Los Angeles. Brian has worked at Rice University, Lewis University, and Roosevelt University. He holds a Bachelors degree from Hillsdale College, a Masters in Business Administration degree from Keller Graduate School of Management, and a Doctorate in Education from the American College of Education.

### **Michelle Loucadoux-Fraser, Associate Dean of Undergraduate Studies and Program Chair, 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*. She was also in the original Broadway cast of *Mary Poppins* and the Broadway cast of *Beauty and the Beast*. On screen, Michelle starred in the film *Across the Universe* and has appeared on television in *Criminal Minds*, *Late Night with Jimmy Fallon*, and danced with numerous music artists. She danced with Richmond Ballet and New Jersey Ballet and is the co-author of *Making it Werk: A Dancer's Guide to the Business of Professional Dance*. She holds a BA degree in English from Virginia Commonwealth University.

### **Colleen Laeger, Registrar**

Colleen has been with Studio School since 2017 and along with acting as Registrar, she is also the Designated School Official for International Students. Originally from Birmingham, AL, Colleen trained in classical ballet for 12 years and has studied in Portland, OR for her undergraduate degree in Digital Film Production and Edinburgh, Scotland for her Master's degree in Screenwriting. In addition to producing her documentary, AROVA, in 2012, Colleen also continues to workshop screenplays in the Los Angeles Area.



**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* just completed its festival run. He was a producer on the Neo-noir feature film *The Frontier* that premiered at SXSW and is now available on Netflix. 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*, *The New Beverly Cinemas 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 Arts from Victoria University, and his Master of Fine Arts from Savannah College of Art and Design.

**Jeremy Kent Jackson, Program Chair, Acting for Film + Television**

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 *YOU*, *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 *DiscoveryOnstage* 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 25 years.

**William Linn, Ph.D., Program Chair, General Education**

William oversees the development of general education courses and curricula. His focus is on the infusion story studies and entrepreneurship into a liberal arts course sequence that encourages depth, demands rigor, and facilitates transdisciplinary engagement. Will is the Interns Director for the Joseph Campbell Foundation, founder of the former Joseph Campbell Writers' Room at Studio School and host of *Mythosophia*, a Santa Barbara NewsPress radio series for which he interviews myth and story scholars. 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 Coordinator, Film & Digital Content**

Duane holds an MFA in Film Production from UCLA, has wide experience in both 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 Coordinator, Acting & Contemporary Musical Theatre + Film**

Matt Kirkwood has been an actor, director, artistic coordinator, and producer in Los Angeles for 25 years. As an actor, Matt has appeared 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. He 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. He holds a BFA from Emerson College in Theatre Arts.

### **Kristin Deiss, Program Chair, 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 in Acting**

Our Acting Program combines immersive training in acting for film and television with an exclusive business and general education core developed in cooperation with our industry partners. Students earn a Bachelor of Fine Arts degree over the course of eight semesters at our unique studio lot campus while preparing for success in the professional entertainment industry. Acting students take comprehensive sequences in acting, voice and speech, movement, camera technique, stage combat, audition technique and business. Additionally, students compliment their major through a series of electives designed to support an expanded creative life within and beyond performance. The Acting faculty is

comprised of industry professionals and leaders who are passionate about craft, discipline, professionalism, life balance, and artistic excellence.

### **BFA in 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 in 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 aerial silks, choreography, injury prevention, digital content creation, dance cinematography, iconic choreographers, and dance history.

### **BFA in 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 in 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 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 in Film & Digital Content**

The Film + Digital Content program at Studio School features an exclusive, hands-on curriculum developed in partnership with studio executives, industry experts, and innovative artists. Our 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 as they 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 a certificate program in Entrepreneurship. The focus of this innovative course sequence is to prepare emerging artists and entrepreneurs for professional opportunity by leveling up their skills and creative portfolios. 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. This accelerated field-specific course of study imparts the specialized skills, industry knowledge and networking opportunities necessary for graduates to confidently enter the workplace.

## **Graduate Programs**

### **Master of Science in UX Design**

This full-time, two-year program focuses on the interdisciplinary components that are central to UX (User-Experience) Design. Each 16-week semester includes two graduate-level classes. The program consists of a total of 6 semesters; in total the two-year program includes twelve classes.

While the degree is a UX degree, UI (User-Interface) study is a central component. With UI, students concentrate on the look and feel, presentation and interactivity of a product. In the first year, students learn the concepts and methods of

interaction design and usability testing, starting with an understanding of people and the environments that drive their needs, goals and experiences. In the second year, students create and critique web and mobile apps using the UX methodology.

The terms UI and UX can be confusing, seemingly synonymous, but they definitely apply to different approaches and responsibilities during and throughout the creation phase of the web and mobile app. UX designers initially propose solutions to complex design problems. Then the responsibility for the interface usually falls to UI designers. Yet, UX designers retain responsibility for the entire experience and product. Specifically, UI designers create solutions that involve interactive designs, icons, colors, text, and other elements that solve problems. But those solutions are only part of the entire process. UX designers expand the work of UI designers by examining additional elements such as marketing, copy, speed, functional performance, color scheme, personality, customer support, set expectations, financial approach, analytics, visualization... well, you get the idea.

With an ever increasing changing and competitive digital landscape, the ability to quickly yet effectively understand the needs of users and to translate those needs into usable and engaging features and commercial streams has never been as important.

Course work during the first year emphasizes the importance of color theory, hierarchy, and balance, thinking like a designer, and mastering the tools of UI (Adobe's Creative Suite including Photoshop, Illustrator, Dreamweaver and Bohemian Coding's Sketch). In the first year, students apply themselves to presenting, reflecting, and critiquing products through case studies and project creation in cohort teams. In addition, the latest essential frontend (HTML5, CSS3, and JavaScript) and backend (PHP and Python) languages are reviewed.

Course work during the second year emphasizes prototyping web and mobile app creation so that students develop deeper team and business skills by continuing the use of UI tools along with advanced UX software (**Balsamiq's Mockups and InVision's** prototyping, collaboration and workflow platform). In the second year, students apply UI methods with UX concepts to shape their final thesis projects. UX designers are specialists in communicating design interfaces and business analytics.

## Location and Facilities

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, Beaudry Screening Room, Flix Cafe, 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.

## 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. 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 seven-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. There are also e-books, e-audiobooks, e-videos, mp3 downloads and courseware that can be accessed online at [www.lapl.org](http://www.lapl.org).

Studio School's location in Los Angeles also gives our students 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 making use of the library's vast library collection and online resources that include 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 Coordinators - engaged, discipline-specific support for students needing 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 in need of this information or to discuss such a situation should make an appointment with their Program Coordinator. 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 the Career Services Department, 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 student initiative and creative abilities shown in their portfolios. Every reasonable effort will be made to assist students in portfolio preparation and pursuing employment.

### **Counseling Service**

For Personal Counseling, which may be too specialized for the College and other resources, the College provides students with access to an outside private counseling service (“PCS”). The PCS may be able to provide students with a variety of assistance, which may include personal counseling, housing, childcare, financial matters, legal assistance, transportation, and health care. The Program Coordinator should be contacted for appropriate referrals to a qualified PCS.

### **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. Many seniors have been offered employment and representation opportunities based on their showcase presentations.

### **Writing Lab**

The Writing Lab is open to all students who want to cultivate their craft as storytellers, develop their scholarship, or work on job-related materials, such as cover letters, resumes and professional emails.

### **Internships**

Studio School’s path-to-career program encourages students to work in the industry and gain practical experience whenever possible without conflicting with their academic studies. Program Coordinators 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 assume responsibility for student housing, does not have dormitory facilities under its control, and does not offer student housing assistance other than to provide a brochure of local housing. According to apartmentlist.com, the median rent for a one bedroom apartment in Los Angeles is \$1,360 per month.

**Health Insurance**

Studio School highly recommends that undergraduate students have a comprehensive health insurance plan that meets healthcare reform standards while attending.

## Academic Policies and Procedures

### Studio School Grading Chart:

<u>Letter Grade</u>	<u>Percentage</u>	<u>Quality Points</u>	<u>Meaning</u>
A	90-100	4	N/A
B	80-89	3	N/A
C	70-79	2	N/A
D	60-69	1	N/A
F	Below 60	0	N/A
I	N/A	N/A	Incomplete
W	N/A	N/A	Withdrawal
TC	N/A	N/A	Transfer Credit; Standardized Testing credit; Prior Learning Credit
Pass	N/A	N/A	Only for classes designated as Pass/Fail
Fail	NA	NA	Only for classes designated as Pass/Fail

## Definition of Course Grades

Meaning/Policy
<p><b>Incomplete (I)</b> A grade of “I” is awarded at the faculty member’s discretion when a student has a reasonable likelihood of successfully completing the course requirements during the extended time allowed. Any outstanding coursework must be completed within ten calendar days after the end of the term. If the required coursework is not complete within the ten calendar days, the “I” grade will revert to the grade earned for all coursework completed prior to the “I” grade being awarded.</p> <p>For purposes of calculating the grade point average or Cumulative Grade Point Average (CGPA), an “I” grade is counted as an “F” grade. If the “I” grade changes to a passing grade, the grade point average and Cumulative Grade Point Average (CGPA) is recalculated; Satisfactory Academic Progress (SAP) is also recalculated if the “I” grade changes to a passing grade. For purposes of calculating the completion rate percentage, an “I” grade is counted as credits attempted but not earned.</p>
<p><b>Withdrawal (W)</b> Students withdrawing from a course during the drop/add period will have the course removed from their transcript. Students withdrawing from a course after the drop/add period will receive a grade of “W” for the course. The “W” grade is not calculated in the grade point average of Cumulative Grade Point Average (CGPA); however, the “W” grade is counted as credits attempted but not earned and is therefore computed in the completion rate percentage.</p>
<p><b>Pass/Fail</b> Pass/Fail grades are only awarded to courses designated as Pass/Fail courses. Pass/Fail credits do not count as credits attempted nor as part of the completion rate percentage.</p>
<p><b>Transfer Credit (TC)</b> This is the grade awarded for transfer credit, credit awarded for prior learning, and credit awarded for standardized examinations. This grade is not computed in determining grade point average or Cumulative Grade Point Average (CGPA); however, transfer credits are computed in the completion rate percentage as credits attempted and earned.</p>

**Make Up Policy**

With the exception of final examinations, make up work is at the discretion of the faculty member teaching the course.

**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 Accommodation Policy**

The College's policy is to provide reasonable accommodations for disabled students, including learning disabled students and those with health and physical impairments, consistent with the Americans with Disability Act of 1990 ("ADA") and Section 504 of the Rehabilitation Act of 1973 ("the Rehabilitation Act"). The College complies with the ADA and the Rehabilitation Act.

Entering students whose disabilities may require accommodations must bring their written requests for reasonable accommodations and required documentation to the attention of the ADA Compliance Officer as early as possible before the beginning of the semester.

Continuing students have an affirmative duty to notify the College in writing and provide the required documentation regarding requests for reasonable accommodations to the ADA Compliance Officer no later than two weeks prior to the date of mid-term exams, final exams, or due dates for writing assignments.

All students who require auxiliary services must also contact the ADA Compliance Officer and provide written documentation related to their disability from a qualified medical professional, along with a written request for auxiliary services, as early as possible before the beginning of each semester.

Students who request accommodations because of a learning disability are required to provide written documentation that: (i) is prepared by a professional qualified to diagnose a learning disability, including but not limited to a licensed

physician, learning disability specialist, or psychologist; (ii) includes the testing procedures followed, the instruments used to assess the disability, the test results, and an interpretation of the test results; and (iii) reflects the individual's present level of achievement. The student's documentation should be as comprehensive as possible and dated no more than three years prior to the student's request for services, unless the student had documentation as an undergraduate. Documentation should adequately measure cognitive abilities (using the Wechsler Adult Intelligence Scale Revised or equivalent test) and academic achievement skills (using Woodcock Johnson Part II, Wide Range Achievement Test, Nelson Denny or equivalent test). The achievement test should sample reading, math and writing. The documentation must include test results for at least the following characteristics: intelligence, vocabulary, reading rate, reading comprehension, spelling, mathematical comprehension, memory, and processing skills.

The College keeps all information pertaining to a student's disability confidential, and discloses such information only to the extent necessary to provide accommodation for the student's disability. Where it is deemed appropriate by the ADA Compliance Officer, a qualified professional may be retained by the College to determine the appropriate accommodation for a disability. The ADA Compliance Officer is vested with the authority to develop a reasonable accommodation plan for all qualified persons with a disability at the College under the ADA or Rehabilitation Act.

Any student who identifies physical, architectural or other barrier problems should promptly bring these to the attention of the ADA Compliance Officer.

A student may appeal the ADA Compliance Officer's decision regarding the existence of a disability, the denial of an accommodation, or the provisions of the accommodation plan by filing a written complaint with the Site Director no later than 2 weeks following notification of the decision. Site Director's decision shall be final.

### **Course Repetitions**

Students are permitted to repeat and replace up to 15 credits. Students may only repeat courses in which they received a D or F. Students must pay for repeated courses. Course repeats are subject to availability.

## Satisfactory Academic Progress (SAP) Policy

Compliance with satisfactory academic progress is determined at the end of each term through evaluation of individual student progress reports. To be considered as achieving satisfactory academic progress (SAP), all students must meet the following three benchmarks when evaluated at the end of each term:

1. Completion Rate Percentage
2. Minimum Cumulative Grade Point Average
3. Maximum Time Frame for Completion

### 1. Completion Rate Percentage

The student must successfully complete the minimum completion rate percentage in accordance with the appropriate guidelines listed below. This is calculated by the following formula:

$$\text{Completion rate percentage} = \frac{\text{credits earned}}{\text{credits attempted}}$$

Courses where a student withdrew, failed, was awarded and “I” grade, or was awarded no credit count as attempted but not completed. Transfer credits are computed in the completion rate percentage as attempted and earned.

If a student transfers to a different program within the College, all credits attempted and earned that count towards the new program also count in the completion rate percentage, cumulative grade point average, and maximum time frame.

Students in all levels must be working toward graduation requirements.

### **Bachelor Degree Programs – 12 week terms, quarter credit programs**

<u>Attempted Credit Hours</u>	<u>Minimum Completion Rate</u>
3-48 quarter credits	50%
49-90 quarter credits	60%
91-135 quarter credits	65%

136 up to 150% quarter credits 66.67%

**Associate Degree Programs – 12 week terms, quarter credit programs**

Attempted Credit Hours                      Minimum Completion Rate

3-24 quarter credits 50%

25-48 quarter credits 60%

49-72 quarter credits 65%

73 up to 150% quarter credits 66.67%

**Diploma Programs – 12 week terms, quarter credit programs**

Attempted Credit Hours                      Minimum Completion Rate

3-24 quarter credits 55%

25-48 quarter credits 60%

49 up to 150% quarter credits 66.67%

**Diploma Program – MOD Schedule Dental Assisting**

Attempted Credit Hours                      Minimum Completion Rate

3-20 quarter credits 55%

21-38 quarter credits 60%

39 up to 150% quarter credits 66.67%

**Massage Therapy Diploma Program**

Attempted Clock Hours Minimum Completion Rate

0-225 clock hours 60%

226 up to 150% clock hours 66.67%

**Bachelor Degree Programs – 16 week terms, semester credit programs**

Attempted Credit Hours Minimum Completion Rate

3-49 semester credits 50%

50-61 semester credits 60%

62-92 semester credits 65%

93 up to 150% semester credits 66.67%

**Diploma Programs – 16 week terms, semester credit programs**

Attempted Credit Hours Minimum Completion Rate

12 up to 150% semester credits 66.67%



**2. Minimum Cumulative Grade Point Average**

The student must maintain minimum cumulative grade point average (CGPA) in accordance with the appropriate guidelines below:

**Bachelor Degree Programs – 12 week terms, quarter credit programs**

<u>Attempted Credit Hours</u>	<u>Minimum CGPA</u>
3-48 quarter credits	1.25
49-90 quarter credits	1.50
91-135 quarter credits	1.75
136 up to 150% quarter credits	2.00

**Associate Degree Programs – 12 week terms, quarter credit programs**

<u>Attempted Credit Hours</u>	<u>Minimum CGPA</u>
3-24 quarter credits	1.25
25-48 quarter credits	1.50
49-72 quarter credits	1.75
73 up to 150% quarter credits	2.00

**Diploma Programs – 12 week terms, quarter credit programs**

<u>Attempted Credit Hours</u>	<u>Minimum CGPA</u>
3-24 quarter credits	1.25

25-48 quarter credits 1.50

49 up to 150% quarter credits 2.00

**Diploma Program – MOD Schedule Dental Assisting**

Attempted Credit Hours Minimum CGPA

3-20 quarter credits 1.25

21-38 quarter credits 1.50

39 up to 150% quarter credits 2.00

**Massage Therapy Diploma Program**

Attempted Clock Hours Minimum CGPA

0-225 clock hours 1.50

226 up to 150% clock hours 2.00

**Bachelor Degree Programs – 16 week terms, semester credit programs**

Attempted Credit Hours Minimum CGPA

3-49 semester credits 1.25

50-61 semester credits 1.50

62-92 semester credits 1.75

93 up to 150% semester credits 2.00

**Certificate Programs – 16 week terms, semester credit programs**

<u>Attempted Credit Hours</u>	<u>Minimum CGPA</u>
12 up to 150% semester credits	2.00

**3. Maximum Time Frame for Completion**

The student must complete the program within a time frame that does not exceed 150% of the published length of the program. Length is based on the total program credits. For example, if a program is 100 credits, the student must be able to complete the program within 150 credits or less.

**Maximum Time Frame**

<u>Program</u>	<u>Total Program Credits</u>	<u>Maximum Time Frame for Completion</u>
Bachelor	121 semester credits	181 semester credits
		183 semester credits
	122 semester credits	186 semester credits
		189 semester credits
	124 semester credits	270 quarter credits
	126 semester credits	
	180 quarter credits	
Associate	104 quarter credits	156 quarter credits
	96 quarter credits	144 quarter credits
	92 quarter credits	138 quarter credits
Diploma	60 quarter credits	90 quarter credits
	64 quarter credits	96 quarter credits
	68 quarter credits	102 quarter credits

	72 quarter credits	108 quarter credits
Certificate	12 semester credits	18 semester credits
	24 semester credits	36 semester credits
	29 semester credits	43 semester credits
	34 semester credits	51 semester credits
	34.5 semester credits	51 semester credits
	38.5 semester credits	57 semester credits

<b>Medical Massage Therapy Program</b>		
Program	Standard (Clock Hours)	Maximum (Clock Hours)
Diploma	900	1350

At the end of each term, after final grades have been posted, each student's rate of progress and CGPA will be evaluated to determine if the student is meeting the SAP requirements outlined in the tables above.

A student who does not meet the SAP requirements outlined above will be placed on Financial Aid Warning. Upon completion of the next term, the student's SAP will be evaluated and if the student meets or exceeds the minimum requirements for SAP, they will be removed from Financial Aid Warning. If the student does not meet the minimum requirements for SAP, the student will be dismissed unless they successfully appeal to maintain enrollment and eligibility for federal financial aid. A student may file an appeal, in writing, as outlined below in the section labeled "Appeal of Academic Dismissal and Reinstatement" within five (5) business days of receiving written notification that they are not meeting SAP standards. If a student's appeal is approved, the student will be placed on Financial Aid Probation for next term and will need an academic plan. Upon completion of the term in which the student is on Financial Aid Probation, SAP will be evaluated and if the student has met or exceeded the minimum requirements for SAP, they will be removed from Financial Aid Probation. If, however, the student does not meet the minimum requirements for SAP, they will be dismissed from the program.

Students who have been dismissed from their program due to SAP have the option to enroll in a different program, provided they meet SAP and Maximum Time Frame for Completion requirements after evaluation of any transfer credits for the new program.

### **Appeal of Academic Dismissal and Reinstatement**

Students have the right to appeal a SAP dismissal. Students must submit the appeal in writing. The written appeal should describe the extenuating circumstances that contributed to the dismissal. Examples of extenuating circumstances include but are not limited to the following:

- Death of an immediate family member
- Student illness requiring hospitalization
- Severe illness of an immediate family member where the student is a primary caretaker
- Illness of an immediate family member where that family member is the primary financial support
- Abusive relationship
- Divorce proceeding
- Natural disaster
- Financial hardship such as foreclosure or eviction
- Military deployment of the student or the student's spouse
- Military permanent change of station (PCS)

Students must provide documentation to support validation of their extenuating circumstances. The written appeal must state the reason(s) for the appeal and provide any evidence the student may have in support of his or her position. As part of the written appeal, the student must describe what has changed that will allow the student to be academically successful and, ultimately, meet the standards for Satisfactory Academic Progress. The Director of Education will determine if a basis for an appeal has been sufficiently supported. If sufficient support for the appeal has been provided the Appeals Committee will gather and reviews relevant information in order to make its decision.

### **Appeals Committee Procedures**

Students have up to 5 calendar days from the date of dismissal to file a written appeal with campus Dean of Academic Affairs/Director of Education, or in the absence of a campus Dean of Academic Affairs/Director of Education, the VP of Academics. Students should provide documentation to support the allegations in the appeal. The written appeal will be reviewed by the Dean of Academic Affairs/Director of Education to determine if the circumstances of the appeal meet one or more of the extenuating circumstances described above. If the student's appeal meets one or more of the extenuating

circumstances, the student may be re-admitted if it is determined that Satisfactory Academic Progress standards can be met within one academic term/session.

### **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 excessive absences or other reasons, other than not meeting satisfactory academic progress standards, 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

The college provides a setting and atmosphere for learning and the development of professional skills. In 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 of the College. Conduct inconsistent with these expectations will result in disciplinary actions.

The restrictions on conduct set forth in this section shall apply to conduct that occurs on the College premises, at College sponsored activities, and to off-campus conduct that adversely affects the College community and/or the pursuit of its objectives. Each student shall be responsible for his/her conduct from the time of application for admission through the actual awarding of a degree or certificate, even though conduct may occur before classes begin or after classes end, as well as during the academic year and during periods between terms of actual enrollment (and even if their conduct is not discovered until after a degree or certificate is awarded). The restrictions on conduct set forth in this section shall apply to a student's conduct even if the student withdraws from college while a disciplinary matter is pending. The Dean of Academic Affairs of the College shall decide whether the Student Code shall be applied to conduct occurring off campus, on a case-by-case basis, in his/her sole discretion.

Any student found to have committed or to have attempted to commit the following misconduct is subject to disciplinary sanctions:

**Improper Conduct**

Conduct that is disorderly, lewd, or indecent' breach of peace; or aiding, abetting, or procuring another person to breach the peace on the College premises or at functions sponsored by, or participated in by, the College or members of the College community. Disorderly Conduct includes but is not limited to: Any unauthorized use of electronic or other devices to make an audio or video record of any person while on College premises without his/her prior knowledge, or without his/her effective consent when such a recording is likely to cause injury or distress.

**Use of Alcohol**

Use, possession, manufacturing, or distribution of alcoholic beverages (except as expressly permitted by College regulations), or public intoxication. Alcoholic beverages may not, in any circumstances, be used by, possessed or distributed to any person under twenty-one (21) years of age.

**Narcotics**

Use, possession, manufacturing, or distribution of marijuana, heroin, or other controlled substances except as expressly permitted by law.

**Firearms, Munitions, Explosives**

Possession, use, or threatened use of firearms, fireworks, ammunition, explosive, chemicals or any other objects as weapons on campus property or at College-sponsored events, except as expressly authorized by law or College regulation.

**Facilities**

Unauthorized entry to, or use of, College facilities is prohibited. Unauthorized possession, duplication or use of keys to any College facilities or interior rooms is prohibited.

**Property Damage**

Damage or destruction of the property of others, or of the College, including the deliberate defacement of library materials, buildings, sidewalks, furniture, walls, or trees. (NOTE: The penalty for violation of this section may include replacement or repair of property in addition to other disciplinary action.)

**Theft**

Attempted or actual theft of property of the College or property of a member of the College community or other personal or public property, on or off campus.

**Disruption**

Disruption or obstruction of teaching, research, administration, disciplinary proceedings, or other College activities, including its public service functions on or off campus, or of other authorized non-College activities when the conduct occurs on College premises.

**Proper Conduct**

Students are required to engage in responsible social conduct that reflects credit upon the College community and to model good citizenship in any community.

**Acts of Dishonesty**

Acts of dishonesty, including but not limited to the following: cheating, plagiarism, or other forms of academic dishonesty; furnishing false information to any College official, faculty member, or office; and forgery, alteration, or misuse of any College document, record, or instrument of identification.

**Violation of Law**

Violation of any federal, state or local law.

**Sexual and other Unlawful Harassment**

The College will endeavor to maintain an educational environment that nourishes respect for the dignity of each individual. This policy is adopted in furtherance of that tradition.

It is against the policies of the College for community members to harass another person because of the person's sex, race, color, religion, national origin, age, disability, sexual orientation, marital status or other characteristic protected by law. Actions, words, jokes, or comments that are intended to or that have the effect of personally denigrating, embarrassing, annoying or harassing another member of the College community based on such characteristics will not be tolerated. This policy will not be applied to deny a person's right to free speech.



Individuals who believe they have been the subject of sexual harassment or other conduct that is violative of this policy may obtain redress through the established informal and formal procedures of the College. Such complaints will be responded to promptly. Confidentiality will be provided to the extent feasible in light of the College's legal obligations.

Any person who, or entity that, engages in conduct in violation of this policy will be subject to discipline in accordance with the policies and procedures of the College.

### **Academic Honesty Policy**

All work, whether written or oral, submitted or presented by students at the college as part of course assignments or requirements or for college sponsored extracurricular activities must be the original work of the student unless otherwise expressly permitted by the instructor. Any use of the specific thoughts, ideas, writings or phrasings of another person (whether that person be a student, an acquaintance, a relative, a journalist, a recognized scholar or any other individual) must be accompanied in each instance of use by some form of attribution to the source.

It is prohibited to provide or receive unauthorized assistance in the taking of examinations, tests, or quizzes or in the preparation of any other performance requirement of a course. Such restrictions shall include, but not be limited to, the following practices or activities: the use of any unauthorized material in the taking of an examination, test or quiz or in the preparation of course program or degree work; the solicitation or use of a proxy test taker or the taking of a test, examination or quiz or the preparation or presentation of a course, program or degree assignment or requirement on the behalf of another; obtaining or providing assistance to another person or group of persons without the instructor's express prior permission during an examination, test or quiz; the submission or presentation of a falsified excuse for an absence from a course requirement, examination, test or quiz either directly or through another source; and the presentation of false identification or credentials in order to gain admission to a course, examination, test or quiz, degree program, or School sponsored activity.

### **Discipline and Dismissal Policy (Conduct)**

In addition to unsatisfactory grades, non-payment of tuition and fees, and academic dishonesty, a student may be subjected to College imposed disciplinary action including but not limited to suspension or expulsion for violation of any College policy, rule, regulation or procedure. Improper student conduct may be referred to proper law enforcement officials and could result in civil and criminal legal judgements, penalties, fines, or other serious legal consequences.

### **Procedure for Student Discipline**

The following disciplinary procedure is designed to preserve the mission of the College, and the health and safety of its students. This policy outlines the basic structure of the procedure for Student Discipline. The administration reserves the right both to define the severity of any violation and to choose the appropriate consequences. For serious violations, students may be suspended or even expelled. The Dean of Academic Affairs (DAA) and Student Services Coordinator shall act in their reasonable discretion to assess any violation and effect appropriate consequences. The DAA and the Student Services Coordinator may seek counsel and advice of the Vice President of Academics or their designee, at any time, who also may choose to effect any disciplinary decision directly, at his or her discretion, including immediate removal of any student in appropriate circumstances. If an urgent issue shall arise, any member of the administration shall act at their discretion and take any temporary and immediate measures necessary to remediate the urgency of the matter.

### **Notification of Student Violation**

Reports of student violations are typically, but not exclusively generated by building security (private contractor), public safety officials, and other staff and students. Reports shall be delivered to the Dean of Academic Affairs (DAA) or Student Services Coordinator. The DAA will notify a student of the violation report and provide written details of the violation and its consequences. Copies of disciplinary documents are typically provided to appropriate College administrators with a legitimate educational interest in reviewing such material.

### **Appeal Process**

Each student subject to disciplinary action may formally appeal that action by submitting a written appeal to the DAA in all cases and must present new evidence. The Dean of Academic Affairs (DAA), at his/her discretion, may require the student to submit other materials in addition to or in place of the aforementioned appeal form. Upon receipt of an appeal, the DAA will oversee a background investigation of the violation in question. The DAA will notify the student of the administrative decision on the appeal.

In instances of suspension or expulsion, the student may file an appeal with the Vice President of Academics within five business days of receiving notice of such suspension or expulsion.

### **Suspension and Expulsion**

Suspension means the student will be removed as student from the College. The length of suspension shall be determined by the Dean of Academic Affairs of the College and can depend upon the number of violations committed, severity of the violation, or other aggravating circumstances. Expulsion means the student will be removed

permanently as a student from the College and his/her matriculation is terminated. The College reserves the right to deny readmission for cause to any student.

### **Termination of Students**

In addition to unsatisfactory grades or academic dishonesty, a student may be suspended or expelled for any violation of the school's policies or regulations; discriminatory or unacceptable behavior; malicious damage or theft of school property; disorderly or disruptive conduct; an attitude that is detrimental to the classroom or higher education environment; excessive absences; and the use, sale, or possession of illegal drugs, weapons, narcotics, alcohol, or any other controlled substances or being under the influence of a controlled substance while in college.

### **Academic Appeals Policy and Procedure**

Any student who believes a College faculty member or administrator has treated him or her unfairly with respect to an assessment of the student's academic performance in a course in which the student was enrolled may submit a formal complaint in writing regarding such alleged unfair treatment, which will be addressed through the following process:

**Step 1: Conference with Faculty Member.** The student shall set forth the circumstances giving rise to any alleged unfair treatment in a detailed written statement and the student shall deliver a copy of the statement to the faculty member in a good faith attempt to discuss and resolve the matter directly.

**Step 2: Appeal to the Dean or Program Chair.** If the complaint is not resolved to the satisfaction of the student by the faculty member, he or she shall have the right to appeal such matter to the Dean of Academic Affairs (DAA) or his or her designee, the program chair. In order to consider the appeal, the DAA must be given a copy of the original written complaint.

**Step 3: Appeal to the Vice President of Academics.** If the complaint is not satisfactorily resolved by the DAA, then the student shall have the right to appeal such matter to the Vice President of Academics or his or her designee. After review, the Vice President of Academics may resolve the matter or refer the matter to an academic appeals committee appointed by the Vice President of Academics for further review.

**Appeal to the Academic Appeals Committee.** The function of the Academic Appeals Committee is to hear student complaints of alleged unfair treatment by members of the faculty. The Committee shall receive complaints only by referral from the Vice President of Academics and shall not otherwise receive or hear complaints.

**Composition and Appointment of the Committee.** The Academic Appeals Committee is appointed by the Vice President of Academics. The Vice President of Academics shall appoint the members of the Committee on a case-by-case basis and shall consist of five members, including three faculty members and two students. The Committee shall function as a hearings panel and shall arrange a conference between the parties involved and attempt to mediate and adjudicate the matter. At least three members of the panel (two faculty members and one student) shall participate in any meeting with the parties involved. The meeting shall be informal and private and conducted for the purpose of resolving the matter to the agreement of both parties or reaching a recommended disposition.

**Appeals Committee Recommendation.** If a resolution agreeable to both parties is not reached, then the Committee shall make a recommendation concerning the disposition of the appeal to the Vice President of Academics.

### **Student Complaint/Grievance Procedure**

#### **Step 1. Informal Complaint**

Complainant should raise his or her concerns with the staff or faculty member who has direct responsibility and the ability to address the matter in question to try to achieve a satisfactory resolution.

If the complainant is unable or unwilling to raise his or her concern with the individual directly involved, the complaint should be made to the individual's immediate supervisor. This individual will respond to the complaint within five working days.

If the complainant does not feel that his or her concerns have been adequately addressed, then he or she should make a formal complaint to the Dean/Director of Education; this includes complaints that fall outside of the academic realm.

#### **Step 2. Formal Complaint**

The complainant should submit his or her complaint in writing to the Program Director or Dean/Director of Education. The recipient will acknowledge the complaint within five working days.

The Program Director or Dean/Director of Education will investigate the complaint, and provide a reply to the complainant in writing, within 15 working days. A copy of the response will be forwarded to the Executive Director of Compliance and Accreditation to be kept on file for five years.

### Step 3. Appeals Process

Should the complainant be unsatisfied with the resolution decided upon by the College, he or she may appeal the decision within 7 working days of the receipt of the resolution by sending the appeal to [regulatory@hussiancollege.edu](mailto:regulatory@hussiancollege.edu).

The Regulatory department will convene a committee of up to three members to review the appeal, participate in a hearing, and make a decision. At the hearing, all parties have the opportunity to be heard, present supporting documents and bring witnesses. The committee will notify complainant(s) of the decision regarding the appeal no later than 15 working days following the hearing. All decisions made by the committee are final.

Documentation of the complaint submitted following the published Student Grievance Policy, supporting documentation of the investigation, and the College's response, is maintained by the Executive Director of Compliance and Accreditation.

### Unresolved Complaints

If a student does not feel that the College has adequately addressed a complaint or concern, the student may consider contacting the Accrediting Commission. All complaints considered by the Commission must be in written form, with permission from the complainant(s) for the Commission to forward a copy of the complaint to the college for a response. The complainant(s) will be kept informed as to the status of the complaint as well as the final resolution by the Commission.

Please direct all inquiries to:

Accrediting Commission of Career Schools and Colleges (ACCSC)  
2101 Wilson Blvd., Suite 302  
Arlington, VA 22201  
(703) 247-4212

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

### **Attendance Policy – Baccalaureate Programs and Certificate Programs**

Time in class is comprised of many important activities including but not limited to: discussion, demonstrations, critique, slide presentations, and work in class. Since it is not possible to replicate this experience outside of class, attendance is mandatory.

Students must attend every class. Attendance has a direct bearing on the students' final grade in each course. If a student has been absent for fourteen (14) consecutive days, the student may be withdrawn from school.

## Withdrawal/Course Change/Leave of Absence – Certificate Programs

Students are strongly discouraged from withdrawing from any classes unless absolutely necessary. Students must request a withdrawal from a Certificate course by contacting the Registrar before the 5th class meeting of any Certificate class. Approval from both the Registrar and the Dean of Academic Affairs is necessary to withdraw from a course. Withdrawing from courses during the prescribed period may have serious consequences for academic progress and for financial aid eligibility.

### **Withdrawing from School**

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

### **Leave of Absence**

Students are expected to maintain continuous enrollment from the time they start their program until graduation. Students should consult with the Dean/Director of Education if a situation arises requiring them to interrupt their education to take a leave of absence. A student could interrupt their education by either withdrawing from the college or taking a Leave of Absence (LOA) for a term. If there is a reasonable expectation the student will return when the LOA expires and after the request form has been submitted along with the supporting documentation, a LOA may be granted for the following reasons:

- Medical;
- Employment Conflict;
- Military;
- Death of an immediate family member; or
- Illness of a family member (spouse, child or parent)

A student requesting a LOA needs to be aware that:

1. A leave of absence has no effect on the student's standards of progress. However, a leave of absence will have an effect on financial assistance and will extend the program completion time.
2. A student may start the process to request a LOA prior to the term the student is requesting the leave. The request for the LOA should be received and approved prior to the last day of the Drop/Add period of the term the student is requesting the leave.
3. Students who follow the college process and whose leave is approved in accordance with the policy need not apply for re-admission when they return. Re-admission may be denied based on crimes or other serious misconduct occurring during the leave that would have been grounds for suspension or expulsion had the student engaged in the conduct while enrolled.
4. Only one leave of absence may be granted to a student in a 12-month period and cannot exceed 180 days during a consecutive 12-month time frame.

Failure to return from an approved leave of absence will result in withdrawal from the school, may have an impact on aid, loan repayment and exhaustion of the loan grace period for the total days the student was on the LOA. Students in a LOA status may not receive further financial aid disbursements until returning to active status.

### **Drop/Add Period for Certificate Courses**

Students that wish to either drop one course in and add another in a Certificate Program can do so without financial or academic penalty within seven (7) calendar days of the start of the session. Withdrawing from or changing courses during the prescribed period may have serious consequences for academic progress and for financial aid eligibility. Approval from the Dean of Academic Affairs is required.

### **Drop/Add Period – Certificate Programs (Effective any term starting in January 2020)**

Students that wish to drop one course and/or add another can do so without financial or academic penalty within ten (10) calendar days of the start of the semester; however, in no instance can a course be dropped or added after the course end date. Dropping or switching courses during the prescribed period may have serious consequences for academic progress and for financial aid eligibility. Approval from the Dean of Academic Affairs or Associate Dean is required.

## Withdrawal/Leave of Absence – Degree Programs

Students are expected to maintain continuous enrollment from the time they start their program until graduation. Students should consult with the Dean/Director of Education if a situation arises requiring them to interrupt their education to take a leave of absence. A student could interrupt their education by either withdrawing from the college or taking a Leave of Absence (LOA) for a term. If there is a reasonable expectation the student will return when the LOA expires and after the request form has been submitted along with the supporting documentation, a LOA may be granted for the following reasons:

- Medical;
- Employment Conflict;
- Military;
- Death of an immediate family member; or
- Illness of a family member (spouse, child or parent)

A student requesting a LOA needs to be aware that:

1. A leave of absence has no effect on the student's standards of progress. However, a leave of absence will have an effect on financial assistance and will extend the program completion time.
2. A student may start the process to request a LOA prior to the term the student is requesting the leave. The request for the LOA should be received and approved prior to the last day of the Drop/Add period of the term the student is requesting the leave.
3. Students who follow the college process and whose leave is approved in accordance with the policy need not apply for re-admission when they return. Re-admission may be denied based on crimes or other serious misconduct occurring during the leave that would have been grounds for suspension or expulsion had the student engaged in the conduct while enrolled.
4. Only one leave of absence may be granted to a student in a 12-month period and cannot exceed 180 days during a consecutive 12-month time frame.

Failure to return from an approved leave of absence will result in withdrawal from the school, may have an impact on aid, loan repayment and exhaustion of the loan grace period for the total days the student was on the LOA. Students in a LOA status may not receive further financial aid disbursements until returning to active status.



### **Withdrawal from a Class**

Students are strongly discouraged from dropping any classes unless absolutely necessary. Students must request a withdrawal from a course in writing to the Registrar no later than nine (9) weeks into the semester. Approval from both the Registrar and the Dean of Academic Affairs or Associate Dean of Undergraduate Studies is necessary to withdraw from a course. Withdrawing from courses during the prescribed period may have serious consequences for academic progress and for financial aid eligibility.

### **Withdrawal from School**

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

### **Program Change**

Current students that wish to switch from one program to another must be in good academic standing. Students are not guaranteed admission into the new program and must complete the current admissions process outlined for such program. Approval must be granted from the Chair of the new program, Dean of Academic Affairs or Associate Dean of Undergraduate Studies, and Registrar. A change in program could require additional courses and credit hours in order to meet the minimum graduation requirements. A change of program may delay graduation and could affect financial aid eligibility.

### **Drop/Add Period – Degree Programs**

Students that wish to either drop one course and add another can do so without financial or academic penalty within fourteen (14) calendar days of the start of the semester. Dropping or switching courses during the prescribed period may have serious consequences for academic progress and for financial aid eligibility. Approval from the Dean of Academic Affairs or the Associate Dean of Undergraduate Studies is required.

### **Drop/Add Period – Degree Programs (Effective any term starting in January 2020)**

Students that wish to drop one course and/or add another can do so without financial or academic penalty within ten (10) calendar days of the start of the semester; however, in no instance can a course be dropped or added after the course end date. Dropping or switching courses during the prescribed period may have serious consequences for academic progress and for financial aid eligibility. Approval from the Dean of Academic Affairs or Associate Dean is required.

**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 Size**

Studio School seeks to maintain a nurturing community. Class size is limited to no more than 20 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 4.0) 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.

## School Calendar 2019 - 2020 – Undergraduate Degree Programs

### Fall Semester 2019

Assessments by Discipline (All ACT, CD, MTH)	Aug 19 & 20
Fall Production Callbacks	Aug 21
Family Orientation	Aug 21
Student Orientation (Mandatory)	Aug 22 & 23
Studio Week (All Students)	Aug 26 – Aug 30
Last Day to Add/Drop or submit for Audit for Fall Studio Week Classes	Aug 27
Labor Day (No classes)	Sep 2
Fall semester classes begin	Sep 3
Last Day to Add/Drop or submit for Audit for fall semester classes	Sep 13
Mid-term Exams/Projects	Oct 14 – Oct 18
Last Day to Withdraw with a W	Nov 15
Veteran's Day (Observed)	Nov 27
Thanksgiving Break	Nov 28 & 29

Last Day of Instruction	Dec 6
Final Exams/Projects	Dec 9 – Dec 13
Winter Break	Dec 14 – Jan 10
<b><u>Spring Semester 2020</u></b>	
Assessments by Discipline (New ACT, CD, MTH)	Jan 7
Orientation & Registration (New Students)	Jan 8, 9, & 10
Studio Week (All Students)	Jan 13 - 17
Martin Luther King Holiday (No Classes)	Jan 20
Spring Semester classes begin	Jan 21
Family Weekend	Feb 28 – 30
Mid-term Exams/Projects	Mar 2 – Mar 6
Spring Break	Mar 9 – Mar 13
Classes Resume	Mar 16
Last Day to Withdraw with a W	Apr 10

Last Day of Instruction	May 1
Final Exams/Projects	May 4 – May 8
GRADUATION Class of 2019	May 9

## School Calendar Graduate Degree Programs

Summer 2020 Semester			Holidays and Breaks	
<b>Term Start Date:</b>	May 29, 2020	<b>Term End Date:</b>	September 12, 2020	July 4, 2020
<b>Class Meeting Dates:</b>	May 29 & 30, 2020			September 7, 2020
	June 12 & 13, 2020			September 13, 2020 through September 24, 2020
	June 26 & 27, 2020			
	July 10 & 11, 2020			
	July 24 & 25, 2020			
	August 7 & 8, 2020			
	August 21 & 22, 2020			
	September 11 & 12, 2020			

Fall 2020 Semester				Holidays and Breaks
<b>Term Start Date:</b>	September 25, 2020	<b>Term End Date:</b>	January 9, 2021	November 11, 2020
<b>Class Meeting Dates:</b>	September 25 & 26, 2020			November 26, 2020 through November 29, 2020
	October 9 & 10, 2020			December 20, 2020 through January 7, 2021
	October 23 & 24, 2020			January 10, 2021 through January 21, 2021
	November 6 & 7, 2020			
	November 20 & 21, 2020			
	December 4 & 5, 2020			
	December 18 & 19, 2020			
	January 8 & 9, 2021			

### Baccalaureate 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

### **Total Credits for Baccalaureate Programs**

Art: 124

Acting for Film + Television: 122

Commercial Dance: 126

Contemporary Musical Theatre + Film: 126

Film + Digital Content: 124

Entrepreneurship: 124

### **Graduate Degree Program Length**

This program is designed to complete in two calendar years.

- 6 total semesters (3 semesters per year)
- 16 weeks per semester.
- 6 credits/semester

### **Undergraduate Programs - 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).

### **Non-Degree Programs – 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.

### **Graduate Programs - Graduation Requirements**

Graduation requirements for the Master of Science in UX Design are:

1. Successful completion of all courses with a grade of C or higher; and
2. Cumulative grade point average of 3.0 or higher; and
3. Successful completion of the Master's capstone, meeting the minimum requirements established by the program rubric

Upon completion of the graduation requirements, graduates will be awarded a Master of Science (M.S.) in UX Design

### **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/>

### **Program Advisory Committee**



Studio School's Program Advisory Committee (PAC) is composed 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, and 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.

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.

### **Undergraduate Admission Requirements**

A high school diploma or equivalent is required for enrollment in the program. The admissions 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 admissions office may

request a copy of the student's diploma at any point in the admission 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, college transcripts if applicable, pertinent work product if available, and complete a creative assessment activity.

### **Graduate Admission Requirements**

Admissions for the Master of Science in UX Design requires:

### **Admissions Requirements for Non-International Students**

1. A BA, BS, MA or MS from a college or university that is accredited by an agency recognized by both the Council for Higher Education Accreditation (CHEA) and the US Department of Education (ED). Applicants must provide an official transcript.
2. Previous coursework or experience in Design, Art, IT, and/or UI (user-interface) required.
3. A portfolio that demonstrates your ability to create, solve, and produce. The portfolio should contain deliverables that demonstrate creativity, problem-solving aptitude and attention to detail.

### **Admissions Requirements for International Students**

1. A BA, BS, MA or MS from a college or university that is accredited by an agency recognized by both the Council for Higher Education Accreditation (CHEA) and the US Department of Education (ED). Applicants must provide an official transcript; OR
2. An international degree that is equivalent to a U.S. bachelor's degree from a college or university recognized and approved by the higher education authority in the country where the degree is earned.
3. Previous coursework or experience in Design, Art, IT, and/or UI (user-interface) required.
4. A portfolio that demonstrates your ability to create, solve, and produce. The portfolio should contain deliverables that demonstrate creativity, problem-solving aptitude and attention to detail.
5. An F-1 Visa
6. An affidavit of financial support
7. 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 either Test of English as a Foreign Language

(TOEFL) scores or International English Language Testing Systems (IELTS) scores, please note the Institutional TOEFL is not acceptable. Our school TOEFL code is 7616.

Minimum Score		
TOEFL Internet	79	ets.org
TOEFL Paper	550	ets.org
IELTS	6.0	ielts.org

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.

## Transfer Credit From Prior Institutions

### **Transfer Credit from Prior Institutions**

College-level credits earned from a postsecondary institution accredited by an agency that is recognized by the US Department of Education will be considered for transfer. The student requesting transfer credit must provide the College with an official transcript for all credits being evaluated for transfer. The College will evaluate the official transcript(s) and award appropriate credit (or clock hours for clock hour programs) toward a student's program and will notify the student. The College will consider credits and clock hours as long as:

- The request for transfer credit is made prior to the start of the term in which the student is scheduled to take the class(es) for which they are requesting transfer credit;
- An official transcript from the prior postsecondary institution is provided to the College at least three (3) business days prior to the start of the term in which the student is scheduled to take the class(es) for which they are requesting transfer credit
- The course is equivalent in content to a course offered by the College;
- The credits or clock hours earned from the previous institution are not more than ten (10) years old;
- The number of credit and clock hours awarded meets or exceeds the number awarded for the equivalent course;
- The student earned a grade of "C" or better, and

- The student earned the credits prior to the start of the term for which transfer credit is being requested.

For both degree and non-degree programs, a minimum of 25% of the total program credits (or clock hours for clock hour programs) must be completed at the College.

### **Credit from Military Training and Experience**

Transfer of credit from military training and experience may be applied toward programs at the College. Transfer of credit from military training, military experience, and/or military educational courses may be awarded for military educational courses and experiences based on the recommendations of the American Council on Education (ACE) Guide. The academic staff of the College will determine comparability of courses and appropriateness and applicability of the credit to the student's program by reviewing the full description of the service school or Military Occupational Specialty (MOS) as found in the appropriate volume of the ACE Guide. Official documentation of military educational experiences, such as the DD Form 295, DD Form 214, AARTS, transcripts, etc., must be submitted directly to the College.

### **Credit for Standardized Examinations**

For associate's level and bachelor's level degree programs, national testing credit is accepted for commonly administered and accepted tests such as:

- College Level Examination Program (CLEP)
- DSST (formerly known as Dantes Subject Standardized Tests)
- Excelsior College Examinations (ECE)
- International Baccalaureate (IB) and
- Advanced Placement (AP).

Exam scores must meet or exceed minimum qualifying scores established by the American Council on Education (ACE) or similar agency. Students should contact their academic advisor for a description of the type and amount of credit that can be applied toward their program of study.

### **Prior Learning**

The Prior Learning Assessment (PLA) process determines if learning acquired outside of a university classroom is equivalent to academic learning and is eligible for college credit. Examples of learning that may be eligible for Prior Learning Assessment include recognized professional licenses and certifications, corporate professional development,

and other informal learning opportunities. Credit is only awarded for demonstrated learning. Unless otherwise limited by a state regulatory agency a maximum of 50% of required program credits can be earned via prior learning.

Prior Learning Assessment can only be requested by matriculated students enrolled in associate's or bachelor's degree programs. Credits awarded for Prior Learning Assessment must be approved by the Vice President of Academics and must be awarded before a student begins their first term.

### **Impact of Transfer Credit on Satisfactory Academic Progress (SAP)**

For the purposes of satisfactory academic progress (SAP), any transfer credit awarded is not computed in determining cumulative grade point average; however, transfer credit is computed in the calculation of completion rate.

### **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.

### **ESL**

Cultural diversity is important to Studio School – 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.

Minimum Score		
ITEP	3.7	ltepexam.com
TOEFL Internet	79	ets.org
TOEFL Paper	550	ets.org
IELTS	6.0	ielts.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.

## Cost of Attendance

### Tuition – Undergraduate Programs

(Per Academic Year, as of June 15, 2019)

Tuition – undergraduate programs	\$39,600
Tuition – certificate programs	\$15,750

### Tuition – Graduate Programs

(Per semester)

Tuition – graduate programs	\$5,116.67
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### Books + Supplies (Estimated)

(Per Academic Year, as of June 15, 2019)

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

UX Design Master's Degree \$900

**Room, Board, Living Expenses (Estimated)**

(Per Academic Year, all programs)

Estimated Room and 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
Campus Fee per semester	\$250
Orientation Fee (first semester only)	\$95
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	\$212,800
BA Entrepreneurship	\$212,800
BFA Art	\$212,800
BFA Acting	\$212,800
BFA Commercial Dance	\$212,800
BFA Contemporary Music Theater & Film	\$212,800
Certificate Programs	\$29,350
UX Design Master's Program	\$51,571

## Financial Aid

Studio School participates in the following financial 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.

### **STUDIO SCHOOL NEXT GENERATION SCHOLARSHIP**

*Disbursal: \$9,500 to \$20,000 annually*

All applicants are reviewed for this scholarship

All accepted applicants will receive an award

Open to eligible bachelor's degree program candidates, this holistic scholarship is designed to provide support to exceptional, emerging entrepreneurs, dancers, actors, filmmakers, and artists. Recipients' portfolios are judged on the thoughtfulness, technical execution, risk, innovation, entrepreneurial mindset, clarity of point of view and authenticity of their creative samples as well as their overall academic achievement, leadership, and community service.

### **MERIT SCHOLARSHIP**

*Disbursal: Up to \$1,500 annually*

Open to eligible students who demonstrate superior levels of academic achievement in high school.

#### Award Determination:

All applications will be evaluated for academic achievement, specifically for an **unweighted** GPA of 3.70 to 4.00, candidates will receive \$1,500 annually. For an **unweighted** GPA of 3.50 to 3.69 candidates will receive \$1,000 annually.

### **NEED-BASED INSTITUTIONAL SCHOLARSHIP**

*Disbursal: Up to \$6,000 annually*

Open to eligible applicants who demonstrate financial need with an EFC (Expected Family Contribution) of 9999 or less on the FAFSA. This award will be verified annually.

#### Award Determination:

EFC of 0000 – 0000: \$6,000 award (EFC re-verified annually)

EFC of 0001 – 5999: \$4,000 award (EFC re-verified annually)

EFC of 6000 – 9999: \$3,000 award (EFC re-verified annually)

### **2020 PRESIDENT'S ESSAY SCHOLARSHIP**

\$12,000 (5 scholarships); \$20,000 (4 scholarships); \$40,000 (3 scholarships)

Deadline: Must submit application **and** President's Scholarship Essay by March 29, 2020

Notification Date: April 17, 2020

Disbursal: Scholarship funds will be awarded throughout the recipients' academic careers and be divided equally between eight (8) semesters.

Open to eligible incoming freshman applicants accepted into a BFA program for Fall 2020 who display excellence in their craft through visual examples submitted as part of their application and a written (500 – 750 words) statement that addresses the following.

#### Prompt:

“Describe the most influential experience you have ever had with a piece of art (film, theater, comic book, music – your call!), and how that experience led you to that “Aha!” moment where you knew with certainty that you must pursue a career in the visual or performing arts.”

#### Award Determination:

Winners will be selected based upon 3 criteria:

- Strength of essay prompt response
- Overall strength of application/portfolio

### **JOE TREMAINE DANCE SCHOLARSHIP**

\$25,000 (in addition to any other scholarships)

Number of Scholarships: 1

Deadline: June 15, 2020

Disbursal: The scholarship funds will be allocated throughout recipient's academic career, **beginning with the second year of study**, and divided equally between six semesters.

#### **Notification Date: July 11, 2020 (Joe Tremaine National Finals)**

Open to eligible incoming Freshmen Commercial Dance BFA students only. This competitive \$25,000 scholarship is 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 many 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 three video submissions of each applicant. The winner will demonstrate 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).

**2019 ALL AMERICAN HIGH SCHOOL FILM FESTIVAL SCHOLARSHIP**

\$48,000 **minimum** Next Generation Scholarship

(see Next Generation Scholarship, above, for details)

Number of Scholarships: 1

Festival Dates: October 9 – 11, 2020

Notification Date: December 15, 2020

Disbursal: Scholarship funds will be awarded throughout the recipient's academic career and be divided equally between eight (8) semesters.

Awarded to one award-winning filmmaker at the 2020 All American High School Film Festival. This award guarantees the recipient a **minimum** Next Generation Scholarship of \$48,000.

**YOUNG WOMEN IN FILM SCHOLARSHIP**

\$10,000 (in addition to any other scholarships)

Number of Scholarships: 4

Deadline: March 18, 2020

Notification Date: May 15, 2020

Disbursal: Scholarship funds will be awarded throughout the recipient's academic career and be divided equally between eight (8) semesters.

Open to eligible female applicants accepted into the BFA in Film + Digital Content program for Fall 2020 who display excellence in their filmmaking through visual examples submitted as part of their application and a written (500 – 750 words) or filmed (no more than 5 minutes) statement that addresses the following:

Prompt:

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

Award Determination:

Winners will be selected based upon 2 criteria:

- Strength of essay/video prompt response
- Overall strength of application/portfolio

**DANCE NATIONALS SCHOLARSHIPS**

\$48,000 **minimum** Next Generation Scholarship

(see Next Generation Scholarship, above, for details)

Number of Scholarships: 1 per Dance National

Deadline: N/A

Notification Date: Winners are typically notified on the final day of each Dance National competition

Disbursal: Scholarship funds will be awarded throughout the recipient’s academic career and be divided equally between eight (8) semesters.

One \$48,000 **minimum** Next Generation 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.

- ASH Dance Competition Nationals (\$48,000)
- Dancers Inc. Competition Nationals (\$48,000)
- Energy Dance Competition Nationals (\$48,000)
- Joe Tremaine Competition Nationals (\$48,000)
- LADM Competition Nationals (\$48,000)
- Revel Competition Nationals (\$48,000)
- USTD Competition Nationals (\$48,000)
- Starbound Competition Nationals (\$48,000)
- Hollywood Vibe Nationals (\$48,000)

### **2020 HOLLYWOOD SUMMER TOUR DANCE SCHOLARSHIP**

\$48,000 minimum Next Generation Scholarship

(see Next Generation Scholarship, above, for details)

Number of Scholarships: 1

Deadline: N/A

Notification Date: August 8, 2020

Disbursal: Scholarship funds will be awarded throughout the recipient's academic career and be divided equally between eight (8) semesters.

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.

### **FAMILY SCHOLARSHIP**

\$100 per semester, per qualifying student

Number of scholarships: Unlimited

Deadline: N/A

Notification Date: N/A

The Alumni Legacy Scholarship provides up to a \$100 award per semester in addition to any other scholarship awards.

#### Award Determination:

- Be a currently enrolled, full-time (minimum 12 semester units) Studio School undergraduate student or be the sibling of a current Studio School student or alumnus.
- Have a GPA of 2.5 or above if a continuing student or 2.0 or above if an incoming student.
- If an existing student, have demonstrated service to Studio School through campus involvement in clubs and/or other campus volunteerism/extracurricular activity
- Each related family member who meets the above qualifications will receive the award

### **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 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 school 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 Director of Finance at:



Director of Finance  
Hussian College/Studio School  
1500 Spring Garden St.  
Philadelphia, PA 19130

Please make sure the donor includes the recipient's name and instructions related to rules and regulations required of the recipient in order to receive the scholarship. The Director of Finance 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, within approximately two weeks.

## Refund Policy – Cancellation of Program

1. 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 is entitled to a refund of all monies paid minus the \$75 application fee, if notice of cancellation is made through attendance at the first class session, or the seventh day after enrollment, whichever is later.
2. After the end of the cancellation period, you also have the right to stop school at any time; and you have the right to receive a prorated refund if you have completed 60 percent or less of the scheduled days in the payment period in your program through your last day of attendance.
3. To cancel this Enrollment Agreement, provide a written notice of cancellation to the following address: Studio School, 1201 W. 5<sup>th</sup> St., Suite F-10, Los Angeles, CA 90017. This can be done by mail or hand delivery.
4. The written notice of cancellation, if sent by mail, is effective when deposited in the mail properly addressed with proper postage.
5. 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.
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.

## 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.

### **Refund Policy for Veterans**

See Return of Federal Student Aid.

## **Undergraduate Degree 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, stage combat, audition technique, 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 variety 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 as well—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	Required Occupational Courses	Credits
GED 102 American Cinema	3	ACT 145 Acting I: Fundamentals	4
GED 111 Writing Process	3	ACT 445 Advanced Camera Technique	4
GED 206 Oral Communication	3	ACT 142 Movement I: Alexander Technique	2
GED 159 Story: Mediums + Genres	3	ACT 353 Audition Technique I	2
GED 180 Creative Practice	1	ACT 443 Auditing Technique II	2
GED 201 Anthropology	3	ACT 453 Audition Technique III	2
GED 202 Sustainability + the Environment	3	ACT 255 Becoming the Character	4
GED 203 Psychology	3	ACT 345 Camera Techniques	4
GED 204 Introduction to Statistical Analysis	3	ACT 355 Classical Texts + Shakespeare	4
GED 205 Philosophy	3	ACT 251 Scene Study: Comedy	2
GED 207 Physics	3	ACT 249 Movement II: Self-Care	2

<b>Entrepreneurship Courses</b>	<b>Credits</b>	ACT 342 Movement III: Contact Improvisation	2
EPS 121 Innovation + the Entrepreneur	3	ACT 346 Movement IV: Tensegrity	2
ACT 420 Professional Practice I	2	ACT 245 Acting for Theatre	4
ACT 430 Professional Practice II	2	ACT 354 Creating Accents for Performance	2
ACT 480 Acting Industry Showcase	1	ACT 254 Discovering Breath	2
<b>Collaboration Lab Courses</b>	<b>Credits</b>	ACT 244 Discovering Speech	2
LAB 190 Collaboration Fundamentals	1	ACT 336 Exploring Dramatic Texts	3
LAB 191 Studio Fundamentals	1	ACT 248 Improvising in Story	2
LAB 192 Collaboration Lab	1	ACT 158 Introduction to Improvisation	2
LAB 290 Studio Team	1	ACT 155 Introduction to Scene Study	4
LAB 390 Creative Lab	1	ACT 344 Mastering Speech + Phonetics	2
LAB 391 Producer Lab	1	ACT 152 Stage Combat I: Unarmed + Single Sword	2
<b>Elective Courses</b>	<b>Credits</b>	ACT 252 Stage Combat II: Broadsword, Rapier and Dagger	2
ACT 221 Race, Class, Gender, Sexuality in Performance	2	LAB 050 Stage Craft I	1
ACT 254 Contemporary Playwrights	2	LAB 051 Stage Craft II	1
ACT 384 Physical Theatre, Mask and Clown	2	ACT 159 ACT Story Lab	1
ACT 370 Producing Your Own Work	3	ACT 211 Theatre History	2
ACT 114 Viewpoints	2	ACT 253 Theatre History Lab	1
ACT 380 The Actor's Reel	4	ACT 349 Commercials and Voiceovers	2
ACT 220 Filmcraft: Directing, Editing and Cinematography	3		
ACT 246 Firearms Safety and Weapons Training	3		
ACT 372 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 will understand the production process from creating original art to preparing pre-press production for printing, using traditional and digital solutions. You will learn how to communicate with service bureaus, paper distributors, photographers, printers, and other design support services. You will 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.*

### **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 others. Today, businesses are looking for creative people who are tech-minded and a degree in Digital Media gives you those necessary skills.

### **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	Concentration Courses – Visual Communications	Credits
GED 102 American Cinema	3	ART 249 Introduction to Illustration II	3
GED 111 Writing Process	3	ART 250 Intermediate Illustration I	3
GED 206 Oral Communication	3	ART 351 Anatomy for Illustrators	3
GED 159 Story: Mediums + Genres	3	ART 352 Editorial Illustration	3
GED 180 Creative Practice	1	ART 454 Intermediate Illustration II	3
GED 201 Anthropology	3	ART 455 Illustration Concentration I	3
GED 202 Sustainability + the Environment	3	ART 456 Career Development for Illustrators I	3
GED 203 Psychology	3	ART 457 Illustration Major II	3
GED 204 Introduction to Statistical Analysis	3		
GED 205 Philosophy	3	Concentration Courses – Graphic Design	Credits
GED 207 Physics	3	ART 240 CSS Technology (Cascading Style Sheets)	3
Collaboration Labs	Credits	ART 241 Device/Technology Specific Design	3
Lab 190 Collaboration Fundamentals	1	ART 341 Motion Graphics I	3
Lab 191 Studio Fundamentals	1	ART 342 Dynamic Web Development (PHP/MySQL)	3
Lab 192 Collaboration Lab	1	ART 440 Motion Graphics II	3
Lab 290 Studio Team	1	ART 442 Advanced Web Project I	3
Lab 390 Creative Lab	1	ART 443 Device/Technology Specific Programming	3
Lab 391 Producer Lab	1	ART 444 Advanced Web Project II	3
Required Occupational Courses	Credits		
ART141 Fundamentals of Drawing 1	3	Concentration Courses – Digital Media	Credits
ART143 Fundamentals of Drawing 2	3	ART 245 Visual Imaging Tools	3
ART142 Fundamentals of 2-D Design: Design Elements	3	ART 246 Graphic Design II	3
ART 242 Fundamentals of 2-D Design: Color Theory	3	ART 344 Brand Marketing	3

ART 243 Fundamentals of Design: 3-D	3	ART 345 Pre-press Production	3
ART 251 Fundamentals of Typography	3	ART 445 Advertising Communications	3
ART 244 Fundamentals of Painting	3	ART 447 Advanced Advertising	3
ART 343 Fundamentals of Life Drawing	3	ART 448 Publication & Packaging	3
ART 144 Graphic Design 1	3	ART 449 Introduction to Flash	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		

### 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.

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 SSLA 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 aerial silks, choreography, injury prevention, digital content creation, dance cinematography, 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).

*\*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.*

## Commercial Dance Courses & Curriculum

General Education Courses	Credits	Required Occupational Courses Continued	Credits
GED 102 American Cinema	3	CDN 486 Master Class w/ Resident Choreographer I	1
GED 111 Writing Process	3	CDN 489 Master Class w/ Resident Choreographer II	1
GED 206 Oral Communication	3	CDN 258 Modern	1
GED 159 Story: Mediums + Genres	3	CDN 470 Choreography Showcase	2
GED 180 Creative Practice	1	CDN 249 World Cultural Dance	1
GED 201 Anthropology	3	ACT 375 Audition Essentials	2
GED 202 Sustainability + the Environment	3	CDN 499 Dance Audition Technique	2
GED 203 Psychology	3	CDN 370 Producing Your Own Work - CDN	3
GED 204 Introduction to Statistical Analysis	3	Ballet Requirement (must take 16 total credits from list below, courses may be completed for credit)	16
GED 205 Philosophy	3	CDN 141 Ballet I	2
GED 207 Physics	3	CDN 151 Ballet II	2
<b>Entrepreneurship Courses</b>	<b>Credits</b>	CDN 241 Ballet III	2
EPS 121 Innovation + the Entrepreneur	3	CDN 251 Ballet IV	2
CDN 420 Professional Practice I	2	CDN 341 Ballet V	2
CDN 430 Professional Practice II	2	CDN 351 Ballet VI	2
CDN 480 Commercial Dance Industry Showcase	1	CDN 441 Ballet VII	2
<b>Collaboration Lab Courses</b>	<b>Credits</b>	CDN 451 Ballet VIII	2
LAB 190 Collaboration Fundamentals	1	ACT 255 Becoming the Character	4
LAB 191 Studio Fundamentals	1	ACT 247 Speech Essentials	2
LAB 192 Collaboration Lab	1	Contemporary Requirements (must take 6 total credits from list below, courses may be completed for credit)	6
LAB 290 Studio Team	1	CDN 154 Contemporary I	2
LAB 390 Creative Lab	1	CDN 344 Contemporary II	2
LAB 391 Producer Lab	1	CDN 354 Contemporary III	2

Required Occupational Courses	Credit		
		CDN 460 Dance Cinematography	2
ACT 145 Acting I: Fundamentals	4	Hip Hop Requirement (must take 6 total credits from list below, courses may be completed for credit)	6
CDN 259 Ballroom I	1	CDN 143 Hip Hop I	2
CDN 459 Partnering	1	CDN 343 Hip Hop II	2
CDN 120 Injury Prevention	3	CDN 453 Hip Hop III	2
ACT 158 Introduction to Improvisation	2	CDN 127 Dance History: Iconic Choreographers (and Lab)	4
ACT 155 Introduction to Scene Study	4	<b>Elective Courses</b>	<b>Credit</b>
Jazz Funk Requirement (must take 3 total credits from list below, courses may be completed for credit)	3	ACT 254 Discovering Breath	2
CDN 245 Jazz Funk I	1	ACT 345 Camera Techniques	4
CDN 355 Jazz Funk II	1	CDN 342 Tap III	1
CDN 445 Jazz funk III	1	CDN 458 Jazz Dance	1
Tap Requirement (must take 2 total credits from list below, courses may be completed for credit)	2	CDN 448 Aerial Skills	1
CDN 152 Tap I	1	ACT 251 Scene Study: Comedy	2
CDN 242 Tap II	1	CDN 449 Tumbling	1
CDN 147 Choreography I	1	CDN 454 Contemporary IV	2
CDN 157 Choreography II	1	ACT 250 Camera Techniques	4
CDN 247 Choreography III	1	ACT 370 Advanced Camera Technique	4
CDN 257 Choreography IV	1	ACT 142 Alexander Technique	2
CDN 159 Commercial Dance Story Lab	1	ACT 254 Comedic Improv and Sketch	4
CDN 230 Music for Dancers	1	ACT 248 Improvising in Story	2
		ACT 152 Stage Combat I	2
		LAB 490 Production Studio	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

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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.

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 and historical context.
- 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.

*\*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.*

### **Contemporary Musical Theatre + Film Courses & Curriculum**

<b>General Education Courses</b>	<b>Credits</b>	<b>Required Occupational Courses</b>	<b>Credits</b>
GED 102 American Cinema	3	ACT 145 Acting I: Fundamentals	4
GED 111 Writing Process	3	ACT 375 Audition Essentials	2
GED 206 Oral Communication	3	Ballet Requirement (Must take 5 total credits from list below, courses may be completed for credit)	
GED 159 Story: Mediums + Genres	3	MTH 141 Ballet I	1
GED 180 Creative Practice	1	MTH 151 Ballet II	1
GED 201 Anthropology	3	MTH 241 Ballet III	1
GED 202 Sustainability + the Environment	3	MTH 251 Ballet IV	1

GED 203 Psychology	3	MTH 341 Ballet V	1
GED 204 Introduction to Statistical Analysis	3	ACT 255 Becoming the Character	4
GED 205 Philosophy	3	ACT 345 Camera Techniques	4
GED 207 Physics	3	ACT 251 Scene Study: Comedy	2
<b>Entrepreneurship Courses</b>	<b>Credits</b>	MTH 259 Ballroom	1
EPS 121 Innovation + the Entrepreneur	3	MTH 158 Contemporary	1
MTH 420 Professional Practice I	2	MTH 143 Hip Hop	1
MTH 430 Professional Practice II	2	MTH 345 New Musical Theatre + Cabaret	2
MTH 480 Musical Theatre Industry Showcase	1	MTH 127 History of Broadway + Popular Song	3
<b>Collaboration Lab Courses</b>	<b>Credits</b>	ACT 158 Introduction to Improvisation	2
LAB 190 Collaboration Fundamentals	1	ACT 155 Introduction to Scene Study	4
LAB 191 Studio Fundamentals	1	MTH 246 Jazz Funk	1
LAB 192 Collaboration Lab	1	MTH 152 Tap I	1
LAB 290 Studio Team	1	MTH 242 Tap II	1
LAB 390 Creative Lab	1	MTH 148 Musical Theatre Performance I	2
LAB 391 Producer Lab	1	MTH 153 Musical Theatre Performance II	2
<b>Required Occupational Courses</b>	<b>Credits</b>	ACT 344 Mastering Speech & Phonetics	2
MTH 454 Private Voice VI	1	MTH 120 Music Theory + Keyboard Skills	2
MTH 370 Producing Your Own Work	3	MTH 159 Musical Theatre Story Lab	1
MTH 356 Rock, Pop + Other Genres	2	MTH 149 Musical Theatre Dance	1
MTH 253 Musical Theatre Performance III	2	MTH 154 Private Voice I	1
MTH 156 Vocal Styles + Private Voice	1	MTH 244 Private Voice II	1
MTH 254 Vocal Styles + Private Voice Lab	1	MTH 344 Private Voice III	1
MTH 146 Vocal Techniques + Private Voice	1	MTH 354 Private Voice IV	1
MTH 144 Vocal Techniques + Private Voice Lab	1	MTH 444 Private Voice V	1
ACT 245 Acting for Theatre	4	<b>Elective Classes</b>	<b>Credits</b>
ACT 244 Discovering Speech	2	ACT 370 Advanced Camera Technique	4
MTH 256 Musical Theatre Performance IV	2	CDN 351 Ballet VI	1
ACT 152 Stage Combat I	2	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

### 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.

### 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 entrepreneurs 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).

*\*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.*

### **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	Required Occupational Courses Continued	Credits
GED 102 American Cinema	3	EPS 351 Intrapreneurship	3
GED 111 Writing Process	3	EPS 423 Entrepreneurial Finance	3
GED 206 Oral Communication	3	EPS 432 Literary Acquisition & Development	3
GED 159 Story: Mediums + Genres	3	FDC 355 Producing Digital Media	3
GED 180 Creative Practice	1	EPS 447 Capstone Project I	3
GED 201 Anthropology	3	EPS 457 Capstone Project II	3
GED 202 Sustainability + the Environment	3	EPS 324 Behavioral Economics	3
GED 203 Psychology	3	EPS 380 Social Entrepreneurship & Ethics	3
GED 204 Introduction to Statistical Analysis	3	EPS 443 Topics in Entrepreneurship I	3
GED 205 Philosophy	3	EPS 452 Topics in Entrepreneurship II	3
GED 207 Physics	3	EPS 480 Entrepreneur Expo	1
Collaboration Labs	Credits	Concentration Courses – Sports Media & Marketing	Credits
Lab 190 Collaboration Fundamentals	1	SPT 370 Sports Marketing	3
Lab 191 Studio Fundamentals	1	SPT 372 Sports Media	3
Lab 192 Collaboration Lab	1	SPT 374 Athlete Management & Team Operations	3
Lab 290 Studio Team	1	SPT 380 Sports Law & Contracts	3
Lab 390 Creative Lab	1	SPT 382 Producing Sports Events	3
Lab 391 Producer Lab	1	SPT 384 Sports Sponsorship & Licensing	3
Required Occupational Courses	Credits	Concentration Courses – Music Business	Credits
EPS 110 Media, Culture & Society	3	MBU 370 Music Law, Contracts & Negotiation	3
EPS 120 Innovation and the Entrepreneur	3	MBU 372 Musician Management	3
EPS 220 Digital Entrepreneurship	3	MBU 374 Music Publishing & Distribution	3
EPS 221 Principles of Accounting	3	MBU 380 Music Aesthetics	3
EPS 222 Information Systems & Technology	3	MBU 382 Music Supervision	3
EPS 231 Marketing & Research Methods	3	MBU 384 Producing Tours & Live Events	3
EPS 310 Branding & Marketing	3	Concentration Courses – Casting & Talent Management	Credits

EPS 321 Organizational Behavior & Leadership	3	CTM 370 Casting for Film, Television & Digital Media	3
EPS 325 Managing Creativity & Innovation	3	CTM 372 Talent Management & Promotion	3
EPS 330 Entertainment Contracts & Negotiation	3	CTM 374 The Art of Negotiation	3
EPS 332 Business & Entertainment Law	3	MBU 380 Casting for Theatre & Musical Theatre	3
<b>Concentration Courses – Entertainment Media</b>	<b>Credits</b>	CTM 382 Contracts, Unions & Intellectual Property	3
EPS 321 Organizational Behavior & Leadership	3	CTM 384 Industry Symposium: Casting Directors, Agents & Managers	3
EPS 432 Literary Acquisition & Development	3	<b>Elective Classes</b>	<b>Credits</b>
EPS 442 Topics in Entrepreneurship I	3	EPS 230 Intellectual Property in Media	3
EPS 231 Marketing & Research Methods	3	EPS 250 Financial Statement & Feasibility Analysis	3
EPS 457 Capstone Project II	3	EPS 320 Global Entrepreneurship & Markets	3
EPS 423 Entrepreneurial Finance	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

### 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.

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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, Commercial Dance program students may also take other SSLA 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 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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### **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 will be qualified to manage and regulate costs as a Producer (27-2012), Unit Production Manager (27-2012), or Production Supervisor (27-2012). But those are not 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).

### **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 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, 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), and Loader & 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 comprehensive 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) or Visual Effects Supervisor (27-2012).

## **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) or 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**

<b>General Education Courses</b>	<b>Credits</b>	<b>Required Occupational Courses Continued</b>	<b>Credits</b>
GED 102 American Cinema	3	FDC 123 Film Aesthetics	3
GED 111 Writing Process	3	FDC 153 Directing Actors	2
GED 206 Oral Communication	3	Screening Series Requirement	8
GED 159 Story: Mediums + Genres	3	FDC 124 Screening Series - Fall	
GED 180 Creative Practice	1	FDC 125 Screening Series - Spring	
GED 201 Anthropology	3	FDC 160 Directing: Foundation	3
GED 202 Sustainability + the Environment	3	FDC 170 Cinematography I	2
GED 203 Psychology	3	FDC 152 Screenwriting – The Short Film	3
GED 204 Introduction to Statistical Analysis	3	FDC 352 Production Design	3
GED 205 Philosophy	3	FDC 260 Directing the Short Film	3
GED 207 Physics	3	FDC 270 Cinematography II	3
<b>Entrepreneurship Courses</b>	<b>Credits</b>	FDC 241 Screenwriting: Developing the Feature I	3
EPS 121 Innovation + the Entrepreneur	3	FDC 243 Editing	3
FDC 420 Professional Practice I	2	FDC 444 Audio Post-Production	3
FDC 430 Professional Practice II	2	FDC 150 Intro to Producing Film	3

FDC 480 Film + Digital Content Industry Showcase	1	FDC 252 Screenwriting: Developing the Feature II	3
<b>Collaboration Lab Courses</b>	<b>Credits</b>	FDC 465 Advanced Post-Production	3
LAB 190 Collaboration Fundamentals	1	FDC 365 Directing: Experimental	3
LAB 191 Studio Fundamentals	1	FDC 273 Directing: Documentary	3
LAB 192 Collaboration Lab	1	FDC 353 Capstone Development	3
LAB 290 Studio Team	1	FDC 470 Capstone Production	3
LAB 390 Creative Lab	1	FDC 159 FDC Story Lab	1
LAB 391 Producer Lab	1	<b>Concentration Courses – Editing</b>	<b>Credits</b>
LAB 490 Production Studio	1	FDC 243 Editing	3
<b>Concentration Courses – VFX and Motion Graphics</b>	<b>Credits</b>	FDC 440 Visual Effects & Motion Graphics	3
FDC 243 Editing	3	FDC 465 Advanced Post-Production	3
FDC 440 Visual Effects & Motion Graphics	4	Elective	4
FDC 465 Advanced Post-Production	3	FDC470 Capstone Production	3
Elective	4	FDC 430 Professional Practice II	2
FDC 470 Capstone Production	3	<b>Concentration – Screenwriting</b>	<b>Credits</b>
FDC 430 Professional Practice II	2	FDC 152 Screenwriting – The Short Film	3
<b>Concentration Courses – Sound Design</b>	<b>Credits</b>	FDC 353 Capstone Development	3
FDC 447 Advanced Sound Design	3	FDC 241 Screenwriting: Developing the Feature I	3
Elective	4	FDC 430 Professional Practice II	2
FDC 444 Audio Post-Production	3	FDC 252 Screenwriting: Developing the Feature II	3
FDC 465 Advanced Post-Production	3	Elective	3
FDC 470 Capstone Production	3	<b>Concentration – Documentary</b>	<b>Credits</b>
FDC 430 Professional Practice II	2	FDC 273 Directing: Documentary	3
<b>Concentration Courses – Directing</b>	<b>Credits</b>	FDC 353 Capstone Development	3
FDC 363 Directing: Commercials & Music Videos	3	FDC 430 Professional Practice II	2
FDC 353 Capstone Development	3	FDC 470 Capstone Production	3
FDC 430 Professional Practice II	2	FDC 444 Audio Post-Production	3
FDC 470 Capstone Production	3	Documentary Elective	4
Elective	4	<b>Elective Courses</b>	<b>Credits</b>



FDC 465 Advanced Post-Production	3	FDC 381 Documentary: Research, Ethics & Methodologies	3
<b>Concentration Courses – Producing</b>	<b>Credits</b>	FDC 380 Editing the Documentary	3
FDC 150 Intro to Producing Film	3	FDC 230 Studies in Film Genre	3
FDC 355 Producing Digital Media	3	FDC 320 Film History and Criticism	3
FDC 353 Capstone Development	2	FDC 321 Topics in Screenwriting	3
Elective	3	FDC 322 Topics in Film Producing	3
FDC 430 Professional Practice II	3	FDC 323 Topics in Film Production	3
FDC 470 Capstone Production	3	FDC 324 Topics in Post-Production	3
<b>Required Occupational Courses</b>	<b>Credits</b>	FDC 325 Branded Content	3
FDC 363 Commercials and Music Videos	3	FDC 340 Advanced Production	3
FDC 364 Producing: Producer’s Perspective	3	FDC 341 Advanced Screenwriting	3
FDC 370 Television Series Spec	3	FDC 342 Expanding Narrative	3
FDC 371 Applied Cinematography: Non-Fiction	3	FDC 344 The Indie Feature	3
FDC 440 VFX & Motion Graphics	3	FDC 345 Director’s Workshop	3
FDC 441 Advanced Production Design	3	FDC 349 Applied Cinematography: Color Grading	3
FDC 442 Writing for Television; Original Pilot	3	FDC 350 Documentary Tradition	3
FDC 447 Advanced Sound Design	3	FDC 360 Applied Cinematography: Fiction	3
FDC 449 Producing for Television: Scripted	3	LAB 490 Production Studio	1
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.

## **Certificate Programs**

Studio School offers a certificate program in Entrepreneurship. The focus of this innovative course sequence is to prepare emerging artists and entrepreneurs for professional opportunity by leveling up their skills and creative portfolios.

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. This accelerated field-specific course of study imparts the specialized skills, industry knowledge and networking opportunities necessary for graduates to confidently enter the workplace.

### **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**

<b>Required Occupational Courses</b>	<b>Credits</b>
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
EPS524 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 – 2 semesters @ 16 weeks per semester / 8 months 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.

## Graduate Programs

### UX Design Courses & Curriculum

Required Occupational Courses	Credits
HUX 500 UX Design	3
HUX 510 Design Foundation I	3
HUX 520 Organization, Business and Design Thinking	3
HUX 530 UX Design Tools	3
HUX 540 User Research	3
HUX 550 Human Factors and Usability Testing	3
HUX 640 UX Coding Tools	3
HUX 650 Human-Computer Interaction and Cognitive Psychology Research	3
HUX 660 Project and Process Management	3
HUX 670 Mobile App Development	3
HUX 680 Prototyping	3
HUX 690 UX Design Capstone	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 – 6 semesters @16 weeks per semester / 24 months total.  
6 credit hours / semester average. 36 Credit hours total.

## Undergraduate Course Descriptions

### Acting Courses

#### **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 446 | Writing for Actors** [2 credits]

Designed to empower actors through the creation of original performance material, this course explores such concepts as narrative structure and stage direction with special focus on character development, relationship building, and dialogue. From page to performance, this class results in the creation of an original pilot, series of scenes, or short film. Prerequisites: None

**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

**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 244 | 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 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 herself 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 Meditation. 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 through 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 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 analysis 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 Comedy [2 credits]**

This course will help the student 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, Bertolt 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 [2 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 crédits]**

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

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 equip 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

**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 343 | Citizen Artist** [2 credits]

A Citizen Artist 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 ELECTIVE

**Art Courses****ART 140: Art History: Art of the Western World II** [3 credits]

Through lectures and discussion, students survey the major developments in the history of art, from the Renaissance to the Post-Modern period, to gain an understanding and appreciation of historical periods, styles, techniques, subjects, and symbolism. Students also develop an awareness of appropriate vocabulary and terminology that describe these characteristics, and they learn to consider how art of every period relates to the relevant culture. Prerequisites: None



**ART 145 | Fundamentals of Drawing I [3 credits]**

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. 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 pre-visualizing 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 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, image styling, creating complete links, and styling navigation bars. 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 regard 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 the creation of 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

**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 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 e-commerce 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

**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 & Creature [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 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.

Prerequisites: 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 Courses**

### **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 143 | 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 specific styles

such as popping, locking, breaking, house, and animation, along with their influence on the origin of these genres.

Prerequisites: None

**CDN 147 | 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. This course incorporates Labanotation into the creation of solo choreography. Prerequisites: None

**CDN 151 | 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 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 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, other ballet course, 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 incorporate storytelling as a catalyst 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 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. This class also incorporates techniques for choreographing for camera. Prerequisites: CDN 247 or Assessment/Departmental Approval

**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 141 or Assessment/Departmental Approval.

**CDN 259 | Ballroom I [1 credit]**

This course explores techniques of ballroom dance focusing mainly on the categories of the ritualistic lead and follow of Argentine tango, international Latin and American smooth while exploring aspects of American rhythm, international standard and American night club. Students will learn and apply the correct technique and terminology to expand their knowledge and understanding of these dance styles. This course provides students with a comprehensive overview of the ballroom dance world to better prepare them for what is currently being used in the commercial dance industry.

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. Students will also learn and perform a classical ballet variation. 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 hip hop style and execution, 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. 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 the exploration of Counter technique's approach to movement. This exploration will provide them with a new movement modality they can apply to other styles of dance. 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. 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: None

**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 to create and perform a filmed music video. 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]

This class introduces the basic fundamentals of tumbling. Students develop the flexibility and body awareness needed to perform introductory tumbling skills while keeping an eye on safety. The class takes into account each individual student's current level and works individually to build upon their skills. Prerequisites: Departmental Approval

**CDN 451 | Ballet VIII** [2 credits]

Students continue the study of classical ballet technique and the practice of advanced coda (turns, leaps, and turning leaps) and pas de deux. This course will also include the refinement of technique through work on classical variations. Prerequisites: CDN 441 or Assessment/Departmental Approval

**CDN 453 | Hip Hop III** [2 credits]

This class facilitates the study of 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, and circus. Students will learn partnering terminology and skills along with building more strength and flexibility for both the flyer and 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 is taught by an established choreographer and filmmaker and focuses on creating movement specifically for film and television. Students will gain hands-on experience in the intricacies of how the camera changes the way movement is viewed and how to use the camera to enhance the scope and effectiveness of movement. Students will compare choreographic pieces from film and television history and will learn to more effectively capture different angles and aspects of movement. Prerequisites: 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 cultivated and performed 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. 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. 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 Courses**

**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 students will be able to identify key signatures, notes, articulations, dynamics, chord symbols and rhythms. Students 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. Students 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

**MTH 143 | Hip Hop [1 credit]**

This course details the practice and teachings of fundamental hip hop and is designed to help students better understand its technique and history. Throughout the course, students will work toward bettering their skill sets to define an individual style for their body types. 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 students 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, students 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. Students will discover how the anatomy of the voice works, acquire various techniques for exercising their instrument, and learn about proper vocal health. These concepts are explored further in private voice lessons. Prerequisites: None. 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. Students will also learn to approach song systematically and with attention to detail, thereby enriching their ability to translate song into embodied performance. Students 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]**

Students 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, students will continue learning of fundamental Cecchetti and Vaganova ballet methods, incorporating intermediate movements and center technique. Students 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 the student's current technique level to target areas needing improvement. In addition, Tap I will provide students with the fundamentals of tap theory and history as to better prepare them for different styles of tap that they may use in the professional world.

Prerequisites: None

**MTH 135 | Musical Theatre Performance II [2 credits]**

This course continues to develop the techniques and comprehensive disciplines discovered in Musical Theatre Performance I and is 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. The student and the 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. Students 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 or departmental approval Corequisites: MTH 254

**MTH 158 | Contemporary [1 credit]**

This course introduces students to the dynamic capabilities of the body as a means of expression through dance. Students 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, students explore character and make skillful creative decisions regarding musical theatre production. Prerequisites: None

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

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 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. Students will cultivate personal creativity within tap dance, preparing them 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. The student and instructor will address individual concerns and goals, work on solo repertoire, and develop a daily vocal exercise regimen. Prerequisites: MTH 154

**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 or departmental approval

**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. Students will learn jazz funk choreography, incorporating highly syncopated rhythms and intricate dance movements. Prerequisites: MTH 143

**MTH 250 | Songwriting [2 credits]**

This course is for those interested in the process of songwriting (or composition). Students 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 students will compose a series of original pieces. Prerequisites: MTH 120 or departmental approval

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

In this course students will continue of classical ballet technique, incorporating partnering and more complex variations. Students will focus on the application of classical ballet technique to classical and contemporary ballet repertoire. Prerequisites: MTH 241 or Assessment/Departmental Approval

**MTH 230 | 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. Props, set pieces, and staging are introduced to continue simulating a professional theatrical setting. Prerequisites: MTH 135

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

This is a private voice lesson that accompanies the Vocal Styles group class. Each week students 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 235 | Musical Theatre Performance IV [2 credits]**

Musical Theatre Performance IV focuses on the techniques necessary for working with other performers on stage. The repertoire consists of duets, trios, quartets, and larger ensemble pieces from musical theatre. Students will discover how to share the performance space with others and adapt their 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 230

**CDN 259 | Ballroom [1 credit]**

This course explores techniques of ballroom dance focusing mainly on the categories of the ritualistic lead and follow of Argentine tango, international Latin and American smooth while exploring aspects of American rhythm, international standard and American night club. Students will learn and apply the correct technique and terminology to expand their

knowledge and understanding of these dance styles. This course provides students with a comprehensive overview of the ballroom dance world to better prepare them for what is currently being used in the commercial dance industry.

Prerequisites: MTH 141

**MTH 341 | Ballet V [1 credit]**

In Ballet V, students will continue to expand their knowledge and proficiency by learning more advanced petit allegro, grand allegro, and jumping/turning combinations. This course will also focus on the execution of ballet variations and provide further understanding of classic works. Prerequisites: MTH 251 or Assessment/Departmental Approval

**MTH 344 | Private Voice III [1 credit]**

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

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

In this junior-level performance class, students explore the latest material from contemporary musical theatre composers and stand-alone, or “cabaret,” pieces and craft an original, fully-realized performance based on the source material available. Students will employ recontextualization and personalization as they work on performing in a cabaret setting. This class incorporates microphone technique (both live and studio) and students walk away with a high-quality demo recording of a musical theatre song recorded in the school's Advanced Production Lab. Prerequisites: MTH 159 and MTH 235

**MTH 354 | Private Voice IV [1 credit]**

Private Voice IV demands a high level of proficiency and accuracy from the singer. This semester, students will focus on vocal precision and dexterity. Students will work with their private instructor on honing and synthesizing all skills accumulated thus far, and further develop their unique artistic voice.

Prerequisites: MTH 344

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

In this class, students will apply their knowledge of musical theatre performance to a variety of music genres and songs not originally written for musical theatre. Students will experience performing in a concert setting, further hone their

microphone technique, and record a high-quality demo of a non-musical theatre song in the school's Advanced Production Lab.

Prerequisites: MTH 159 and MTH 256

**MTH 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: None

**MTH 420 | Professional Practice I [2 credits]**

This course draws from the entire academic experience so students 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. Students will be expected to define their unique personal brand, style, and professional interests. Additionally, students will design branded business collateral—business cards, websites, reels, headshots, social media pages, and more—prior to graduation to support their professional launch.

Prerequisites: Senior-level CMTF Major or Departmental Approval

**MTH 430 | Professional Practice II [2 credits]**

This is part two of the Professional Practice curriculum in which students 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. In this semester, students begin taking a more holistic approach to their craft, examining 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, students prepare to enter the business of performing arts, bridging their artistry and professionalism by establishing an ethos that will set them up for success in the industry. 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]**

Students 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 students' entire academic career and a demonstration of their unique abilities as a musical theatre performer.

Prerequisites: MTH 420 Corequisites: MTH 430

**Film + Digital Content Courses**

**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 - Fall [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 - Spring [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]**

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

**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 re-writing, 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 storytelling. 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** [3 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

**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 [3 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

**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 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, 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]**

This 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. Through sketches, location scouting, dressing the set, defining construction needs, and research, students will 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 pre-production 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—bible, or other capstone level project. Prerequisites: FDC 252

**FDC 447 | Advanced Sound Design [3 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 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, pre-production, 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.

**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 Courses**

**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 decision-making. Marketing and research involves the acquisition,

evaluation, and analysis of collected data that 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-specific questions related to marketing a product, service, entity or content property, is an essential part of this course. Students will be able to prepare and analyze market research and develop and present a marketing campaign.

Prerequisites: EPS 223

### **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 about the unique challenges of leading creative companies and organizations. The disruptive changes transforming the creative economy will be surveyed and various strategies for creating positive disruption as an engine for innovation will be explored. Course will focus on case studies of model organizations where creativity and innovative best practices have been employed and practical take-ways which students can activate when launching their own creative venture. 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

**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 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 studios 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 341 | Financial Statement & Feasibility Analysis [3 credits]**

This course introduces the methods and tools utilized to examine new business ventures focusing on feasibility analysis processes. Students learn how to research markets, assess strengths, weaknesses, opportunities and threats. This is an experiential class requiring students to apply course concepts in the final product, a written feasibility study of a new business venture. Prerequisites: EPS 221

**EPS 342 | The Art of Negotiation [3 credits]**

In this course, 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 supervisors and their 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 [3 credits]**

The main themes of this course are the global, national, and local-based relationships between companies, governments, NGOs, 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. Students learn to evaluate 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 entrepreneurs who want to understand how to secure funding for their company. This course will demystify key financing concepts to give aspiring entrepreneurs a guide to secure funding. Students will examine the many financing options available to get their new venture funded and learn the basics of finance, valuations, dilution and non-dilutive funding sources. They will understand capital structure for new ventures, term sheets and how to negotiate them, and the differences between early-stage versus later-stage financing. Students will 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 while

**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 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, data bases, and technology to understand 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 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 through 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—actors, managers, and producers—

**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 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&As, 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 dos 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 Courses****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]**

This course surveys 20th-Century American culture through the lens of American cinema. These films will be analyzed as portraits of the relationship between American national identity and industrialized mass culture. Filmmakers respond to what they see in the world; audiences, consciously or unconsciously, assimilate and imitate what they see on their



screens. Students will be encouraged to respond creatively to the subject matter, engaging film history as a dynamic source of personal inspiration. Prerequisites: None

**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. Prerequisites: 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 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]

In this course, students develop strategies for using writing to explore, interpret, and communicate information about themselves and their lives; use writing as a tool to learn and to discover; develop critical reading strategies; develop a sense of purpose and audience; develop their ability to reduce sentence-level errors in their writing; and increase their ability to use writing to accomplish their own goals in the college and society. Students learn how to use rhetorical strategies to demonstrate their authority to write on a subject matter, to phrase ideas, to support ideas with evidence, and to appeal to a certain audience. Instructors emphasize critical reading skills and critical thinking. Students learn how to approach a text critically by questioning its premises while examining its premises. Instructors teach primarily nonfiction works to serve as models and topics for discussion. A primary goal of instructors is to instill a sense of competence and confidence in students. Students are encouraged for success in writing to learn activities. They have the opportunity to revise their work through the refining of their thinking through the peer review, the proof reading and the editing processes. 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]**

This course introduces students to the study of mental processes and behavior. The following psychology topics are explored: methodology, physiology, sensation, perception, states of consciousness, learning, memory, intelligence, imagination, thought, language, development, motivation, emotion, sexuality, health, stress, personality, abnormal disorders, and therapies. Special emphasis is placed on addressing the psychological challenges faced as an artist or entrepreneur. Prerequisites: None

**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 designed to introduce students life in Los Angeles as an artist and as a Studio School student, and to create community within their cohort. Students are introduced to Studio School core values—collaboration, entrepreneurship, mastery and goal-setting. Students consider and discuss the challenges they will face and the skills necessary to navigate and integrate their education and personal life. Students will practice critical thinking in order to face challenges with confidence and clarity. Students define, refine, and align their own life goals, and map the skills needed to reach and exceed these goals. Prerequisites: None

**ART 140 | Art History: Art of the Western World II** [3 credits]

Through lectures and discussion, students survey the major developments in the history of art, from the Renaissance to the Post-Modern period, to gain an understanding and appreciation of historical periods, styles, techniques, subjects, and symbolism. Students also develop an awareness of appropriate vocabulary and terminology that describe these characteristics, and they learn to consider how art of every period relates to the relevant culture. Prerequisites: None

**Collaboration Lab Courses****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]**

This is a project-based learning pathway course in which students build 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 Dean of Academic Affairs.

**LAB 390 | Creative Lab [1 credit]**

In this project-development focused learning pathway course, students gain further tools and techniques for collaborating to develop original content as a lead creative: director, writer, designer, choreographer, etc. Tools 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

**LAB 391 | Producer Lab [1 credit]**

Students in this project development focused learning pathway course gain mastery of collaboration, production and leadership skills to lead creative teams starting with the collaborative development process through to a completed project or product. Tools and techniques covered will include budgeting, scheduling, leadership, workflow, organization and pitching. Students are encouraged to use this class to workshop project pitches for LAB 490. May be repeated for credit. Prerequisites: LAB 390

**LAB 490 | Production Studio [1 credit]**

This is a 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 to 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

## **Entrepreneurship Certificate Program Courses**

### **EPS 510 | Entertainment Business Law [3 credits]**

This course provides an overview of entertainment law, which, though not a specific legal discipline itself, is composed 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 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 attention for a business or individual identity through branding. The course surveys the strategies and activities that create distinctive brand identities 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. 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 themes 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

## **Graduate Course Descriptions**

### **UX Design Courses**

#### **HUX 500 | UX Design [3 credits]**

UX, also called Experience Design, has become an important tool for designers creating products and services. This course provides an introduction and overview to the core principles of UX. It considers the evolution of UX theory from Human-Computer Interface (HCI) and Design Thinking and introduces the modern UX workflow for user-centric design. It considers the role of empathy in UX and illustrates how UX process is essential to create humane, functional and useful products. In this course, students will learn the theory and practice of UX. They will apply their understanding of UX process to propose a site, product, or service solving a user problem. Websites and apps will be important, but students will also explore how UX is used to design products, Internet of Things (IoT) devices, and Immersive (VR, AR) systems. Work in the course includes research into the history of UX, and the application of UX in organizations. Students will develop an original product or service concept via research, user models, empathy, problem statements, ideation, prototyping and testing.

#### **HUX 510 | Design Foundation I [3 credits]**

This course explores the role of visual design and addresses the creative process of visual communication and message-making via formal graphic design principles. It provides a foundation for understanding how information design, user interface design and human-centered design relate to aesthetics and visual design. During this course, students will be introduced to visual design theory, anchored in the Universal Principles of Design popularized by Craig and Scala. They will learn how graphic designers solve design problems, and craft their own original, visual designs via ideation and refinement. Students will work in both physical and digital media, while documenting their process for discussion and critique. Coursework includes an introduction to the theory and history of visual design, along with universal design principles - the role of form, space, image, gestalt, typography, and composition in creative work. Through tutorials, students will develop their technical skills until they can craft visual solutions for products, services, and advertising. They



will learn professional practice, and create communication deliverables documenting their process. They will present their completed visual designs for comments and critique.

### **HUX 520 | Organizations, Business and Design Thinking [3 credits]**

Organizational Behavior is the study of individual, group, and system-wide influences on behavior in work settings. This course introduces students to the field of organizational behavior and explores techniques for applying design thinking to within an organization. Traditionally, design referred to visual art, but its definition has steadily advanced to include products, and more recently the ways that people interact with organizations and their services. Course topics include an introduction to design thinking and organizational theory. Emphasis will be placed on creating UX teams implementing design thinking in an organization, applying UX strategy to develop web and mobile-based information systems for the organization. Students will also learn how UX design and system theory improves organizational effectiveness. They will also explore the connections between UX design and Information Technology (IT). Coursework includes a survey of the organizational behavior, along with the informational systems used to organize information in the workplace. Students will learn how software, individuals, job roles, groups, and management define the behavior of business. Students will use the results of their psychology and ethnographic research to propose changes to informational systems which improve user experience and workplace collaboration. They will strategies for creating strong design teams that act as "UX ambassadors" while satisfying corporate stakeholders.

### **HUX 530 | UX Design Tools [3 credits]**

This course explores the design of User Interfaces using professional UX Design software. Students learn the basics of Human-Computer Interface (HCI), and use professional UX Design tools to integrate UX and UI. They will also explore standard 2D UI, and experiment with emerging, non-visual UI these tools enable within prototypes, including sensors, touch, audio, video, 3D and Immersive design (VR, AR). Students will begin by developing common UI deliverables - integrating layout, color user controls and typography into 2D UI. As their skill improves, they will use these tools to create integrated UI within UX Prototypes. They will learn how to add motion graphic "microinteractions", and experiment with integrating voice interactions, smartphone sensors, and immersive media (VR, AR) into prototypes. The testing features of UX Design tools (A/B tests for different UI) will also be explored. Finally, students will document their UI concepts within formal "Design Systems" which standardize identity and branding throughout the organization. Coursework will include practice designing UI elements, design system development, and training in industry standard UX design tools. Work also include the production of interactive prototypes, and testing using UX tool analytics.

### **HUX 540 | User Research [3 credits]**

The core of UX is integrating human needs into the design process. and design research is primary method for informing our designs from the perspective of the end user This course focuses on UX methodology used to discover user needs, and their development into actionable user models. The results of research are converted to user models. Examination of these models helps the designer build empathy for their users through cores principles of Immerse, Engage, or Observe. In this course students will learn the various kinds of user research: qualitative versus quantitative, formative versus summative. They will learn to ask the right research question, and choose appropriate research strategies to answer that question. They will learn to analyze data and construct user models. Most importantly, they will learn how to use user data to develop empathy. Work done by students includes qualitative video interviews, card-sorts and ethnographic studies. Testing technology may include recorded interviews, eye-tracking, and task completion software. Special topics such as remote testing, building usability labs, and competitive testing will be discussed based on participant interest. Analysis of qualitative and quantitative test results will also be considered. Students will also learn how to conduct research into the needs of the client, and research competitors.

### **HUX 550 | Human Factors and Usability Testing [3 credits]**

Interaction Design (ID) is the design of the interaction between users and the products and services they use. It is a key component of designing the User Experience for products, services, and advertising - it documents the nuts and bolts of moment-by moment interaction between the user and the designed system. In this course, students will use Interaction Design theory to develop websites, apps, and advanced systems incorporating vision, touch, voice and gesture, and intelligent agents. The course begins with a study of human senses and cognition - how does human psychology affect how people interact with designed objects? These theories are applied to develop user scenarios, interaction flowcharts, and prototypes. The course also introduces methodologies for testing prototypes for usability and accessibility. Coursework will focus on understanding the capabilities and limitations of users as defined by Human-Computer Interface (HCI) and Human Factors (HF). The conversion of user journeys to industry interaction diagrams will form a major part of the course. These deliverables will be used to develop and test advanced prototypes using video recordings, eye-tracking, heatmaps, and analytics. Special topics will also be considered, including remote testing, building usability labs, and competitive product testing.

### **HUX 640 | UX Coding Tools [3 credits]**

This course introduces the role of programming in UX as "design by other means". The goal is to help UX designers understand how prototype applications are translated to final code. Topics include the theory of computer programming, the differences between authoring and coding, and training in the most common programming languages to code interactive websites and apps. Students will begin learning the basic principles of computer programming - how does

code translate to visual design, user interface and activity? They will build basic app and learn how complex systems require "design patterns". They will explore how Object-Oriented Programming (OOP) makes coded systems functional, modular, and sustainable within the larger development workflow. Work performed in the course will include training in specific programming languages including HTML5, CSS3, JavaScript, Ajax, PHP, and work with 'hybrid' Content Management (CMS) systems which mix coding and authoring for interaction.

### **HUX 650 | Human-Computer Interaction and Cognitive Psychology Research [3 credits]**

This course digs deeper into the cognitive science of Human-Computer Interactions (HCI) and explores the biological, behavioral, perceptual, cognitive and social issues relevant to human computer interactions. HCI research is helping to define next-generation interfaces for "wearables" like fitness trackers, Internet of Things (IoT) devices, and Immersive Media including VR and AR. Practitioners conduct research to better define how hardware and software can be blended into interfaces tailored to the unique features of human cognition. Students will study the insights of cognitive psychology and learn how research into human-computer interactions can improve products and services. They will also consider accessibility and learn to design for inclusion of people with different physical and mental, and cultural identities. Finally, they will explore the "dark side" of HCI - how people can be tricked by "dark patterns" into unwanted actions and behavior, and the growing role of HCI in secure data and user interaction. Work in the course includes research into human cognition, proposing a HCI research problem, conducting empirical research and reporting the results.

### **HUX 660 | Project and Process Management [3 credits]**

Design projects are limited by time and resources, and effective management of design teams is a necessary skill for UX practitioners. This course introduces the tools and techniques of Project Management (PM) that designers can use to enhance the usability of their products and services. In the UX field, traditional waterfall techniques have been replaced by newer models like agile, lean and rapid design, and remote teams. Students will learn how modern PM is applied in the workplace and explore the role of team leadership in pushing projects forward. During the course, students will conduct research, and organize teams via different project management strategies, They also learn to work as part of a project team, manage UX projects, and compute the effectiveness of a design or redesign in terms of business goals. Students also learn about the business of design, including networking, marketing, budgeting, client and stakeholder relations, and business communications. Coursework may include the creation of strategic plans, team design, setting project scope, and practical management techniques juggling time, cost, and quality within constraints. Students also explore methods for improving teamwork, risk management, and reducing "pain points" in team collaboration. They will compute metrics, Key Performance Indicators (KPIs) that define a Return on Investment (ROI). Finally, they will learn effective leadership strategy for achieving project goals.

### **HUX 670 | Mobile App Development [3 credits]**

This course focuses on the features of UX design for mobile devices - smartphones, wearables, and Internet of Things (IoT) devices. In the near future, mobile interaction will replace desktop apps, and understanding the features of mobile design are necessary to ensure cross-platform user experience. During the course, students will study the twin strategies of "mobile first", and "responsive design". These strategies ensure mobile websites apps, and wearables provide equivalent user experiences. Students then explore mechanics of mobile interaction design, including the use of mobile-based sensors (accelerometers, touchscreens, geolocation, sound and cameras) in user experience. They will design, develop and test, mobile prototypes that function effectively across multiple platforms. Students will also study the emerging field of Conversational Design - apps which communicate by text instead of visual language and leverage artificial intelligence technologies to personalize their interaction. Coursework includes a survey of the unique features of mobile design space, segmentation of mobile audience, and business models activated by mobile use. Students will apply their understanding to creating a cross-platform, responsive mobile concept satisfying business goals and customer needs. They will test advanced prototypes, and review the platforms used to convert UX mobile prototypes into native applications.

### **HUX 680 | Prototyping [3 credits]**

Prototype building is a key feature of modern UX, and this course focuses on the complete process of prototyping. Prototypes are draft versions of a design concept which contain features that may be tested to validate the user problem and proposed design solutions. Telling the user story, then translating that story into a viable prototype, has been called the key "Unicorn Skill" increasingly required by employers. A prototype can be used to sell a business concept, create a shared vision, test an interface, or provide the development team with a detailed guide to coding. This course treats UX design prototypes as the realization of the user story written as a "conversation" between user and system. Students begin by learning the creative techniques needed to craft great user stories. They move on to master the steps needed to convert a story to an early-stage prototype. UX design has traditionally been visual, that students will develop high-resolution prototypes that are visual, as well as prototypes using text and voice support Conversational Design. Students conduct testing to validate prototypes and use test results to loop back and rewrite their user stories. Coursework includes learning to write user stories, and translating stories to cross-platform prototypes. Work also includes methods for conducting tests and analyzing analytics derived from prototype testing.

### **HUX 690 | UX Design Capstone [3 credits]**

In this UX capstone course, you will conduct a multi-stage user experience project to design a product from scratch, incorporating design and research methods within the context of iterative user-centered design. You will employ

interviews, inspection methods, and user testing, along with ideation, design, and prototyping methods to gain and communicate valuable insight that can be used to deliver a compelling product. You can propose your own product, or you can choose from a list provided by the instructional team. Your final product must reflect user-centric thinking and illustrate the role of empathy in effective UX design. The capstone will be a culmination of how to design and carry out an integrated multi-phase user experience and design project. The course is designed for students to gain experience conducting user experience research in a real-world setting.

## Notifications

### **Student State Recovery Fund**

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.

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

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

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.
3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality of value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.

6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

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

A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from the STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law. However, no claim can be paid to any student without a social security number or a taxpayer identification number.

### **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:

Physical Address: 2535 Capitol Oaks Drive, Suite 400 Sacramento, CA 95833

Mailing Address: P.O. Box 980818, West Sacramento, CA 95798-0818

Website: [www.bppe.ca.gov](http://www.bppe.ca.gov)

Phone: (916) 431-6959

Toll Free: (888) 370-7589

Main Fax: (916) 263-1897

Licensing Fax: (916) 263-1894

Enforcement/STRF/Closed Schools Fax: (916) 263-1896

### **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](http://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 (Family Educational Rights and Privacy Act) Notice**

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:

1. 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;
2. 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;
3. Records relating to individuals who are employed by the school that are made and maintained in the normal course of business, relate exclusively to individuals in their capacity as employees and are not available for another purpose. Note: Employment records of persons who are employed solely as a consequence of school attendance, e.g., teaching/graduate assistants, workstudy students, student interns, are Education Records.
4. 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.

5. 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 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.
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 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 2. and 3., 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.

### **Retention of Student 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 Year  
Student Counseling Files - 5 Years (after completion of counseling)  
Tuition Fees and Schedules - Permanent

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](mailto:info@studioschool.edu) [studioschool.edu](http://studioschool.edu)  
Studio School is a branch campus of Hussian College.

## 2019 Studio School Graduation and Employment Outcomes

<b>Program &amp; Credential</b>	<b>Based on Students Who Started the Program:</b>	<b># of Students Starting</b>	<b>Graduation Rate</b>	<b>Employment Rate</b>
Art (BFA)	10/2013-9/2014	*no students started during the reporting period	*no students started during the reporting period	*no students started during the reporting period
Acting (BFA)	4/2014-3/2015	7	67%	0%
Commercial Dance (BFA)	4/2014-3/2015	13	55%	33%
Contemporary Musical Theater and Film (BFA)	4/2014-3/2015	*no students started during the reporting period	*no students started during the reporting period	*no students started during the reporting period
Entrepreneurship (BFA)	1/2014-12/2014	*no students started during the reporting period	*no students started during the reporting period	*no students started during the reporting period
Film + Digital Content (BFA)	4/2014-3/2015	8	75%	17%
Entrepreneurship -Post Bacc (certificate)	4/2017-3/2018	*no students started during the reporting period	*no students started during the reporting period	*no students started during the reporting period
UX Design (master's)	4/2015-3/2-16	*no students started during the reporting period	*no students started during the reporting period	*no students started during the reporting period

### Employment Rate Methodology

Hussian College, Inc. calculates an Employment Rate for each program using a formula specified by its institutional accreditor, the Accrediting Commission for Career Schools and Colleges (ACCSC). The employment rate formula uses a cohort of students who began school during a 12-month reporting period specified by ACCSC, as the denominator. The reporting period is dependent upon the length of the program. Graduates are considered “unavailable for employment” and excluded from the cohort for the following reasons: further education at an accredited institution of higher education (postsecondary) on at least a half-time basis, death, incarceration, active military service deployment, the onset of a medical condition that prevents employment, or international students who have returned to their country of origin. The numerator is comprised of graduates in the cohort who obtained employment in their field of training, or a related field, which was verified by the school. The rate is calculated for the cohort based on program length in months and allow for student to complete the program within 1.5 times of the program length plus 3 months to obtain employment.