

LCAD

**STUDENT
HANDBOOK + CATALOG**

2022-2023

LAGUNA COLLEGE OF ART+DESIGN

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INTRODUCTION

HOW TO USE THE STUDENT HANDBOOK

If you have questions about academic policies, facilities, or services, LCAD's Student Handbook is the first place to look. A brief description of the various offices with which you may interact follows. If you have concerns or questions, please feel free to schedule an appointment with any member of the administrative staff. Any questions concerning your major or academic classes should be directed first to your individual department. If your department advisor or chair is unable to resolve your concerns, you may then contact the Dean of Student Affairs.

HANDBOOK POLICIES

LCAD reserves the right to make changes to policies, fees, and/or curricula without advance notice. The contents of this document are provided solely for your information. All information is accurate at the time of printing but is subject to change from time to time as deemed necessary or appropriate by Laguna College of Art + Design. As such, changes may be implemented without prior notice and without obligation. A current version of this handbook is available online at lcad.edu.

APPLICATION REQUIREMENTS

- Application - Available online
- Transcript - Submit an official transcript from your high school that shows proof of graduation or a General Equivalency Diploma (GED) and any college(s) that you may have attended. If you are currently enrolled in high school, please submit transcripts showing your current progress and projected date of completion. Applicants submitting in-progress Transcripts will have to submit Official Final Transcripts once completed. Official, sealed transcripts must be sent from your high school directly to the Office of Admissions.
- The Essay - Your essays should be 300-500 words and come presented in a professional format. Please include your name at the top of the essay.
- Portfolio - One of your LCAD Admissions requirements is to present a portfolio of your best work. Your best work should demonstrate your strengths, interests, and individual growth. We recognize that students enter LCAD with diverse artistic backgrounds; therefore, each portfolio is evaluated on an individual-specific basis.
- Optional Materials
- You also may submit SAT/ACT test scores and letters of recommendation—preferably from art instructor(s).

ADMINISTRATION

OFFICE OF THE PRESIDENT

Steven Brittan, President + CEO

Leo Rowland, Executive Vice President/Interim Vice President of Academic Affairs

OFFICE OF ACADEMIC AFFAIRS

Kerri Redeker, Executive Assistant + Manager of Academic Affairs

Michael Savas, Dean of Undergraduate Studies

Lisa Pelt, Administrative Assistant to Department Chairs - Big Bend Campus & Big Bend Site Coordinator

Joelle McGhee, Administrative Assistant to Department Chairs - Main Campus

Nikolas Bacey, Model Coordinator

Joshua Munoz, Admissions Administrative Assistant + Receptionist

KC Carl, Receptionist - Big Bend Campus

Tom Lillehoff, Receptionist - Main Campus

PROGRAM CHAIRS

Dan Boulos, Chair of Animation

Todd Smith, Chair of Entertainment Design

Glen Miller, Chair of Experimental Animation

Hope Railey, Chair of Fine Arts

Jason Oualline, Chair of Game Art

Dana Herkelrath, Chair of Graphic Design + Digital Media

Michael Savas, Chair of Illustration

Marcella Stockstill, Co-Chair of Liberal Arts + Art History

Norm Leonard, Co-Chair of Liberal Arts + Art History

OFFICE OF GRADUATE STUDIES

Tim Pryor, Chair of MFA Game Design

Peter Zokosky, Chair of MFA programs in Drawing + Painting

Sharon Flanders, Administrative Assistant for MFA programs in Drawing + Painting

OFFICE OF ADMISSIONS

Christopher Brown, Vice President of Enrollment Management

Jason Umfress, Associate Director of Admissions

Sureya Davis, Admissions Counselor

Micah Bianco, Admissions Counselor

Averi Endow, Admissions Counselor

Ray Vargas, Admissions Counselor

Claire Olson, Admissions Coordinator

Gloria Rivera, Transfer + International Student Specialist

BUSINESS OFFICE

Jim Godek, Chief Financial Officer

Agnes Sanchez, Chief People Officer

Winona Christiansen-Kirk, Accounts Payable Manager

Michael Pearlman, Controller

Katherine Pinkerton, Human Resources Manager

Kenzie Lombard, Human Resources Assistant

Fatima Silva, Bursar

Brooke Rosenfeld, Associate Bursar

OFFICE OF CAREER SERVICES

Robin Fuld, Director of Career Services

OFFICE OF COLLEGE ADVANCEMENT

Jeff Higashi, Vice President of Development

MARKETING + COMMUNICATIONS

Bassem Girgis, Director of Marketing + Communications

Jillian Curiel, Marketing Coordinator

FINANCIAL AID

Christopher Brown, Vice President of Enrollment Management

Reginald West, Financial Aid Manager

Geanna Anstey, Financial Aid Counselor

FACILITIES

Austin Hemsath, Maintenance Manager

Amber Secor, Maintenance Technician

LCAD GALLERY

Bryan Heggie, Gallery Manager

REGISTRAR

Laura Patrick, Registrar + Director of Institutional Research

DENNIS AND LESLIE POWER LIBRARY

Rand Boyd, Library Director

OFFICE OF STUDENT LIFE

David Lee, Dean of Student Affairs

Lucinda Howze, Resident Life Coordinator

COUNSELING

Joy Zembruski, Counselor

Lisa Villanueva, Coordinator for Students with Disabilities

CAMPUS SAFETY

Jim Wooley, Director of Campus Safety + Security

Waris Rahimi, Security Officer

IT SERVICES

Matt Morton, Chief Information Officer (CIO)

Raphael Asghar, Database Administrator

Alex Krigbaum, Night Supervisor - Help Desk

Ryan Nambu, Helpdesk Manager

Katja Kroeger, Help Desk Technical Coordinator

Bryan Moore, Desktop Administrator

Rick Sanchez, Webmaster

Shawn Tetzlaff, Systems Administrator

Hugo Hernandez, Fabrication Lab Manager

STUDENT AFFAIRS, PROGRAMS, AND SERVICES

LCAD ALUMNI RELATIONS

LCAD Alumni Relations provides significant benefits to build career, publicity, and networking opportunities for its community members while promoting mutually beneficial relationships between LCAD's alumni, faculty, and current students. LCAD Alumni Relations adds value to LCAD Alumni's degrees and educational experiences, encouraging lifelong learning opportunities. Participation is free to qualified persons and services are provided through the Office of College of Advancement. For more information, contact alumni@lcad.edu.

CAMPUS ACCESS AND HOURS

Building access across the LCAD campus varies from building to building. Hours of access are listed below and are subject to change during midterms and final examinations. Students must have their LCAD student ID to enter Big Bend and Main Campus studios/classrooms at all times.

CAMPUS LOCATIONS

Main Campus

2222 Laguna Canyon Road

Big Bend

2825 Laguna Canyon Road

Suzanne Chonette Senior Studios

2295 Laguna Canyon Road

Administration Building

2265 Laguna Canyon Road

South Campus

805, 807, 815 and 821 Laguna Canyon Road

Labs/Studios

To reserve labs/studios contact kredeker@lcad.edu.

HOURS OF OPERATION

Administration Building

Monday - Friday - 8:30am - 5:00pm (Closed between 12:00pm - 1:00pm)

Main Campus

Monday - Friday - 8:30am - 10:00pm (IT available 8:30am - 10:00pm)

Saturday - 8:30am - 10:00pm (IT available from 9:00am - 5:00pm. After 5:00pm, IT will be available at Big Bend until 10:00pm)

Sunday - 12:00pm - 8:00pm (studios MC8 & MC11 only) (No IT available)

Big Bend

Monday - Friday - 8:30am - 11:30pm (no re-entry after 10:00pm) (IT available 8:30am - 10:00pm)

Saturday - 9:00am - 11:30pm (no re-entry after 10:00pm) (IT available 9:00am - 10:00pm)

Sunday - 12:00pm - 6:00pm (No IT available)

South Campus - 805, 807B, 813, 815, 821B Laguna Canyon Road

Monday - Friday - 8:30am - 10:00pm (No IT Available)

Saturday - 9:00am - 7:00pm (No IT Available)

Sunday - 12:00pm - 8:00pm (No IT Available)

South Campus - Graphic Design Senior Studios - 807A Laguna Canyon Road

Monday - Thursday - 8:30am - 11:45pm (no re-entry after 10:00pm)

Friday - 8:30am - 2:00am (no re-entry after midnight)

Saturday - 9:00am - 2:00am (no re-entry after midnight)

Sunday - 12:00pm - 12:00am (no re-entry after 10:00pm)

Senior Studios 2295 Laguna Canyon Road

Monday - Thursday - 8:30am - 11:45pm (no re-entry after 10:00pm)

Friday - 8:30am - 2:00am (no re-entry after midnight)

Saturday - 9:00am - 2:00am (no re-entry after midnight)

Sunday - 12:00pm - 12:00am (no re-entry after 10:00pm)

Dennis and Leslie Power Library

2222 Laguna Canyon Road

Hours are Monday, Thursday : 9:00am-8:00pm

Tuesday, Wednesday, Friday: 9:00am-5:00pm

Big Bend Library

2825 Laguna Canyon Road

Hours are Monday through Friday: 12:00pm-5:00pm

MFA Studios

2633 Laguna Canyon Road

FABLAB AND WOODSHOP

All students, staff, and faculty will have access to the FabLab and WoodShop for college related projects. In response to COVID, in person use will adjust in accordance with local and state guidelines. These changes can vary from restricted use, appointment only, or complete closure for in person use. Contact the lab manager to get the latest info on in person lab use procedures.

FabLab

Located on Main Campus. The FabLab contains 3D printers, 3D scanners, a laser cutter, vinyl cutter, vacuum former, paint booth, sanding tools, and worktables.

During open hours, the lab will be staffed with someone to help students operate the equipment. Examples of projects are on display in the lab, so stop by for a tour or email the lab manager to find out more about the space.

WoodShop

The WoodShop is located on Main Campus near the sculpture yard. The WoodShop contains basic woodworking tools like a table saw, miter saw, panel saw, drill press, band saw, and belt sander. Please contact the Lab Manager Hugo Hernandez at hherdandez@lcad.edu to schedule an appointment.

AFTER HOURS ACCESS

The spaces will be closed on weekends; we will be assessing demand and adjusting hours accordingly.

Lab hours can be extended for classes that run later than 4:30 PM. Contact the Lab Manager with exact dates and times that you will need to use the FabLab and/or WoodShop.

Hours of Operation Monday - Friday 9:00am - 12:00pm, 12:30pm - 4:30pm.

Contact Information

If you have any questions or would like to schedule a training session, please contact the lab manager, Hugo Hernandez, at hherdandez@lcad.edu or 1 (949) 376-6000 x306.

Residence Hall

The LCAD Residence Hall is divided into four addresses: 775, 785, 787, and 793 Laguna Beach Road, Laguna Beach, CA 92651.

Each resident is provided a key to their individual unit and the Student Lounge. There is no curfew and students can come and go as they please. Demark, Inc. provides 24-hour security surveillance of all Resident Hall walkways, parking lots, and exteriors of most units.

LCAD's Resident Manager and Resident Advisors are on property in case of emergencies.

STUDENT LIFE

Student Life offers a variety of co-curricular and extracurricular activities to its students. Past events have included Rush Night, Halloween Spooktacular, Welcome Back BBQ, Student Art Market, Coffee Wednesdays, and stop + serve community engagement opportunities. Be sure to watch for announcements of events on my.lcad.edu via email and social media platforms. Virtual activities will replace in-person activities in the case of completely remote instruction.

CAREER SERVICES

The Office of Career Services provides students with programs and resources to support professional growth. Career development programs include The Career Advancement Series, Job Fairs, and Industry Open House. Additionally, students have unlimited access to the LCAD Job Board and career advising appointments for internship and job search assistance. For more information about Career Services or to schedule an appointment for interview, résumé and cover letter guidance, visit my.lcad.edu.

DISABILITIES/AMERICANS WITH DISABILITIES ACT

LCAD complies with the Americans with Disabilities Act, Section 504 of the Rehabilitation Act, the ADAAA, and state and local regulations regarding students and applicants with disabilities. Pursuant to these laws, no qualified individual with a disability shall unlawfully be denied access to or participation in any services, programs, or activities of LCAD. In carrying out this policy, the College recognizes that disabilities include mobility, sensory, health, psychological, and learning disabilities, and will provide reasonable accommodations to qualified individuals with disabilities to the extent that it is readily achievable to do so. The College is unable, however, to make accommodations that are unduly burdensome or that fundamentally alter the nature of the service, program, or activity. Students with a documented disability should contact the Coordinator for Students with Disabilities before accommodations are needed via email at lvillanueva@lcad.edu. The Disabilities Coordinator will verify documentation (or advise students as to the proper documentation needed) and send a notification letter to relevant faculty. No faculty member can give accommodations without an official written request from the Disabilities Coordinator. Retroactive accommodations are not provided. All discussions will remain confidential.

INTERNATIONAL STUDENTS

International students needing cross-cultural services or acculturation assistance should contact Vice President of Enrollment Management, Christopher Brown via email at cbrown@lcad.edu.

MATERIALS AND SUPPLIES

Material lists are provided to students via moodle.lcad.edu. Expenses vary from class to class, but are estimated at \$1,917 annually. LCAD does not have an art supply store on campus; however, many local art stores give discounts to LCAD students. Where applicable, students must provide their LCAD student identification card to receive discounts.

MENTAL HEALTH AND WELLNESS: PROFESSIONAL COUNSELING SERVICES

Short-term individual support will be provided to assist students with academic or personal problems that might occur while in school, such as those involving relationships, family issues, time and stress management, and disabilities. Counselors offer mental health workshops throughout the academic year and mental health referrals as needed. Students are assured privacy and confidentiality to the maximum amount permitted by law. Students are provided up to 10 counseling sessions per academic year. For office hours and to see the counselor, you can schedule an appointment via counselor@lcad.edu.

MY.LCAD.EDU

my.lcad.edu is LCAD's intranet portal through which LCAD students, faculty and staff may go to stay up-to-date on the latest campus-wide news and events related to Student Life, Library, LCAD Gallery, Career Services, Writing Lab, and several art- and design-related opportunities. Students also may use my.lcad.edu to submit the following forms online through the Registrar: withdrawal, leave of absence, change of major, declaration of major/minor, course substitution.

RESIDENCE LIFE

LCAD's Residence Life + Housing Office, Resident Manager, and Resident Advisors oversee life at LCAD's Residence Hall. Located at 775, 785, 787, and 793 Laguna Canyon Road, Laguna Beach, CA 92651, the LCAD Residence Hall is 3/4 of a mile from LCAD's Main Campus and is walking distance to downtown Laguna Beach's shopping, dining, and boardwalk. The LCAD Residence Hall is available to new freshmen and transfer students. The LCAD Residence Hall's apartment-style units come fully furnished and accommodate 56 students. The residential community staff and the College administration contribute to the community's social, physical, and intellectual development. The residential staff creates a community atmosphere that is academically stimulating and that encourages student growth and development through programming. Each resident assumes responsibility for their own actions and assists in maintaining a comfortable and safe living environment.

OFF-CAMPUS HOUSING

Students looking for off-campus housing resources may contact LCAD's Residence Life & Housing Office. LCAD's Residence Life & Housing Office maintains information provided by local landlords about rentals and manages the LCAD Roommate List. Additionally, information regarding roommates and apartments is often posted on the LCAD Off-Campus Housing Facebook group. These services are provided for the convenience of LCAD students. LCAD NEITHER ENDORSES NOR INVESTIGATES THE QUALITY OR SAFETY OF OFF-CAMPUS HOUSING, NOR DOES IT VERIFY THE BACKGROUNDS OF LANDLORDS OR PERSONS SEEKING ROOMMATES. Students must independently perform such investigations as they deem necessary. For more information or assistance, please email housing@lcad.edu.

ONLINE SERVICES FOR LEARNING AND RESEARCH: LYNDACOM\LINKEDIN LEARNING

Students are encouraged to take advantage of [lynda.com](https://www.lynda.com), a subscription-based online software training website which offers over 50,000 tutorials on 850 different topics. Access is available from any one of the established LCAD campus IP addresses (Main Campus, South Campus, Residence Hall, Big Bend, and MFA building) or remotely using the access portal on an LCAD Library webpage. Students are reminded that they utilize [lynda.com](https://www.lynda.com) subject to, and must comply with, the terms of the license agreement under which it is provided.

OPEN STUDIO WORKSHOPS

LCAD students are encouraged to attend free, on-campus workshops. Information about our open studio workshops is released via LCAD email at the start of each semester.

ORIENTATION AND NEW STUDENT REGISTRATION

Orientation and registration for new students is held the week prior to the start of each semester. Its purpose is to familiarize new students with LCAD's administration, faculty, studios, computer facilities, library, gallery, and peers. The Office of Student Life also sponsors a Welcome Week full of fun events before the beginning of each fall semester.

STUDENT CONDUCT, COMPLAINTS, AND APPEALS

Students should conduct themselves in a manner compatible with the artistic and educational mission of the College. The Code of Conduct (included later in this handbook) outlines standards of behavior, procedures when violations of such standards are alleged, and rights to appeal decisions. If you have a complaint or concern, you should first try to resolve it with the person or persons involved to the extent appropriate. In many cases, discussion on a one-to-one basis works best. However, if you are unable (or do not feel it is appropriate) to resolve the complaint or concern in this way, you should submit a complaint/concern using the Formal Complaint. The form also can be found at my.lcad.edu. Please contact David Lee, Dean of Student Affairs, with questions about the complaint process, or the Code of Student Conduct.

STUDENT EMAIL

All official LCAD communications are sent through LCAD email. Faculty, Financial Aid, Student Life, and the Registrar will be in contact with you ONLY through your LCAD email. It is the student's responsibility to check their LCAD email regularly.

STUDENT GOVERNMENT

Students have a government organization known as the LCAD Student Government. As a self-governing organization, the student government is responsible for enhancing the personal, social, educational and professional experiences of LCAD students through the coordination of campus activities and community opportunities. Student government leaders meet on a weekly basis to plan events, discuss issues, and relay problems to faculty and staff. Students may request to speak at faculty meetings by submitting a written request to the President of the Faculty Senate. The Office of Student Life acts as the liaison between the Student Body and the College.

STUDENT ORGANIZATIONS

The Office of Student Life offers open registration throughout the academic year including the Summer semester. Returning and new organizations must visit my.lcad.edu to complete the registration process. Email and/or paper submissions of the Student Organization Registration Form will not be accepted. Contact the Office of Student Life via studentlife@lcad.edu for questions about registration. Upon completion and approval, a student organization's registration is valid for one academic year.

Benefits of opening and/or joining Student Organization(s) include: opportunity to obtain funding by the Student Life Office for events; facilities support for events; receive priority in using on-campus facilities (i.e. classrooms, quad, Nina's Park, Big Bend Courtyard, etc.); build and increase student community + professional network; meet new people who share similar interests; and Leadership and professional development.

STUDENT HEALTH SERVICES AND INSURANCE

LCAD does not provide health insurance to its students, nor does it require that students demonstrate insurance coverage as a condition of enrollment. However, the college does provide virtual health services through The Virtual Care Group, which allows students unlimited 24/7 virtual access to board-certified physicians 24/7, as well as 3 FREE talk therapy sessions this semester.

Obviously, obtaining proper insurance is important, as it is a form of financial protection. Many activities both in and out of college will expose you to expenses and potential liability for which you should be insured. It is your responsibility to provide for the necessary insurance coverage.

Parents/legal guardians may be a source of help and savings with insurance. Even if they live out of state, they may be able to add you to their health, car, renter's, or homeowner's insurance policy at a lower cost than obtainable from an individual policy. Effective 2014, the Affordable Care Act (ACA) requires most people to have health insurance or to pay a penalty. Students may qualify for a subsidy under the ACA. For more information, please contact Covered California at www.coveredca.com. On-campus housing students do need to follow the requirements set forth by the Office of Student Life regarding required immunizations.

VACCINATION POLICY

COVID-19 VACCINE AND BOOSTER MANDATE

The COVID-19 pandemic continues to pose serious health risks to our community. Fortunately, there are now vaccinations readily available that have shown to be effective in protecting individuals from hospitalization and death caused by the COVID-19 virus. The Centers for Disease Control and Prevention (CDC) has declared that COVID-19 vaccines are safe and effective for everyone 5 years of age and older.

We believe the most important thing we can do to protect ourselves, our families, and our community from this virus is to get the COVID-19 vaccine. Vaccines are widely available for free at pharmacies, hospitals, and clinics. For information on where to get a vaccine, go to: <https://www.vaccines.gov/search/>.

Laguna College of Art + Design is committed to providing a safe and healthy environment for all members of our community. Guided by the latest information from the Centers for Disease Control and Prevention (CDC), the State of California, and the Orange County Health Care Agency (OCHCA), and for the health and safety of the entire community, LCAD requires all faculty, staff, and students to be fully vaccinated and boosted against the COVID-19 virus. If you would like to request for a medical or religious accommodation, please contact COVID@lcad.edu.

REQUIRED COVID-19 TESTING FOR ACCOMMODATIONS

Students who are not vaccinated, or not fully vaccinated and boosted (if eligible), and have been granted a medical or religious belief accommodation are required to undergo COVID-19 testing weekly. In addition to weekly testing, they are also required to wear a N95 or KN95 mask at all times when on campus. For more information, please contact COVID@lcad.edu.

Please direct questions about this policy to covid@lcad.edu

STUDIO LABS

LCAD offers studio labs to assist students in various disciplines, including the LCAD Writing Lab, Fine Arts lab, and various Visual Communication studio labs. Studio lab hours are announced at the beginning of each semester. These services are free to students, and will be by appointment only in the case of fully remote instruction.

TRANSPORTATION

Most students commute to LCAD by car. Students are encouraged to carpool with other students. The Orange County Transit Authority (OCTA) bus stops directly in front of LCAD's Main Campus. The OCTA Bus Route #89 goes in and out of the Laguna Canyon. OCTA Bus Route #1 follows Pacific Coast Highway (PCH) in and out of Laguna Beach. The OCTA bus schedule is available online at octa.net. Please take time to navigate local transit websites and to research bus routes applicable to you.

TUITION

BFA + POST BACCALAUREATE TUITION

Tuition for 2022/2023 will be \$34,600/year or \$17,300/semester with part-time enrollment calculated at \$1,442/unit.

MFA TUITION

Tuition for LCAD's MFA programs Art of Game Design, Drawing, and Painting are calculated per unit. Because of the nature of the programs, as a student of the MFA program you pay the per-unit cost regardless of your enrollment status.

Drawing or Painting 2022/2023: \$36,720/year, \$18,360/semester or \$1,224/unit.

Art of Game Design 2022/2023 \$40,020/year, \$20,010/semester or \$1,334/unit.

Tuition at LCAD is established annually by the Board of Trustees and is subject to change each year.

METHODS OF TUITION PAYMENT

LCAD accepts cash, check, American Express, MasterCard, and Visa. LCAD allows you the option to pay tuition in four (4) payments over the course of each semester you are enrolled. If you fail to make tuition payments, LCAD reserves the right to bar you from class, withhold grades, withhold diploma and/or transcripts, and/or to enforce suspension.

TUITION REFUND POLICY

If you withdraw from LCAD prior to completing 60% of a semester or 60% of a class less than a semester in length, a refund will be calculated on a pro-rated basis using a percentage that is proportional to the enrollment period you completed. The refund is calculated by multiplying the percentage of attendance in the class or classes by LCAD's charges for the classes you attempted. No refunds will be paid after the 60% completion date.

RETURN OF TITLE IV FUNDS

According to federal guidelines (Section 668.22 of the Higher Education Amendments of 1998), withdrawing students who have received Title IV financial aid will have their financial aid recalculated according to the following guidelines:

Only the amount of financial aid that has been earned (disbursed or could have been disbursed) based on the prorated amount of time the student has been in school for the semester will be retained on the student's behalf. Any aid that is not earned (based on the prorated amount of time) must be returned to the appropriate federal account/lender.

For example, if a student receiving \$10,141 in federal aid completes 20% of the semester, they would have earned that percentage and the approved federal aid (\$2,028) therefore, 80% (\$8,113) of the disbursed aid remains "unearned" and must be returned to the federal programs. The college would refund 80% of the tuition charges (i.e if tuition charges of \$4,200, the refund would be \$3,360) to the appropriate federal program. No tuition refund would be disbursed to the student until Title IV (federal loans/grants) funds are repaid. A student withdrawing after the 60% point has earned 100% of the disbursed federal aid. Any unearned funds disbursed to the student in the federal loan programs would be repaid based on the terms of the borrower's promissory note.

The date of withdrawal is the date the College receives notification (e.g., submitting a withdrawal request form or any other form of communication such as email or telephone call) from the student on their intent to withdrawal. In cases of an unofficial withdrawal, meaning the student has not notified the college of their intent to withdrawal, the Bursar's Office will work with the Registrar's Office and the student's faculty to determine the last date of attendance and retroactively process a pro rata tuition calculation and R2T4 as needed.

The amount of refundable institutional charges (tuition and fees) will be set by school policy. The College's treatment of tuition and other fees related to student withdrawal may be found in the student handbook. If there is a balance due resulting from the calculation of unearned aid, the student may be responsible for payment.

For students who have received federal financial aid, any refundable portion of tuition and fee costs that have been covered by a Federal Direct Loan will be refunded directly to the lender, who will credit it against the student's outstanding balance.

The Financial Aid Office determines specific amounts according to applicable federal regulations. If the calculation shows that the student had eligibility for aid that had not yet been disbursed, the student will be given the option of receiving those funds. The applicable tuition and fees are listed in the student handbook. Non-mandatory fees are not included in the refund calculation.

ACADEMIC POLICIES AND PROCEDURES

ACADEMIC INTEGRITY

Every LCAD community member, including students, faculty, and staff, must adhere to standards of honesty in producing and disseminating knowledge and artwork. Credit must be given for material drawn from any source beyond a student's own firsthand experience. If this material is not common knowledge of the kind possessed by everyone working in the general area, you must give credit for that material in a reference that identifies the source by author, title, and page (or, if the source is not something in print, such as artwork, by details about the source that is equally precise).

Plagiarism means using another person's work, writing, words, ideas, research, graphics, programs, music, pictures, data, and/or other creative expression without giving the other person full credit. Students must enclose another person's words in quotation marks, cite the appropriate source(s), and give citations when using the ideas of another person, even if those ideas are paraphrased. Using words, ideas, computer code, or any work by someone else without giving proper credit is plagiarism. Any time information from a source is used, it must be cited.

The Internet is a very popular resource for information for student assignments. The same rules regarding plagiarism apply to resources found on the Internet as do to a printed source: when a student refers to work, writing, words, ideas, and the like or quotes from an internet site, he or she must cite that source. Many of the same rules apply when using visual information from a website: the source of the visual information or graphic always must be cited.

A student accused of plagiarism or cheating shall be subject to discipline as determined by the Instructor, in coordination as necessary with the Chair of the Department. Any disciplinary action imposed may be appealed within the ten (10) business days after notification of the disciplinary action, by submission of a written appeal to the Dean of Student Affairs setting forth the alleged violation and the basis on which the disciplinary action is challenged.

Disciplinary actions for plagiarism or cheating may include (without limitation) a failing grade, academic probation, or dismissal. If dismissal occurs, tuition refunds will not be made. Please see the LCAD Code of Conduct for more information.

ACADEMIC MAJORS

LCAD undergraduate students complete an academic major in one of the following degree programs: Animation, Drawing + Painting, Entertainment Design, Experimental Animation, Game Art, Graphic Design + Digital Media, and Illustration. If a student has earned 45 or more units, the student must petition the current and prospective major. Change of Major forms are located on my.lcad.edu. Changing your major may result in additional time spent at LCAD. LCAD also offers MFA degrees in Game Design, Drawing, and Painting.

ACADEMIC MINORS

LCAD undergraduate students have the option to complete a minor in one of the following programs: Animation, Art History, Creative Writing, Drawing + Painting, Entertainment Design, Experimental Animation, Game Art, Graphic Design + Digital Media, Illustration, and Sculpture. Students may find the Declaration of Minor form on my.lcad.edu. The studio art minors are 15 units and the liberal arts minors (Art History and Creative Writing) are 12 units. Adding a minor will result in additional time spent at LCAD.

Graphic Design + Digital Media students also have the option to complete a minor that is specific to their department: Motion Graphics, Packaging, Photography/Exhibition Design, and UI/UX. These minors are 15 units and are only open to Graphic Design + Digital Media students. Interested students need to contact their Department Chair to pursue these minors.

ADDING, DROPPING, OR WITHDRAWING FROM A COURSE

A student may add or drop a class in PowerCampus during the add/drop period published in the academic calendar each semester. If the student does not drop a class and ceases to attend class, he/she may receive a grade of "X" for the class. This grade will be recorded on the student's transcript and will be reflected in his/her Grade Point Average (GPA) in the same manner as an "F." Specific add/drop dates are posted at the beginning of each semester. Add dates and drop dates, with and without assessment, vary according to the course length and start/end dates. Adherence to these dates will be strictly enforced except in serious compelling and mitigating circumstances.

For full-semester courses (15 weeks in length), students may withdraw from a course up to the posted withdrawal deadline. A "W" will appear on the transcript, but will not be used to calculate the GPA. Exact deadlines are published each semester in the academic

calendar. An online withdrawal form must be filed before this date. In the case of a change of a student's status from full- to part-time, see Refund Policy. Please check with the Bursar's Office if you have any questions. Please find forms located at my.lcad.edu. See also Withdrawal from the College and Withdrawing from a Course.

ATTENDANCE POLICY

Attendance is monitored by the instructors with each instructor having sole discretion in assessing the impact of absences on a student's final grade. Students are expected to attend classes and to be on time. LCAD's attendance policy is as follows:

- 15-week classes with 2 weekly meetings: 5 absences allowed; student is dropped at the 6th absence.
- 15-week class with 1 weekly meeting: 3 absences allowed; student is dropped at the 4th absence.
- 10-week classes with 2 weekly meetings: 2 absences allowed; student is dropped at the 3rd absence.

Exceptions

- In case of serious illness or other emergency, students may be assigned an "Incomplete." Grades of Incomplete (I) may be assigned only for serious extenuating circumstances, and must be approved by the Department Chair and the Instructor. The unfinished work must be completed for a letter grade by the end of the following semester or an earlier agreed-upon date between the student and instructor, or the grade will automatically revert to the grade the student would have earned absent the missing work, which may be a failing grade. Students with Incomplete grades are not eligible to receive the LCAD Merit Scholarship until their "I" grade is replaced by the earned grade.

COURSE ENROLLMENT POLICY: LIMITATIONS FOR STUDIO

A student is entitled to enroll in one and the same course up to three (3) times in an attempt to earn a minimum passing grade or higher. If a student fails to pass one and the same course three (3) times due to having earned a grade of "X," "F," or a grade below the required minimum passing grade, the student must petition to enroll in the class on the fourth time and all subsequent times thereafter. Consequently, the student shall not be able to earn the number of credit units necessary for a successful completion of an LCAD major or certificate program that includes such a course as either a required or an elective course. No equivalent course and earned grades or credits at any other accredited educational institution shall be deemed transferable and applicable toward graduation, and considered a substitute for the course and conditions outlined above. Students who have received a grade of "C-" or lower in a course taken at LCAD may repeat the course at LCAD, and the higher grade will be used to compute the cumulative grade point average. If a student has not achieved the minimum GPA of 2.5 in the major, the student may repeat a course in the major in which the student received a grade of "B-," "C+," "C," or "C-." The repeated course must be taken at LCAD. The student may continue to repeat courses until the minimum GPA of 2.50 in the major is achieved.

CLASS LEVEL

Class level is determined by the number of units completed toward the undergraduate degree at LCAD.

FOR STUDENTS ENTERING FALL 2009 AND LATER

- Freshman: 0-27 units
- Sophomore: 28-60 units
- Junior: 61-93 units
- Senior: 94-122 units

COURSE ENROLLMENT POLICY: LIMITATIONS FOR LIBERAL ARTS

As a consequence of not earning the minimum passing grade for any singular Liberal Arts course at LCAD—with a grade of "C" or better—the student shall not be able to earn the number of credit units necessary for a successful completion of an LCAD major or certificate program that includes such a course as either a required or an elective course. Should it be a course that is a prerequisite for other courses (e.g. Critical Reasoning), the student will not be allowed to enroll in those other courses (e.g. Art History). No equivalent course and earned grades or credits at any other accredited educational institution shall be deemed transferable and applicable toward graduation or considered a substitute for the course and conditions outlined above.

If a student twice fails to pass any singular Liberal Arts course (having earned an "X," "F," or a grade below the required minimum passing grade), then the student must petition the Chair of Liberal Arts and Art History to enroll in the class one last time in attempt to remain in the degree program. Should the Chair grant the request and the student then fails to earn a minimum passing grade on the third attempt at said course, then the student will automatically be removed from his/her degree program and will be transferred into a certificate program.

Although no longer in the degree program, the student may still, with the Chair's approval, re-attempt the course; should the student subsequently earn a passing grade in this same course, then student may compose a formal petition to both the Chair of Liberal Arts and the Dean of Student Affairs/Chief Academic Officer requesting to be matriculated back into the BFA degree program. The decision of the Department Chair and Dean of Student Affairs/Chief Academic Officer will be final and binding. For any student who repeats a course at LCAD (after earning a grade of "C-" or lower) and earns a higher grade on a subsequent attempt, the higher grade will be used to compute the cumulative GPA.

COURSE LOAD

Students normally will not register for more than 18 units per semester.

Full-time load:

12 to 18 units constitute a normal full-time course load covered by tuition and fees.

Exceeding Full-time load:

Students wishing to enroll for 19 or more units in a semester must receive permission from the Chair of their Department. Supplemental, prorated tuition fees will be charged for each unit above 18 units, based on the current year's unit fee.

Part-time load:

Students enrolling for less than 12 units in a semester will be charged a prorated amount based on the current year's unit fee.

COMMENCEMENT

A commencement ceremony is held after the conclusion of each spring semester. Students planning to graduate and to participate in the commencement ceremony must submit an Application to Graduate and pay the required graduation fee. The Graduation Application form can be found on my.lcad.edu. Students may participate in the commencement ceremony with no more than 3 credits outstanding.

Graduation requirements are subject to change; therefore, it is important to check with the Registrar and with your advisor to verify that you are on track to participate in commencement proceedings.

DEGREE REQUIREMENTS FOR GRADUATION

Students planning to graduate from the BFA degree or certificate program must complete the Application to Graduate Form located on my.lcad.edu and file it with the Registrar during the first semester of the senior year so that all remaining requirements can be officially confirmed. The faculty and Board of Trustees approve candidates for the BFA degree or certificate. Graduation requirements include: completion of all degree requirements prior to commencement, a minimum GPA of 2.0, which includes a minimum of 2.5 for all courses designated as studio requirements for the major. Additionally, students who have outstanding tuition and/or fee balances may not be permitted to participate in commencement proceedings and will not receive their diplomas until any outstanding matters are resolved.

Graduation requirements are subject to change; therefore, it is vital to check with the Registrar at the beginning of your senior year to verify you are on track to participate in commencement proceedings.

GRADING SYSTEM

Grades are assigned at the end of each semester and are based on the instructor's choice of examinations, research papers, portfolio review, critiques, assignment completion, class participation, and attendance.

Assigned grades are final and can be changed only by the instructor who awarded the grade. Grade changes must be based on a clerical error in final grade calculation or in grade processing. Students have 45 days from the end of the semester to challenge any of their grades from the currently finished semester.

Grades of Incomplete (I) may be assigned only for serious extenuating circumstances, and must be approved by the Department Chair and the Instructor. The unfinished work must be completed for a letter grade by the end of the following semester or an earlier agreed-upon date between the student and instructor, or the grade will automatically revert to the grade the student would have earned absent the missing work, which may be a failing grade. Students with Incomplete grades are not eligible to receive the LCAD Merit Scholarship until their "I" grade is replaced by the earned grade.

Grades of Report Delayed (RD) will be assigned when an instructor is unable to submit grades on time. An RD will be changed to the appropriate letter grade when submitted by the instructor. A grade of RD shall not factor into a student's overall GPA.

A grade of "X" will carry the same weight as a grade of "F." It counts in attempted credits, GPA credits and computation, and toward academic probationary status. The function of an "X" is to denote that the student failed due to non-attendance as opposed to poor academic performance; this is indicated on the transcript key as well.

Students that have outstanding course grades of "I" or "RD" from the previous semester will not be awarded their LCAD Merit Scholarship in the current semester until a final grade has been recorded by the Registrar.

INDEPENDENT STUDY

Students wishing to enroll in Independent Study classes must petition the Chair of their department by filling out a Petition Form. Enrollment is neither automatic nor guaranteed.

Financial responsibility will be assessed according to the following criteria:

- Graduating seniors who need a class not being offered by the College and who have a legitimate reason for not having taken the class previously will be eligible for an Independent Study with no charge beyond their regular tuition.
- All other students wishing to take an Independent Study will be charged a fee to cover the cost of out-of-class instruction.

Students will pay the regular tuition costs plus the following:

- \$175 for a 1-unit course
- \$250 for a 2-unit course
- \$350 for a 3-unit course

Once the student has filled out the petition and the Registrar and the Department Chair have approved the request, it is the responsibility of the student to seek out the faculty member to get his or her approval. Finally, the student must file the completed form with the Registrar.

MINIMUM ENROLLMENT

Classes require a minimum enrollment. If a class is canceled because of low enrollment, students may take an alternate class in their major area. The canceled class will be offered again at a later date.

OWNERSHIP OF WORK

In consideration for being permitted to enroll in or attend any class, seminar or course of study at the College, the student hereby (a) assigns to the College any and all rights to all copyrightable and patentable works the student creates as a part of a project funded through the College by an outside sponsor, or as a part of his/her employment as a college employee, (b) waives any and all rights under California Civil Code Section 3344 and authorizes and grants a license to the College to forever use, without compensation to the student, the student's name, photograph, image, voice and likeness and/or any art work, project or other work created by or contributed by the student during the period of enrollment to publicize or promote the College and (c) releases the College from any liability for the loss, theft, or damage of the student's work while such work is in the possession or control of the College.

ACADEMIC HONORS

- Students with a term GPA of 3.50-3.74 will be placed on the Dean's List.
- Students with a term GPA of 3.75 and above will be placed on the President's List.

ACADEMIC PROBATION POLICY

Students are placed on academic probation if any of the following conditions occurs during the previous semester of their enrollment:

- A cumulative GPA below 2.0
- A semester GPA below 2.0

Students on academic probation must correct their academic standing within the probationary semester. Students must meet with their department chair to discuss a plan for improvement and enroll in no more than 12 units for the probationary semester. At the end of the probationary semester, then Academic Standing Committee composed of full-time faculty will review a student's grades.

The Committee will determine one of the following:

- The student has satisfactorily corrected any outstanding academic problems and is removed from probation for the

following semester.

- The student shall continue on probation for an additional semester.
- The student shall be suspended. If you are suspended, you may apply for readmission after a minimum of one year (not including summers). The Academic Standing Committee will review your application and request.

Students who have not made satisfactory academic progress may be ineligible for institutional, state, federal or veteran's aid.

ACADEMIC SUSPENSION POLICY

Students who are on academic probation for two consecutive semesters are subject to academic suspension. Academic suspension means that students will be ineligible to attend LCAD for one year. To be reinstated after one year, students must complete at least 12 college credits at another institution to demonstrate academic success and they must write an essay explaining what steps they have taken to improve their academic preparedness. The Academic Standing Committee will review the academic transcript and essay and notify the student as to whether he or she is eligible to return to LCAD.

ACADEMIC DISMISSAL POLICY

If a student is placed on academic probation after returning from the one-year academic suspension, then he or she will be academically dismissed and can no longer attend LCAD at any time.

RE-ENTRY/RE-ADMISSION AFTER A WITHDRAWAL

If a student in good academic standing withdraws from LCAD and then returns within two years, then he or she can resume studies by contacting the Registrar. If a student attempts to return after two years, then he or she will need to reapply for admission through the Admissions Office. Every effort will be made to readmit students who left in good standing; however, readmission is not automatic. A completed application with a non-refundable application fee must be filed with the Admissions Office. Transcripts for work taken at other institutions must be submitted as part of the application. A portfolio review is required.

Statement of Principles on Freedom of Expression

Laguna College of Art and Design is dedicated to the free pursuit of knowledge and personal and the personal expression. The studies of art and design encourage creativity, individual autonomy and educational diversity. These principles guide the college's policies and practices regarding academic freedom, academic honesty, privacy rights and freedom of expression for this community. Such freedoms impose responsibilities as well. The college expects all of its members to practice reasonable ethical, social and conceptual standards in guiding their behavior.

LCAD prohibits students from producing, displaying, and distributing illegal material. Because LCAD is committed to free and open inquiry in all matters, it guarantees all members of the LCAD community the broadest possible latitude to speak, write, listen, challenge, create and learn. Except insofar as limitations on that freedom are necessary to the functioning of LCAD, LCAD fully respects and supports the freedom of all members of the LCAD community "to discuss any problem that presents itself."

Differences will arise and the LCAD community will often and quite naturally conflict. But it is not the proper role of LCAD to attempt to shield individuals from creative works, ideas and opinions they find unwelcome, disagreeable, or even deeply offensive. Although LCAD greatly values civility, and although all members of the LCAD community share in the responsibility for maintaining a climate of mutual respect, concerns about civility and mutual respect can never be used as a justification for closing off discussion of ideas, however offensive or disagreeable those ideas may be to some members of our community.

The freedom to debate and discuss the merits of competing ideas does not, of course, mean that individuals may say or display whatever they wish, wherever they wish. LCAD may restrict expression that violates the law, is pornographic or that falsely defames a specific individual, that constitutes a genuine threat or harassment, that unjustifiably invades substantial privacy or confidentiality interests, or that is otherwise directly incompatible with the functioning of LCAD. In addition, LCAD may reasonably regulate the time, place, and manner of expression to ensure that it does not disrupt the ordinary activities of LCAD. But these are narrow exceptions to the general principle of freedom of expression, and it is vitally important that these exceptions should never be used in a manner that is inconsistent with LCAD's commitment to a completely free and open discussion of ideas.

In a word, LCAD's fundamental commitment is to the principle that debate, deliberation or artistic display may not be suppressed because the ideas put forth are thought by some or even by most members of the LCAD community to be offensive, unwise, or immoral. It is for the individual members of the LCAD community, not for LCAD as an institution, to make those judgments for themselves, and to act on those judgments not by seeking to suppress speech or creativity, but by openly and vigorously

contesting the ideas that they oppose. Indeed, fostering the ability of members of the LCAD community to engage in such debate, deliberation and display in an effective and responsible manner is an essential part of LCAD's educational mission.

As a corollary to LCAD's commitment to protect and promote free expression, members of the LCAD community must also act in conformity with the principle of free expression. Although members of the LCAD community are free to criticize and contest the views expressed on campus, and to criticize and contest speakers who are invited to express their views on campus, they may not obstruct or otherwise interfere with the freedom of others to express views they reject or even loathe. To this end, LCAD has a solemn responsibility not only to promote a lively and fearless freedom of debate, deliberation and display, but also to protect that freedom when others attempt to restrict it.

This resolution is adapted and excerpted from the "Report of the Committee on Freedom of Expression" at the University of Chicago. Fire. (2018).

STUDY ABROAD POLICY

Students may study abroad at approved schools (i.e. Florence Academy of Art or Breda University). Students who study abroad are not eligible to receive any institutional funds (LCAD Merit Scholarship, LCAD Grant, and/or any other funds awarded by the LCAD Scholarship Committee) during their time abroad.

Here is a summary of general study abroad policies:

- A 30-unit residency must be completed at LCAD before studying abroad.
- Mandatory senior year in residence at LCAD.
- No institutional grant will be awarded during residency abroad.
- Students must have the proposed course of study approved by the appropriate Department Chair before studying abroad.
- Students are aware that a year of study abroad will likely slow their process toward a degree.
- Units completed in the study abroad programs are subject to a portfolio review.
- Students interested in participating in a study abroad program must have a minimum GPA of 2.50.

TRANSFER CREDIT

LCAD accepts a maximum of 66 units total from another accredited institution. Transfer credit will be accepted from colleges or universities that are accredited by one of the following associations: Middle States (MASAC), New England (NEASC), Higher Learning Commission (HLC), Northwest (NWCCU), Southern (SASAC), Western (WASC), or by the National Association of Schools of Art and Design (NASAD).

LCAD recognizes two types of transfer credit, Studio and Liberal Arts courses. Because LCAD offers a BFA Degree, your length of time at LCAD is determined by the number of studio units granted after a review of your Transfer Portfolio by the Chair of your major.

While transferring units will reduce the total number of courses you must complete to earn your degree at LCAD it does not necessarily mean that you will graduate any sooner. In fact, on average transfer students have an average of 3.5-4 years at LCAD after transfer. Additionally, transferring units may impact part-time or full time enrollment status in future terms which may negatively impact your ability to receive financial aid. It is therefore important to work closely with your academic advisor and Financial Aid Office, and follow your academic plan.

INTERNATIONAL TRANSCRIPTS

International transfer is considered on a case-by-case basis with the student providing an English translation of the foreign transcript and an evaluation of the transcript into the American semester unit system. All international transcripts must be submitted to IERF (ierf.org), ECE (ece.org) or WES (wes.org) for validation and conversion into US equivalents. There is a separate fee and time requirement for this service. Please visit their website and plan accordingly.

TRANSFERS FROM UNACCREDITED INSTITUTIONS

Students wishing to transfer from institutions that are not approved by an appropriate accrediting organization or the National Association of Schools of Art and Design (NASAD) may submit a portfolio for review of specific coursework and transcripts for academic work. Upon completion of the review, the student may be granted a maximum of 12 units of transfer credit, including both studio and liberal arts (up to 15 units from an approved atelier).

TRANSFER STATUS

There are many unforeseen circumstances that may contribute to changes in a student's estimated graduation date. Some examples are: Changes in a student's program, enrollment in courses not included in a student's academic plan, a student carrying fewer units than his/her prescribed course load, and failing and/or repeating courses.

Please note that we can guarantee neither that these units will transfer nor that transfer students will complete a program's course of study in fewer than 4 years. Similarly, previous coursework completed at a community college does not guarantee that a student will transfer to LCAD as an upperclassman.

Students with AA degree certification are not exempt from LCAD's transfer policies. Students with previous undergraduate degrees should contact your transfer specialist. Transfer status will be determined by LCAD's Registrar's Office and the Chair of your major.

Please contact your transfer specialist with further questions at transfer@lcad.edu

Transfer Credit Guidelines for Liberal Arts + Art History Classes

English Composition (3 credits) - A college-level writing/composition class.

- Reading, Literature and remedial/developmental English courses do not count.
- Transfer credit is contingent upon LCAD English Diagnostic score.

Critical Reasoning (3 credits) - An advanced college-level writing/critical thinking class.

- Transfer credit is contingent upon LCAD English Diagnostic score.

First-Year Seminar (3 credits) - A first-year seminar at an accredited college or university.

- Not offered at all colleges and universities.

Physical Science (3 credits) - Any Science class.

- Examples: Anatomy/Physiology, Astronomy, Biology, Biological Anthropology, Chemistry, Computer Science, Environmental Science, Geology, Health/Nutrition, Physics, etc.

Social Science (3 credits) - A class in the social sciences.

- Examples: Anthropology, Business, Communication Studies, Cultural Studies, Economics, Ethnic Studies, Gender Studies, Geography, History, Linguistics, Media Studies, Philosophy, Political Science, Psychology, Religious Studies, Sociology.

Quantitative Reasoning (3 credits) - Any college-level math class or a financial literacy/planning class.

- College-Level Math: Statistics, College Algebra, Trigonometry, Precalculus, Calculus, or above. (Not eligible: Arithmetic, Pre-Algebra, Elementary Algebra, Intermediate Algebra, or Geometry)
- Personal Finance: Finance or Personal Finance courses.

Language Arts (3 credits) - For non-Animation students. Any other English, Literature, Creative Writing, Linguistics, Rhetoric, or Foreign Language class.

- English Composition courses are not eligible.

Art History (18 credits total) - Must take one class from each of these six categories.

- Ancient Civilizations (3 credits) - Art history classes of the ancient world: up to 5th century.
- Medieval Worlds (3 credits) - Art history classes of the middle ages: 5th to 15th centuries.
- Renaissance + Early Modern (3 credits) - Art history classes of the 14th to 18th centuries.
- Modern Movements (3 credits) - Art history classes of the 19th and 20th centuries.
- Contemporary Movements (3 credits) - Art history classes of the 20th and 21st centuries or museum/archival studies.
- History of the Major (3 credits) - History of student's major: Animation, Drawing + Painting, Entertainment Design, Game Art, Graphic Design + Digital Media, or Illustration.

Acting for Animators (3 credits) – Only for Animation students. A Public Speaking or Theatre Acting class. Communication theory or language arts classes are not eligible.

***Please note that this information is provided as a guideline and final determination on course transferability is made by the Office of the Registrar.

UNCLAIMED STUDENT WORK

LCAD will dispose of any unclaimed materials or work left by students who have graduated, withdrawn, been dismissed, or departed for summer vacation. Any work blocking a fire exit, left in a hallway or other non-storage area, or in any way interfering with the normal activities of the College will be removed without notice. The College will assume no liability for the loss, theft, or damage of any student work at any time.

LEAVE OF ABSENCE

Students who wish to take a Leave of Absence from LCAD should complete a Leave of Absence Form, available on my.lcad.edu. Students can take a Leave of Absence for up to two years. After being gone from LCAD for more than two years, the student would need to reapply for Admission through the Office of Admissions.

WITHDRAWAL FROM COLLEGE

Students not intending to return to LCAD should complete a Permanent Withdrawal Form, available on my.lcad.edu.

WITHDRAWAL FROM CLASS

Students needing to withdraw from a class (before the published withdrawal period) should complete the Course Withdrawal Form on my.lcad.edu. Please note that withdrawing from a course may impact your anticipated graduation date, as well as your financial aid package—including your LCAD Merit Scholarship.

FACILITIES AND RESOURCES

COMPUTER LABS

Computers labs will be by appointment only in accordance with the determined safety regulations for student use in the Big Bend and Main Campus student lounges. Additionally, classroom computers are available to students during computer lab hours of operation and when no classes are scheduled in a classroom. Labs hours may also be retrieved from the IT Print Lab at the start of each term. Computers are available on a first come first serve basis. Use of LCAD computers is limited to current students and faculty/staff members. IT Lab staff on duty will be available to advise users with computer problems and know how to perform computer related tasks, but are not available to assist with users' academic work or other college-related tasks.

By using any computer in the computer labs, you agree to abide by the LCAD policies as set forth in this handbook and as may be posted in the computer labs. The use of LCAD computer resources is a privilege, not a right. You must protect your account password and use the computer resources only for appropriate uses. Be respectful of other lab users, student assistants, staff lab equipment and areas at all times. Leaving computers logged in unattended is not permitted. Food and drinks are not permitted in any computer lab. Studio materials in the lab, including but not limited to sprays, and paint, are not allowed near computers. You may not install, modify or delete any software on LCAD computers or defeat or attempt to defeat software security systems. Equipment in the computer labs is not to be removed, modified, relocated, or disassembled without permission from IT Lab staff.

Because the computer labs are a limited high demand facility, rendering of files during the day is not allowed unless otherwise authorized by the lab staff. All work left on computers must be backed up multiple times on student owned devices after usage or to student home directories. The computer lab is not responsible for lost work. Users are to clean up the area around the computer used as they leave.

LCAD prohibits students from displaying, possessing, or viewing any material deemed pornographic in nature.

When all computers are being used and students are waiting for an available computer, the following rules apply: Guests and alumni shall leave when asked to on a first in, first out basis and be replaced by a waiting student. Only course-related work may be performed when others are waiting for an available computer. When activity that breaks any LCAD policy is alleged or detected, the Computing Labs staff and Campus Security/Safety may terminate a student's access to LCAD computer labs and systems and may refer the matter to the Registrar for disciplinary action.

LCAD GALLERY AND EXHIBITIONS

LCAD Gallery is located at 374 Ocean Avenue, Laguna Beach, CA 92651. On occasion, LCAD also exhibits works of art in its conference rooms and in the Dennis and Leslie Power Library at Main Campus. The galleries feature internationally recognized, emerging, faculty and student artists. The department chairs, the Gallery Director and others curate exhibitions at LCAD. An Annual Juried Student Exhibition, BFA degree program exhibitions are featured each year. Students are encouraged to participate in the Annual Juried Student exhibition and to attend the many gallery openings held throughout the year. Students also are encouraged to volunteer at LCAD Gallery. For additional gallery information, please contact LCAD's Gallery Director, Bryan Heggie at bheggie@lcad.edu.

IDENTIFICATION CARDS

Each student will be issued one student identification card and lanyard. This card will entitle the student use of the Library, access to secure areas, and discounts at many local art supply stores and entertainment facilities. LCAD Shuttle drivers also may request that students present their student ID card. Students may obtain their ID cards and lanyard from the Main Campus receptionist.

All LCAD Students are to wear their LCAD Student ID card lanyard at all times when on campus. Your Student ID card is your entry card into South Campus, Big Bend and into all the Main Campus studios. If a student loses their LCAD Student ID, a replacement ID can be purchased for \$5.00 at the Main Campus Reception Desk between the hours of 8:30 a.m.- 5:00 p.m., Monday-Friday. It is the responsibility of all LCAD Students to report their student ID card missing within 48 hours of losing it. Failure to comply with this policy will result in a student's name being given to the Assistant Dean of Students for disciplinary action in compliance with the Student Code of Conduct.

LIBRARY AND ONLINE LEARNING RESOURCES

The Dennis and Leslie Power Library, located on the Main Campus, holds a collection of more than 33,000 items. This collection contains over 28,000 printed books, a wide-ranging periodical collection; over 1,500 DVD and Blu-ray discs; art exhibition catalogs; a collection of rare and out-of-print books; and the college's archives documenting its history over the past fifty

years. In addition, the library also provides access to several art-related electronic databases and journals, including ARTstor, Art Source (EBSCO), Ask Art (Academic Edition), and Colourbox. Other online resources include LinkedIn Learning, OmniFile Full Text (EBSCO), Art & Architecture ebook collection, the EBSCO ebook Academic Collection, The Gnomon Workshop, and Mango Languages. Students and faculty may request books and articles not owned by the library for purchase or loan through the Interlibrary Loan process. In addition, quiet study and reading areas and computer workstations are available on a firstcome, first-serve basis.

The Big Bend Campus Library holds over 2,000 items, including books, periodicals, and DVD/Blu-ray disks, curated to support the programs and courses typically held at Big Bend. There is also a small reading area for students to curl up with a good book.

The Library also hosts various events and instructional sessions throughout the academic year.

The Library's online catalog indexes the titles, authors and subjects of the cataloged items in the collection; for off-campus access to the online catalog, databases and additional information about the library, go to lcad.edu/library.

OPEN STUDIO HOURS

Students may use the studios outside of scheduled class time during the academic year when space is available, provided there is no conflict with campus activities and provided adequate supervision. In the case of remote instruction, studios and labs will be by appointment only in accordance with the determined safety regulations. Special permission from Kerri Redeker at kredeker@lcad.edu must be requested for use during other than regular operating hours. Studio hours are posted at the start of each term.

PARKING PERMITS

Parking permits are available through Campus Reception. Parking permits must be displayed whenever a vehicle is parked in any LCAD lot or structure. All hang tag permits should be displayed face out on the rear-view mirror. There is a five-dollar replacement fee for all parking permits.

Students may park in any clearly marked parking stall other than those specially designated for "Staff" (back lot of main campus), "Handicapped", "Faculty", or "Visitor." Do not, under any circumstance, park in the fire zone (red curbs) or double-park, or you will be towed. The speed limit in the parking lot is 10 mph, except in front of the main building where it drops to 5 mph. You can sign up for a parking permit using my.lcad.edu.

PRINTING SERVICES AND EQUIPMENT CHECKOUT PROGRAM

All black and white prints are free through the designated student printers on each campus. The maximum limit is 20 sheets per-print. The main LCAD Print Lab is located on our Big Bend Campus. There is a secondary Helpdesk on Main Campus that can provide some printing services. Printing Services include free black and white printing. All color prints must be paid for at the student's expense. Payments made to the print lab may only be via Credit Card. The print lab is capable of printing color laser, and inkjet prints up to 36" x 60" fonts.

The Print Lab also hosts a free equipment checkout program. Items available for checkout include but are not limited to, digital still cameras, digital video cameras, tripods, and wacom cintiq's. All loaned equipment must be returned on time or late fees are applied. If you fail to pay the outstanding fee your checkout privileges will be suspended until you have paid the outstanding amount. All equipment that is lost or stolen while in possession of the borrower is to be paid for or replaced by the borrower promptly with comparable equipment at the current fair market value price.

TECHNICAL SUPPORT SERVICES

The Big Bend Help Desk is staffed during all class times. Technical Support staff will be available virtually in the case of fully remote instruction. The Helpdesk may be contacted at 949-715-8063 or by emailing support@lcad.edu. For more information please visit my.lcad.edu.

Helpdesk services provided:

- Support for all campus operated systems (email, self-service, ftp, etc.)
- Troubleshooting of student owned computers. (virus scanning, diagnostics of failed components)
- Upgrades of student owned computers (RAM install, HDD upgrades, software installs)
- Large format color printing
- Equipment checkout (digital SLR, Wacom, digital video cameras, lighting kits, laptop power adapters, etc.)
- AV Classroom support
- Password reset

FINANCIAL AID INFORMATION

The purpose of Financial Aid is to assist students whose personal and family resources are insufficient to meet the total cost of education at Laguna College of Art + Design.

Financial aid is available from one or more of the following sources: scholarships, grants, part-time employment and loans. LCAD is also eligible to participate in the Department of Veterans Affairs Educational Assistance programs.

Eligibility for most forms of financial aid is based on demonstrated financial need. Financial need is the difference between the Cost of Education (a standard budget) and the Estimated Family Contribution (the amount the student and if applicable, the student's spouse and/or parents can be expected to contribute). Costs of Education components include tuition and fees, an allowance for books and supplies, housing, food, transportation and personal expenses. Family contributions are based on the Federal Methodology analysis of the information provided on the Free Application for Federal Student Aid (FAFSA) and supplemental documents.

Students who believe they will need financial assistance to attend LCAD and who meet the eligibility requirements are encouraged to apply for financial aid. Financial aid awards are made for one academic year and must be reapplied for each subsequent year.

To receive need-based financial aid from the US Department of Education, the applicant must meet the following eligibility criteria:

- Be accepted for enrollment as a matriculating student.
- Be a U.S. citizen or eligible non-citizen.
- Maintain measurable satisfactory academic progress according to the standards and practices established by LCAD while enrolled.
- Not owe a refund on or be in default of any Title IV loan previously received for attendance at any postsecondary institution.
- Be in compliance with Selective Service regulations.

APPLICATION PROCEDURES

To be considered for any type of need-based aid at LCAD, complete the Free Application for Federal Student Aid (FAFSA) online at studentaid.gov. If you cannot complete the application online, please contact the Financial Aid office. Processing time may vary depending on the type of application and the date of submission. Generally, the processor needs three to six weeks to process the application.

LCAD GRANTS AND SCHOLARSHIPS

The LCAD Scholarship Fund is made up of money generously provided by individual donors, outside organizations, alumni and the College.

FEDERAL GRANTS

A grant is gift aid that does not have to be repaid as long as the student continues to meet all eligibility requirements. LCAD participates in two federally-funded grant programs: The Federal Pell Grant and Federal Supplemental Educational Opportunity Grant (FSEOG).

CALIFORNIA STATE GRANTS

LCAD is eligible to participate in the Cal Grant A and Cal Grant B programs that are funded by the State of California and administered by the California Student Aid Commission. All financial aid applicants who are California residents and U.S. citizens or eligible non-citizens are encouraged to apply for one of the two Cal Grant programs. The annual deadline to apply for these grants is March 2nd. In order to apply for a Cal Grant you must complete the FAFSA by March 2nd and send in a GPA Verification Form to the California Student Aid Commission (CSAC) by March 2nd. LCAD will send GPA verifications for current LCAD students who request them. Verifications will be sent electronically to CSAC. If a student has not completed 24 credits at LCAD, they must request that their GPA verification(s) be sent by their previous institution(s).

FEDERAL WORK-STUDY

Federal Work-Study (FWS) is funded by the federal government, with some matching LCAD funds. FWS enables students to earn part of their financial aid award through part-time employment on campus. Except for certain community-service jobs, FWS employment is limited to on-campus jobs. FWS students are paid \$11 an hour. To participate in the FWS program, a student must be eligible for and be awarded a FWS award as part of their financial aid package. If you are interested in the FWS program contact the Financial Aid Office.

DIRECT LOAN PROGRAM

The Direct Stafford Loan Program consists of low-interest, subsidized and unsubsidized loans funded by the federal government. Loans are available to undergraduate, graduate and professional students who are U.S. citizens or permanent residents. Loan repayments begin six months after graduation or after a student drops below half-time enrollment.

DIRECT SUBSIDIZED STAFFORD LOANS FOR UNDERGRADUATE STUDENTS

This is a long-term, low-interest federal loan. "Subsidized" means the federal government pays the interest while the student is in school at least half-time or during the grace period. This is a need-based loan as determined by the FAFSA information. This loan must be repaid. The maximum aggregate loan amount allowed is \$23,000 for undergraduate studies. The yearly maximum amount of this loan is based upon your class standing. Please see the Financial Aid Chart for a breakdown of class standing and yearly loan amounts.

DIRECT UNSUBSIDIZED STAFFORD LOANS FOR UNDERGRADUATE STUDENTS

This is a long-term, low-interest federal loan. Interest rates are set by Congress annually. "Unsubsidized" means the student is responsible for the interest on the loan. Interest payments can be capitalized, which means they will be deferred with the principal while the student is in school. This interest amount will be added to the principal balance. This is a non-need-based loan as determined by the FAFSA information. This loan must be repaid. The maximum aggregate loan amount allowed is \$31,000 for dependent students and \$57,500 for independent students for undergraduate studies (less any Direct subsidized borrowing). The yearly maximum amount of this loan is based upon a student's class standing and dependency status. Please see the Financial Aid Chart for a breakdown of class standing and yearly loan amounts.

FINANCIAL AID CHART CLASS STANDING

Freshman: 0-27 credits	Sophomore: 28-60 credits	Junior: 61-93 credits	Senior: 94-122 credits
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DIRECT LOAN LIMITS

DIRECT SUBSIDIZED LOAN

Freshman: \$3,500	Sophomore: \$4,500	Junior: \$5,500	Senior: \$5,500
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DIRECT UNSUBSIDIZED LOAN

(Less any Direct Subsidized Loans awarded)

Freshman: \$5,500 IF Subsidized available THEN Freshman: \$2,000 Unsub \$3,500+\$2,000=\$5,500	Sophomore: \$6,500 IF Subsidized available THEN Sophomore: \$2,000 Unsub \$4,500+\$2,000=\$6,500	Junior: \$7,500 IF Subsidized available THEN Junior: \$2,000 Unsub \$5,500+\$2,000=\$7,500	Senior: \$7,500 IF Subsidized available THEN Senior: \$2,000 Unsub \$5,500+\$2,000=\$7,500
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ADDITIONAL UNSUBSIDIZED FUNDING

For independent students and students whose parents are denied a PLUS loan:

Freshman: \$4,000	Sophomore: \$4,000	Junior: \$5,000	Senior: \$5,000
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DIRECT PARENT LOAN FOR UNDERGRADUATE STUDENTS (PLUS) + GRAD PLUS (GRADUATE STUDENT PLUS LOANS)

The PLUS loan program is available to parents of dependent students or Graduate Students and has a fixed rate determined by Congress annually, and is subject to change. These loans serve as a supplemental source of money to parents on behalf of their dependent son or daughter. PLUS loans, unlike the Federal Loans program, are subject to credit approval by a lender and repayment begins within 60 days of full disbursement, although deferments are available if the student is currently enrolled at least half-time. If the parent's credit is denied, the student may be eligible for additional Direct Unsubsidized loans. There are no aggregate loan limits. This loan is in the parent's name.

DIRECT SUBSIDIZED STAFFORD LOANS FOR POST-BACCALAUREATE STUDENTS

This is a long-term, low-interest federal loan. "Subsidized" means the federal government pays the interest while the student is in school at least half-time or during the grace period. This is a need-based loan as determined by the FAFSA information. This loan must be repaid. The maximum aggregate loan amount allowed is \$23,000 and takes into account loans taken out for undergraduate studies. The maximum amount that can be borrowed per academic year is \$5,500.

DIRECT UNSUBSIDIZED STAFFORD LOANS

This is a long-term, low-interest federal loan. "Unsubsidized" means the student is responsible for the interest on the loan. Interest payments can be capitalized, which means they will be deferred with the principal while the student is in school. This interest amount is added to the principal balance. Interest rates for these loans are determined by Congress annually. This is a non-need-based loan as determined by the FAFSA information. This loan must be repaid. The maximum aggregate loan amount allowed is \$31,000 for dependent students and \$57,500 for independent students for undergraduate studies (less any Direct Subsidized borrowing) and takes into account loans taken out for undergraduate studies. The maximum amount that can be borrowed per academic year is \$7,500 for dependent students and \$12,500 for independent students (less any Direct Subsidized borrowing).

FEDERAL INTEREST RATES 2022-2023 ACADEMIC YEAR

LOAN TYPE	10-Year Treasury Note High Yield	Add-On	Fixed Interest Rate
Direct Subsidized Loans & Direct Unsubsidized Loans for Undergraduate Students	2.943%	2.05%	4.99%
Direct Unsubsidized Loans for Graduate and Professional Students	2.943%	3.60%	6.54%
Direct PLUS Loans for Parents of Dependent Undergraduate Students and for Graduate or Professional Students	2.943%	4.60%	7.54%

ALTERNATIVE LOANS

Alternative loans, or private loans, help bridge the gap between federal and state aid awarded to the student and the actual cost of education. Private loans are offered by private lenders and there are no federal forms to complete. Eligibility for private student loans often depends on your credit score. These loans are commonly in the student's name, although many students require co-signers in order to meet the credit criteria for most lenders. LCAD will work with any lender that the student chooses.

LCAD MERIT SCHOLARSHIPS

LCAD Merit Scholarships are offered to all students applying for admission to LCAD. Students must present a portfolio representing their best work to be judged by an admissions scholarship committee as part of the application process. For 2022/23 recipients receive up to \$34,600 annually towards tuition costs for the duration of their four-year BFA or Post-Baccalaureate program, provided they remain in good academic standing (maintain Satisfactory Academic Progress and a minimum term GPA of 2.0), have no incompletes on academic record and enroll in at least 9 credits each semester.

MERIT SCHOLARSHIP AND FINAL SEMESTER

Students enrolled in less than 9 units in their last semester at LCAD in order to graduate are eligible for 50% of their semester LCAD Merit Scholarship amount. Please note that the 50% LCAD Merit Scholarship is a one time award. In the rare event that a student does not pass all of their necessary classes in their last semester, the student will not qualify for or receive the LCAD Merit Scholarship again

For MFA Students:

LCAD's current policy states that you must be enrolled in a minimum of 12 units or more and have a minimum per term GPA of 2.0 in order to be awarded 100% of your LCAD MFA Merit Scholarship. Please also keep in mind that LCAD's current policy states that you must be enrolled between 7 to 11 units and have a minimum per term GPA of 3.0 in order to be awarded 50% of your LCAD MFA Merit Scholarship.

Always keep in mind that LCAD's current policy states that if you are enrolled in 6 units or less, you will not be awarded your LCAD MFA Merit Scholarship. If you are a recipient of any other awards administered and/or awarded by LCAD, you must be enrolled in a minimum of 12 units and have a minimum per term GPA of 2.0 in order to maintain your award.

LCAD ACCESS SCHOLARSHIP

LCAD Access Scholarships are available to continuing students based on need and funding availability. Recipients receive up to \$1,000 annually towards tuition costs provided they are in good academic standing (maintain Satisfactory Academic Progress and a minimum term GPA of 2.0), have no incompletes on academic record and enroll in at least 9 credits each semester.

LCAD TRANSFER SCHOLARSHIP

LCAD Transfer Scholarships are available to transfer students their first year. Recipients receive \$1,000 annually towards tuition costs provided they are in good academic standing (maintain Satisfactory Academic Progress and a minimum term GPA of 2.0), have no incompletes on academic record and enroll in at least 9 credits each semester.

OTHER SCHOLARSHIPS AND GRANTS

The Office of Financial Aid can assist students in finding outside sources of Financial Aid. Information within the Financial aid office can help students in finding private scholarships, discuss excellent habits for success, and familiarize yourself with resources on and off campus. Often students use search engines to identify funding sources and we encourage you to diversify the types of funds you apply to (e.g. essays, artwork, and scholarship portfolio style opportunities). You are encouraged to utilize available resources and get proofreading and critiques before submitting your final applications. If you have questions regarding financial aid or the financial aid process, please contact LCAD's Financial Aid office at 949.376.6000, or via email at financialaid@lcad.edu

ESTABLISHING AND MAINTAINING FINANCIAL AID ELIGIBILITY SATISFACTORY ACADEMIC PROGRESS

All degree-seeking students must make Satisfactory Academic Progress (SAP) toward earning a degree as stipulated in the charts below to receive financial aid at LCAD. The below requirements are composed of both federal policy and LCAD institutional policy. Financial aid includes federal grants, work and loan programs, state grant programs and all institutional scholarships. The student must either achieve good SAP status or file a successful appeal to regain eligibility.

SAP EVALUATION

SAP is first calculated at the end of the spring semester following the student's first term of enrollment as a regular degree-seeking student and annually at the end of the spring semester thereafter. SAP is also calculated at the point when a continuing student applies for aid for the first time. Both qualitative (cumulative GPA) and quantitative (credits attempted and earned) progress is measured regardless of enrollment status. These measurements apply to all hours attempted and recognized by LCAD for degree consideration from all institutions.

QUALITATIVE EVALUATION 1:

MINIMUM CUMULATIVE GPA

Certificate: 2.0

BFA: 2.0

Post Baccalaureate: 2.75

MFA: 3.0

MINIMUM COMPLETION OF ATTEMPTED CREDITS PER ACADEMIC YEAR

All degree programs:

Minimum % of total credits successfully completed 67% each academic year. (credits earned divided by credits attempted)

QUANTITATIVE EVALUATION 2:

MAXIMUM NUMBER OF CREDITS WHICH MUST BE SUCCESSFULLY EARNED IN ORDER TO COMPLETE A PROGRAM

Certificate: 79

BFA: 122

Post Baccalaureate: 30

MFA: 60

MAXIMUM NUMBER OF CREDITS WHICH MAY BE ATTEMPTED IN ORDER TO APPLY TOWARD A SPECIFIC PROGRAM

Certificate: 118

BFA: 183

Post Baccalaureate: 45

MFA: 90

- Students meeting the standards above at the time of calculation are considered in good SAP standing.
- Students who do not meet the requirements shown above are placed on SAP probation, are notified that they are not making satisfactory progress toward their degree and are given one academic year to become compliant. If, after the next academic year, the student is neither making progress nor has not graduated, his/her financial aid will be suspended.
- Rules are applied uniformly to all students for all periods of enrollment whether or not aid has been received previously. Students who are returning to the College after being on SAP suspension will have their record reviewed by the Financial Aid Office upon re-entry. A student must meet SAP requirements to receive financial aid.

- Eligibility for financial aid is re-established after a student improves his/her academic record to meet the minimum standards or an appeal due to unusual and/or mitigating circumstances is approved.
- Students are responsible for knowing the SAP eligibility criteria and their status at the end of each term. Students may contact the Financial Aid Office if questions arise.

CREDITS ATTEMPTED AND CREDITS EARNED

- To successfully complete credits in general education courses, the student must receive a grade of "D" or better, or "P" in a Pass/ No Pass course. To successfully complete credits in Studio Art courses, as well as English Composition and Critical Reasoning courses, a student must receive a grade of "C" or better. Grades "NP," "I" and "RD" do not count as successful completion of credits until replaced by a passing grade.
- Courses transferred from other institutions will be counted toward the maximum total credits attempted to complete degree requirements.
- If the student registers for a class but drops it by the Add/Drop Deadline, it does not count as credits attempted. Any classes that are dropped after the Add/Drop Deadline but before the Withdrawal deadline will result in the grade of "W" and will count as credits attempted and not completed. Grades of "W" do not affect the student's GPA.
- Repeated courses are counted as both credits attempted and credits completed for SAP purposes and a student's GPA will only reflect the highest grade.
- Remedial courses are not counted as credits attempted or credits completed and they have no effect on GPA.
- Audited courses are not counted as credits attempted or credits completed and they have no effect on GPA. They are also not counted for enrollment purposes.
- If it becomes mathematically impossible for a student to complete his program before he reaches the maximum allowable number of credits attempted, then he will be disqualified from receiving financial aid.
- Failed courses will count as credits attempted and not as credits earned.

CHANGES IN MAJOR

A change in your major does not automatically extend eligibility for financial assistance. Institutional, state and federal aid all have annual and aggregate lifetime limits.

STUDY ABROAD

All credit hours applicable to the current degree program attempted during Study Abroad terms will count as both credits attempted and credits earned.

STUDENTS SEEKING ADDITIONAL LCAD DEGREES IN DIFFERENT PROGRAMS AT THE SAME LEVEL

If a student has already earned a degree from LCAD and returns to earn another degree in a different major, the SAP requirements will be exactly the same as for any transfer student: Credits transferred in will count as credits completed and credits attempted.

ENTERING STUDENTS

Students with no enrollment history in a degree program at LCAD will enter on SAP good standing and will qualify for aid if otherwise eligible. All work accepted for transfer by LCAD will be included in the SAP calculation.

RETURNING STUDENTS

All returning students will reenter at the SAP status earned at the end of their last LCAD enrollment. Students cannot re-establish eligibility simply by taking terms off from LCAD.

PROBATION AND SUSPENSION

All students who fail to maintain SAP will be placed on SAP probation for the following academic year. During this time, they will remain eligible for financial aid. If good SAP status is not achieved by the end of the academic term their eligibility will be suspended.

APPEALS AND REINSTATEMENT

SAP Suspension may be appealed if unusual and/or mitigating circumstances affect academic progress. Such circumstances may include a severe illness or injury to the student or an immediate family member, the death of a student's relative, student

activation for military service or other circumstances as deemed appropriate for consideration by the Academic Standing Committee consisting of two Deans, the Registrar and the Director of Financial Aid.

The student must submit an appeal on the official LCAD Appeal Form to the Financial Aid Office by July 1st. The Appeal Form is available on the LCAD website or in the Financial Aid Office. The appeal must explain the special circumstances that led to the student not meeting SAP requirements. The Academic Standing Committee will review the appeal and the student will receive a response within two weeks from the date of submission.

- The Academic Standing Committee's decision will be sent to the student by postal mail and by electronic mail.
- Students who have their appeal approved have one semester to meet SAP requirements or they will be suspended from financial aid. During their approved appeal semester they will be eligible to receive financial aid.
- Appeal approvals will not result in retroactive funding.
- Academic Standing Committee decisions are final and cannot be appealed to another source.
- At the end of each semester, the Financial Aid Office will evaluate students who have been suspended from financial aid.

Once a student again meets SAP requirements, their financial aid will be reinstated. The student will be eligible for Pell, ACG and SEOG for the payment period in which the student resumes SAP. The student will be eligible for federal loans for the entire period of enrollment in which the student resumes SAP.

DEPARTMENT OF VETERAN AFFAIRS (DVA) EDUCATIONAL ASSISTANCE

Most degree programs offered at LCAD are approved by the California State Approving Agency for Veterans Education. These benefits are available to veterans, to children of certain deceased or disabled veterans and sometimes to the spouse of a veteran. Application for benefits may be made through any DVA regional office or through the Financial Aid office. If a student's cumulative GPA drops below 2.0 for two consecutive semesters, the student will be disqualified from the program at LCAD, the Department of Veteran Affairs will be notified and all benefits will cease. Students are limited to two independent-study courses that can count toward their program objective. During the student's first two semesters, LCAD will conduct an evaluation of previous education and training, grant appropriate credit, shorten the veteran's or eligible person's duration of the course proportionately and notify the DVA and student accordingly.

GI Bill® Trademark Terms of Use

Third-party use of the trademark is restricted to the education and training institutions eligible to receive VA education benefits, State Approving Agencies, and recognized Veterans Service Organizations. Parties not identified are prohibited from using GI Bill® in any manner that directly or indirectly implies a relationship, affiliation, or endorsement with the U.S. Department of Veterans Affairs. Authorized third-parties may use the registered trademark "GI Bill" in print, electronic, radio, digital, or other media as established by the terms of use. The trademark symbol "®" should be placed at the upper right corner of the trademarked phrase in the most prominent place at first usage; such as the title of a brochure, form, or the very top of a Web page and the following trademark attribution notice must be prominently visible: "GI Bill®" is a registered trademark of the U.S. Department of Veterans Affairs (VA).

Use of the registered trademark symbol is not required each time the mark appears in a single document or on a Web page. However, the symbol should be prominent on all individual documents and Web pages. Third-party use of the trademark is restricted and subject to the following:

1. The GI Bill® trademark is not to be incorporated or included in company or product names, trademarks, logos or internet domain names.
2. The term "GI Bill®" is to be used solely to promote official VA benefit programs and services and must include the proper trademark symbol.
3. Use of the trademark attribution notice, indicating that the mark and all associated services belong to VA, is required and shall be taken as evidence that use of the mark is in good faith.
4. No entity shall use the GI Bill® trademark in any manner that directly or indirectly implies a relationship, affiliation, or association with VA that does not exist.
5. Disparagement or misrepresentations of VA services through use of the mark, or by the use of confusingly similar wording, are strictly prohibited.

GENERAL INFORMATION AND CAMPUS POLICIES

ACCREDITATION

LCAD is accredited by both the National Association of Schools of Art and Design (NASAD) and the Western Association of Schools and Colleges (WASC).

WASC Senior College and University Commission (WSCUC) 985 Atlantic Ave., Ste. 100 Alameda, CA 94501
(510) 748-9001
Website: wscuc.org

National Association of Schools of Art and Design (NASAD) 11250 Roger Bacon Dr., Suite 21 Reston, VA, 20190-5248
(703) 437-6312
Website: nasad.arts-accredit.org

LCAD is a member of the:

Association of Independent Colleges of Art and Design 3957 22nd St. San Francisco, CA, 94114-3205 (415) 642-8590
Website: aicad.org

ALCOHOL AND ILLEGAL SUBSTANCE POLICY

It is the policy of LCAD to provide a healthy, safe and productive workplace for all employees and the entire student body. The college has created this Alcohol and Drug Policy to prohibit the manufacture, sale, purchase, transporting, furnishing, and possessing, of intoxicating liquor or illicit drugs by students and employees on College property or at any College sponsored student activity or event. Any student, regardless of age, performing any of the above, will be subject to disciplinary action under the Code of Conduct and may face local, state and federal charges.

There are times that the College may choose to serve alcohol at a school-sponsored event either on- campus or at events off-campus connected to the LCAD Gallery, Institutional Advancement, Alumni Relations, Graduate or Non-Traditional Student Programs, etc. In this case, the event will be monitored by College administration and will follow the local and state rules in the distribution of alcohol. All students in attendance must abide by local, state and federal regulations related to the possession and consumption of alcohol. Students will also be held accountable as it relates to the College Code of Conduct.

Consistent with the Drug-Free Schools and Communities Act (DFSCA) of 1989, enacted by the federal government, the policies and procedures apply to all members of LCAD and to all LCAD sponsored events and activities that occur on and off-campus. In addition, employees and students are reminded that LCAD considers it the responsibility of the members of this community, both individually and collectively, to comply with the applicable local, state, and federal laws controlling drug and alcohol possession, use, or distribution.

State Laws

Below is a brief summary of Federal and California State Laws regarding Liquor Law and Drug Violations. Violation of the statutes below constitutes a misdemeanor and, in some cases, a felony with a monetary penalty and/or mandatory community service and possible incarceration.

Drug laws

- The violation of laws prohibits the production, distribution, and/or use of certain controlled substances and the equipment or device utilized in their preparation and/or use.
- It is unlawful to cultivate, manufacture, distribute, sale, purchase, use, possess, transport or import any controlled drug or narcotic substance. These drugs include but are not limited to opium or cocaine and their derivatives (morphine, heroin, codeine); synthetic narcotics, which can cause true addiction (Demerol, methadone); and dangerous non-narcotic drugs (barbiturates, Benzedrine).
- No person may sell, furnish, give, or cause to be sold, furnished or given away, any alcoholic beverage to a person under the age of 21, and no person under the age of 21 may purchase alcoholic beverages. (CA Business and Professions Codes 25658a and b)
- It is unlawful for any person under the age of 21 to possess alcoholic beverages on any street or highway or in any place open to public view. (CA B&P Code 25662a)

- It is unlawful to sell alcoholic beverages any place in the state without a proper license from the Department of Alcoholic Beverage Control. (CA B&P Code 23301)
- It is unlawful for any person to drink while driving (Vehicle Code 23220) or to have an open container of an alcoholic beverage in a moving vehicle as a driver or passenger. (Vehicle Codes 23222 and 23223)
- Individuals with a blood alcohol level of .08 or higher, a driver is presumed to be under the influence of alcohol. (Vehicle Code 23152; sanctions vary with number and type of offenses but can include suspension or loss of driving privileges, alcohol education program and mandatory imprisonment with fine)
- It is unlawful for any person under the age of 21 who has a blood alcohol level of .01 or greater to drive a vehicle. ("The Zero Tolerance Law" - Vehicle Code 23136; blood alcohol level of .05 or greater- Vehicle Code 23140; sanctions vary with number and type of offenses but can include suspension or loss of driving privileges and alcohol education program)
- It is unlawful to operate a bicycle on a highway while intoxicated. (Vehicle Code 21200.5; this law provides that bicyclists enjoy the same rights and are subject to the same regulations as motor vehicle operators)
- It is unlawful to be intoxicated and disorderly, defined as being in a condition where you are unable to exercise care for your own safety or the safety of others, or if you interfere or obstruct any street, sidewalk, or public way. ("Disorderly Conduct" - CA Penal Code 647f)
- It is unlawful for a person under the age of 21 to possess or present fraudulent evidence of age and identity in order to obtain alcohol and unlawful to transfer any form of identification for the purpose of falsifying age in order to secure alcoholic beverages. (CA B&P Code 25661)

College Sanctions

Those found in violation of LCAD's alcohol and drug policy in accordance with state and federal drug and alcohol laws will follow the outline of LCAD's Code of Conduct and Disciplinary Action. Possible sanctions of those found in violation are listed below in order of severity:

1. A formal warning;
2. Restricting the student's right to participate in one or more College activities;
3. Probation;
4. Suspension, which may include barring the student from the College premises for said time;
5. Permanent dismissal/expulsion from the College which may include permanently barring the student from the College premises.

Biennial Review

LCAD complies with regulations that state institutes of Higher Education conduct a review of its Alcohol and Drug program to determine effectiveness and the consistency of sanction enforcement. It is also conducted to identify and implement any necessary changes.

Health Risks

In addition to being a violation of the LCAD Code of Conduct, the use of alcohol and drugs can adversely affect one's health and severely impact one's ability to achieve academic success. Long-term use of alcohol and drugs can also affect you in a variety of ways including but not limited to:

- Mental Disorders such as Depression, Anxiety, Memory Loss and Alcohol and Drug Dependency
- Certain forms of cancer
- Heart and Circulation Complications including High Blood Pressure, Stroke, etc.
- Osteoporosis
- Sexual Health including impotence and infertility
- Risk of birth defects
- Kidney Disease
- Liver Diseases including Cirrhosis

College Resources

If you think that you have a problem with drugs or alcohol and would like to talk to someone, please stop by the Student Life or Counseling Office. These offices can provide you with someone with whom you may speak with confidentially as well as a list of current resources and referrals to assist you. LCAD is committed to creating an environment for its students and employees free

of drug and alcohol abuse. We provide counseling support or referral for those with drug- and alcohol-related issues. LCAD's concern for the individual, however, must be balanced with its need to provide for the safety and well-being of the community as a whole.

Local Resources:

National Council on Alcoholism and Drug Dependence - Orange County (NCADD - OC) / Community Alliance Network (CAN): CAN is the prevention arm of NCADD-OC and is dedicated to creating and implementing prevention strategies that reduce underage drinking. They can be reached at (949) 595-2288.

Alcohol and other drug impaired driving: Community Service Programs: Positive Actions Toward Health (CSP/PATH): CSP~PATH is a community-based prevention project that aims to create safe and healthy communities by reducing problems associated with alcohol and other drug (AOD) impaired driving. They can be reached at (949) 757-1096.

Prescription & Over-the-Counter Drug Abuse: Community Service Programs: Positive Actions Toward Health (CSP/PATH): CSP~PATH is a community-based prevention project that aims to create safe and healthy communities by reducing problems associated with prescription and over-the-counter (Rx/OTC) drug use.

The Canyon Club in Laguna Beach: Located at 20456 Laguna Canyon Road in Laguna Beach. The mission of The Canyon Club is to support the recovery and rehabilitation of alcoholics. To that end, The Canyon Club provides a facility for Alcoholics Anonymous and Al-Anon meetings, as well as a variety of educational, recreational, social and other activities and events that support the Clubs mission. The Canyon Club's doors are open to anyone who needs help or knows someone who does.

Please visit canyonclub.org for more information or call 949-497-1823.

ANIMALS ON CAMPUS

Pets

Pets are not allowed on campus, in classrooms or in the administration buildings. Service animals and emotional support animals may be allowed on campus as part of a reasonable accommodation for a disability as required by the Americans with Disabilities Act (ADA). See below.

Service Animals

LCAD seeks to accommodate qualified persons with disabilities who need the assistance of service animals. The College is also mindful of the health and safety interests of the general campus community. This policy is aimed at meeting the needs of the LCAD community. Success requires the cooperation of faculty, staff, students and visitors.

Service animals are permitted in LCAD buildings and classrooms if they meet the ADA definition of "any animal individually trained to do work or perform tasks for the benefit of an individual with a disability, including, but not limited to, guiding individuals with impaired vision, alerting individuals who are hearing impaired to intruder or sound, providing minimal protection or rescue work, pulling a wheelchair, or fetching dropped items."

Students requesting accommodation for a disability that includes a service animal must contact the Disability Coordinator. All service animals must be registered with the Disabilities Office. The student must provide and maintain on file with the Disabilities Office current documentation from a professional medical/mental health care provider that indicates how the animal accommodates for his/her disability and how tasks are directly linked to the disability.

Requirements of service animals and their owners include:

- Service animals need to be immunized against rabies and other diseases common to that type of animal. Vaccinations must be current.
- Service animals must wear a rabies vaccination tag.
- Service dogs must be licensed per state or county law.
- Service animals must wear an owner identification tag (which includes the name and phone number of the owner) at all times.
- Service animals must be in good health.
- Service animals must be on a leash, harness, or other type of restraint at all times, unless the owner is unable to retain a service animal on leash due to a disability.

- The owner must be in full control of the service animal at all times. The care and supervision of the service animal is solely the responsibility of the owner.
- Reasonable behavior is expected from service animals while on LCAD property.
- The owners of disruptive and aggressive service animals may be asked to remove them from the LCAD campus. If the improper behavior happens repeatedly, the owner may be told not to bring the service animal into the classroom, building, or on campus until the owner takes significant steps to mitigate the behavior.
- Cleanliness of the service animal is mandatory. Consideration of others must be taken into account when providing maintenance and hygiene of service animals. The owner is expected to clean and dispose of all animal waste.
- Unless some special exception is made on a case-by-case basis which is supported by sufficient documentation, the only service animals permitted on campus are cats and dogs under 35 pounds.

Emotional Support Animals

Emotional support animals are not service animals because they are not individually trained to perform work or tasks related to a disability. Please contact the Office of Student Life for information regarding emotional support animals on campus. Please contact Housing at housing@lcad.edu for information regarding emotional support animals in on-campus housing.

To qualify for an emotional support animal, the student must obtain a certification from a health care practitioner who complies with the following criteria pursuant to California Health and Safety Code Section 122318:

1. Possesses a valid, active license, and includes the effective date, license number, jurisdiction, and type of professional license;
2. Is licensed to provide professional services within the scope of the license in the jurisdiction in which the documentation is provided;
3. Establishes a client-provider relationship with the student at least 30 days prior to providing the documentation requested regarding the individual's need for an emotional support animal;
4. Completes a clinical evaluation of the student regarding the need for an emotional support animal; and
5. Provides a verbal or written notice to the student that knowingly and fraudulently representing oneself to be the owner or trainer of any canine licensed as; to be qualified as; or identified as, a guide, signal, or emotional support animal is a misdemeanor violation of Section 365.7 of the Penal Code.

To obtain a certification form to be completed by a health care practitioner, please contact the Disability Coordinator.

- Requirements of emotional support animals and their owners include:
- Emotional support animals need to be immunized against rabies and other diseases common to that type of animal. Vaccinations must be current.
- Emotional support animals must wear a rabies vaccination tag.
- Emotional support dogs must be licensed per state or county law.
- Emotional support animals must wear an owner identification tag (which includes the name and phone number of the owner) at all times.
- Emotional support animals must be in good health.
- Emotional support animals must be on a leash, harness, or other type of restraint at all times, unless the owner is unable to retain an emotional support animal on leash due to a disability.
- The owner must be in full control of the emotional support animal at all times. The care and supervision of the animal is solely the responsibility of the owner.
- Reasonable behavior is expected from emotional support animals while on LCAD property.
- The owners of disruptive and aggressive emotional support animals may be asked to remove them from the LCAD campus. If the improper behavior happens repeatedly, the owner may be told not to bring the emotional support animal into the classroom, building or on campus until the owner takes significant steps to mitigate the behavior.
- Cleanliness of the emotional support animal is mandatory. Consideration of others must be taken into account when providing maintenance and hygiene of service animals. The owner is expected to clean and dispose of all animal waste.
- Unless some special exception is made on a case-by-case basis which is supported by sufficient documentation, the only emotional support animals permitted on campus are cats and dogs under 35 pounds.

COPYRIGHT INFRINGEMENT

Materials students may wish to download, such as movies, music, software, games, sound recordings, lyrics, etc., are protected by copyright. Copyrighted works may not be copied, sold, distributed, displayed, performed publicly, or used to create new works without the owner's permission. The "Fair Use" exception allows copying; displaying or performing copyrighted works under certain circumstances. News reporting, parodies, and educational or other nonprofit activities often are considered fair use. Downloading or uploading files from the Internet and file sharing is a violation of law if not fair use or done without the copyright owner's permission and may result in civil and/or criminal penalties.

It is the intention of LCAD to adhere to the provisions of the US Copyright Law. Almost everything in print and most of what you find online is copyrighted material. This is true for all material on the LCAD website and for all material that you access through the LCAD Proxy Server. The Library contracts with several database publishers and vendors to provide resources to LCAD students and faculty for educational use only. They are made available at no charge to you, but are subject to the conditions of the licensing contracts between LCAD and the publishers. Copyright laws are complicated, particularly as they relate to educational and fair use. Please consult the librarian if you have questions about compliance with the law.

EQUAL OPPORTUNITY AND NON-DISCRIMINATION POLICY

LCAD is an equal opportunity employer and educator. LCAD does not discriminate on the basis of pregnancy, childbirth, breastfeeding or related medical conditions, race, religion (including religious dress and grooming practices), color, gender, gender identity or expression, sexual orientation, national origin, ancestry, citizenship status, uniform service member status, marital status, age, medical condition, physical or mental disability, genetic characteristics or any other protected category under Federal, State or local law in the administration of its student admissions, employment, access to programs, or administration of educational policies. LCAD will make reasonable accommodations for qualified individuals with known disabilities unless doing so would result in an undue hardship or fundamentally alter the nature of the service, program or activity.

Unlawful discrimination may include, but is not limited to, engaging in the following behavior:

1. Threatening the physical safety of any member of the LCAD community;
2. Creating and/or contributing to an educational culture that is hostile to any LCAD member;
3. Discriminating against another person or persons; or
4. 4. Inflicting physical, emotional or mental injury to, or provoking a violent response from, a reasonable person.

Students with questions regarding this policy or believed instances of discrimination should contact the LCAD's Dean of Students and Title IX Coordinator at deanofstudents@lcad.edu. The College will not retaliate against anyone for filing a complaint made in good faith and will not knowingly permit retaliation by management, faculty, staff or students.

FERPA PRIVACY ACT

Notice of Student Rights with Respect to Education Records (FERPA)

The Family Educational Rights and Privacy Act (FERPA) affords you certain rights with respect to your education records. These rights include:

The right to inspect and review your education records (with certain limited exceptions) within 45 days of the day LCAD receives your request for access. You should submit any such request to the Registrar's Office in writing, identifying the records you wish to inspect. The Registrar's Office will make arrangements for access and notify you of the time and place where the records may be inspected. Records that are customarily open for student inspection will be accessible without written request.

The right to request the amendment of your education records if you believe them to be inaccurate. You should submit any such request to the Registrar's Office in writing, clearly identifying the records that you want to have amended and specifying the reasons you believe them to be inaccurate. The Registrar's Office will notify you of its decision and, if the decision is negative, of your right to a hearing regarding your request for amendment. Additional information regarding the hearing procedures will be provided to you at that time.

The right to consent to disclosures of personally identifiable information contained in your education records, except to the extent that FERPA authorizes disclosure without consent.

FERPA permits the disclosure of PII from students' education records, without consent of the student, if the disclosure meets certain conditions found in §99.31 of the FERPA regulations. Except for disclosures to school officials, disclosures related to some judicial orders or lawfully issued subpoenas, disclosures of directory information, and disclosures to the student, §99.32 of FERPA regulations requires the institution to record the disclosure. Eligible students have a right to inspect and review the record of disclosures. A postsecondary institution may disclose PII from the education records without obtaining prior written consent of the student.

To other school officials, including teachers, within LCAD whom the school has determined to have legitimate educational interests. This includes contractors, consultants, volunteers, or other parties to whom the school has outsourced institutional services or functions, provided that the conditions listed in §99.31(a)(1)(i)(B)(1) - (a)(1)(i)(B)(2) are met. (§99.31(a)(1))

To officials of another school where the student seeks or intends to enroll, or where the student is already enrolled if the disclosure is for purposes related to the student's enrollment or transfer, subject to the requirements of §99.34. (§99.31(a)(2))

To authorized representatives of the U. S. Comptroller General, the U. S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the university's State-supported education programs. Disclosures under this provision may be made, subject to the requirements of §99.35, in connection with an audit or evaluation of Federal- or State-supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs. These entities may make further disclosures of PII to outside entities that are designated by them as their authorized representatives to conduct any audit, evaluation, or enforcement or compliance activity on their behalf. (§§99.31(a)(3) and 99.35)

In connection with financial aid for which the student has applied or which the student has received, if the information is necessary to determine eligibility for the aid, determine the amount of the aid, determine the conditions of the aid, or enforce the terms and conditions of the aid. (§99.31(a)(4))

To organizations conducting studies for, or on behalf of, the school, in order to: (a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction. (§99.31(a)(6))

- To accrediting organizations to carry out their accrediting functions. ((§99.31(a)(7))
- To parents of an eligible student if the student is a dependent for IRS tax purposes. (§99.31(a)(8))
- To comply with a judicial order or lawfully issued subpoena. (§99.31(a)(9))
- To appropriate officials in connection with a health or safety emergency, subject to §99.36. (§99.31(a)(10))
- Information the school has designated as "directory information" under §99.37. (§99.31(a)(11))
- To a victim of an alleged perpetrator of a crime of violence or a non-forcible sex offense, subject to the requirements of §99.39. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding. (§99.31(a)(13))
- To the general public, the final results of a disciplinary proceeding, subject to the requirements of §99.39, if the school determines the student is an alleged perpetrator of a crime of violence or non- forcible sex offense and the student has committed a violation of the school's rules or policies with respect to the allegation made against him or her. (§99.31(a)(14))
- To parents of a student regarding the student's violation of any Federal, State, or local law, or of any rule or policy of the school, governing the use or possession of alcohol or a controlled substance if the school determines the student committed a disciplinary violation and the student is under the age of 21. (§99.31(a)(15))

Another such exception permits LCAD to disclose your "directory information" consisting of the following:

- Student Name
- Address (campus, mailing, permanent, e-mail)
- Telephone Numbers
- Photograph
- Major Field of Study
- Enrollment Status (e.g. Undergraduate or graduate; freshman, sophomore, junior or senior, etc.)
- Dates of Attendance
- Number of Units in which Enrolled
- Anticipated degree and degree date
- Degrees and Honors Received
- Previous Educational Institution Attended

Students who wish to have their directory information withheld must notify the Registrar's Office in writing. (Please note that such a notification will prevent LCAD from providing your directory information to your friends, prospective employers, arts organizations, and others with whom you may wish us to share such information, so make your decision carefully.) You may give

such notification at any time, but it will be effective from that point forward. You may also sign a student release for prospective employers, organizations, etc. on a case-by-case basis, which authorizes LCAD to release your information, accordingly.

Upon request, LCAD also discloses education records without consent to officials of another school in which a student seeks or intends to enroll or where the student is already enrolled so long as the disclosure is for purposes related to the student's enrollment or transfer.

The right to file a complaint with the U.S. Department of Education concerning alleged failures by LCAD to comply with the requirements of FERPA. The name and address of the office that administers FERPA is: Family Policy Compliance Office, U.S. Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202- 4605.

FIELD TRIPS

Field trips and off-campus tours of galleries and working studios, and other College related off-campus activities, are part of the educational experience at LCAD. Each student must sign a waiver for each off-campus trip (available through the sponsoring faculty and/or academic department). The College expects that students will conduct themselves in a professional manner at all times during on- and off-campus activities. The Student Code of Conduct applies to all College events both on- and off-campus.

LEGAL NAME CHANGES

A student's "name of record" at LCAD is defined as the legal name under which the student was admitted to the College. Legal name is defined as the name verified by a birth certificate, marriage certificate, naturalization/citizenship certificate, social security card, passport, or court order. Students wishing to change their "name of record," under which they were admitted to the College, must provide the Registrar with legal documentation stating their new legal name. Please contact the Registrar at registrar@lcad.edu to initiate this process. The following is a list of acceptable documents for processing a legal name change:

- Birth Certificate
- Court Order
- Government-Issued Photo ID (Driver License, Passport, Permanent Resident Card)
- Marriage Certificate
- Naturalization or Citizenship Certificate
- Social Security Card

LOST AND FOUND

LCAD does not assume responsibility for loss or damage to students' personal property. If you find that an item has been misplaced, it is best to check first with the faculty member in the area where the article was last seen. Lost articles are sometimes turned in to the receptionist at the front desk of the Administration Building. LCAD does not assume responsibility for any portfolio that is left on the premises for more than one week after a portfolio review has taken place. Items brought to the Lost and Found will be held for one month and then disposed of if they are unclaimed and ownership cannot be determined.

PREFERRED NAME POLICY

Laguna College of Art and Design is committed to cultivating an inclusive, welcoming, and safe environment for students, faculty, and staff across the gender-identity spectrum. We understand that many members of our community use names and pronouns that differ from the information listed on their legal documents and have created this policy in order to honor the diversity of identities at LCAD. We encourage students, faculty, and staff to share their preferred pronouns upon meeting one another and expect all members of our community to respect and utilize each other's preferred names and pronouns.

Students may designate their preferred name and pronouns by filling out this form: <https://forms.lcad.edu/namechange>. Your preferred name, which is different than your legal name, will be used by LCAD in the following ways:

- on class lists,
- on your student ID card,
- as the basis for your new LCAD email address,
- video/web-conferencing,
- within on-campus Housing records,
- in the display section in PowerCampus and Self-Service, and
- in other LCAD documents and databases where a legal name isn't required by law.

Preferred name changes will be processed by LCAD during breaks between semesters and will go into effect on the first day of classes. In order to ensure that your preferred name appears in the places listed above, you must fill out the Preferred Name form no later than one business day prior to the first day of classes. Specific deadlines for each semester are included on the form. Students who submit the form after the deadline will wait until the following semester before their preferred name is updated in campus documents and databases.

Preferred names are limited to alphabetical characters, a hyphen (-), and a space. Generally, you can designate any name as your preferred name. However, LCAD reserves the right to delete a preferred name if it is discovered that the name has been used inappropriately, as in misrepresentation or fraud.

Because of legal requirements, there are some documents on which a legal name must be used. Examples include:

- Transcripts
- Enrollment verification requests
- Financial records
- Employment and payroll records
- Federal immigration documents
- Tax forms
- Refund checks
- Financial aid documents

In order to change your name on those documents, students must obtain a legal name change through the court system. Information regarding how to do so can be found at: <https://www.courts.ca.gov/selfhelp-namechange.htm>. After you have obtained a legal name change, contact the Registrar at registrar@lcad.edu to initiate the process of updating all remaining LCAD documents and databases.

The Registrar will need one of the following documents in order to finalize a legal name on campus:

- Birth Certificate
- Court Order
- Government-Issued Photo ID (Driver License, Passport, Permanent Resident Card)
- Marriage Certificate
- Naturalization or Citizenship Certificate
- Social Security Card

For assistance with questions or concerns, please do not hesitate to contact the Dean of Students at deanofstudents@lcad.edu.

PHOTOGRAPHY OF MODELS

No photography of nude models is allowed in/at any LCAD event/course at any time without written consent of the model, instructor and Dean of Student Affairs.

POLICY AGAINST UNLAWFUL HARASSMENT

The College aims to provide an education environment that is free of harassment. Harassment by an employee, student, third party, contractor, visitor, student from another school, or vendor is strictly prohibited as a rule, but especially on the basis of the various characteristics listed in the Equal Opportunity and Non-Discrimination Policy above.

Unlawful harassment is a form of misconduct that undermines the integrity of the academic environment. All members of the College community, especially officers, faculty, and other individuals who exercise supervisory authority, have an obligation to promote an environment that is free of unlawful harassment. Unlawful harassment may occur in numerous forms, many of which are violations of federal and state laws. For the purposes of this policy, the following are considered forms of unlawful harassment: unwelcome sexual advances, requests for sexual favors, and other verbal, visual, or physical conduct of a sexual nature, made by someone from or in the work or educational setting, under any of the following conditions:

- As a condition of an individual's employment, academic status, or progress.
- As the basis of employment or academic decisions affecting the individual.
- Upon the individual's work or academic performance, or of creating an intimidating, hostile, or offensive work or educational environment, as judged by a reasonable person.
- As a basis for any decision affecting the individual regarding benefits and services, honors, programs, or activities available at or through the College.

Any complaints or inquiries regarding unlawful harassment of a student by an officer, faculty member, or staff member should be brought to the immediate attention of the Human Resources Director. Any complaints or inquiries regarding unlawful harassment of a student by another student should be brought to the immediate attention of the LCAD Title IX Coordinator/Dean of Students, Vice President of Enrollment Management, Hallie Lewis at hlewis@lcad.edu.

PORNOGRAPHIC MATERIAL

LCAD prohibits students from displaying, possessing or viewing any material deemed pornographic in nature.

LAGUNA COLLEGE OF ART + DESIGN SMOKING POLICY

The City of Laguna Beach adopted a smoking ordinance that went into effect on June 23, 2017. The smoking ordinance prohibits smoking in all public places including common areas of multi-unit housing, hazardous fire areas and places of employment. The ordinance applies citywide to any indoor or outdoor public places, publicly or privately owned, including but not limited to sidewalks, streets, alleys, dining areas, plazas, beaches and beach access ways, parks, parking lots, parking structures, picnic areas, playgrounds, bike paths and hazardous fire areas.

Laguna College of Art + Design is committed to complying with the new smoking ordinance and creating a healthy, safe and comfortable environment for all students, faculty, staff and visitors. To comply with this ordinance, smoking is now prohibited in all indoor and outdoor facilities on LCAD property. This includes Main Campus, South Campus, the Administration Building, Senior Studios, Big Bend, MFA Fine Art Studios, Student Housing, the LCAD Gallery and associated property for each site. The only exception is that students, staff, faculty and visitors may smoke in their own vehicle while on campus.

For purposes of this policy, smoking is defined as inhaling, exhaling, burning, carrying or possessing any lighted cigarette, cigar, pipe, electronic cigarette, hookah or other lit product and including the use of any substance, including but not limited to tobacco, cloves or marijuana.

Any violation of this policy by Students, Staff or Faculty may result in appropriate disciplinary action. Visitors who violate this policy will be asked to comply or leave our property and could be subject to a citation by Laguna Beach Police for violation of the City Ordinance should they refuse to comply.

WEAPONS POLICY

The College prohibits the possession, display or use of any weapons of any description including air- powered weapons on campus. California Penal Code 626.9 and 626.10 specifically prohibit the possession of firearms, including pellet and BB guns, on College property. Violators of this policy are considered a threat to the academic community and are subject to immediate dismissal from the College.

LCAD CODE OF CONDUCT AND DISCIPLINARY POLICY

POLICY STATEMENT

All members of the Laguna College of Art + Design (LCAD) community seek to work and study in a productive and supportive environment in which each person's behavior is governed by respect and for individuals and their property, for LCAD academic and institutional rules, and for the laws of the land. When incidents and disputes arise, it is important to have established procedures to ensure a prompt, fair process and an appropriate outcome.

This LCAD Code of Conduct is established to clarify and regulate certain standards of behavior and the procedures when violations of such standards are alleged. All students and all organizations and groups affiliated with LCAD shall behave in compliance with this Code of Conduct or face disciplinary sanctions that are listed in this policy.

POLICY AND JURISDICTION

In regards to student disciplinary issues and the Code of Conduct, it is the policy of LCAD to comply with all laws of the United States, California, Orange County and Laguna Beach, to adhere to all regulations and guidelines of the U.S. Department of Education, the California Department of Education, the California Bureau for Private Postsecondary Education, the Western Association of Schools and Colleges and the National Association of Schools of Art and Design. It is the duty and responsibility of all students to acquaint themselves with all provisions of the Code of Conduct and particularly with rules and regulations pertaining to personal conduct. The Code of Conduct may be amended at any time by authority of the College Dean of Student Affairs.

Students at the College receive the Code of Conduct every Fall and Spring Semester. Students will receive an electronic copy via e-mail to their LCAD email address and the Student Handbook can also be found on www.lcad.edu and www.my.lcad.edu. Hard copies of the Code of Conduct are also available upon request from the Office of Student Life. Students are responsible for having read and abiding by the provisions of the Code of Student Conduct.

There is a 12-month time limit to report Code of Conduct violations. However, the longer one waits to report an offense, the more difficult it is for College officials to investigate the details of the complaint including statements, witness accounts and other important information and to make determinations regarding alleged violations. LCAD community members who are aware of a possible violation of the Code of Conduct are encouraged to report the complaint as quickly as possible by filling out the Student Complaint Form found on my.lcad.edu.

VIOLATION OF LAW AND LCAD DISCIPLINARY ACTION

College disciplinary proceedings may be instituted against a student charged with violation of a law, without regard to the pendency of civil litigation or criminal arrest and prosecution. Proceedings under the Code of Conduct may be carried out prior to, simultaneously with, or following civil or criminal proceedings off-campus.

In a situation where a breach of the Code of Conduct is also a violation of the law, the College may investigate whether or not the alleged is charged. Any investigation by the College is made separately from any local or state law enforcement and will follow the College's own internal policy and consequences. Students should be aware that the student conduct process is different from criminal and civil court proceedings. The College will use the Preponderance of Evidence standard (it is more likely than not that a policy violation occurred) when reviewing the case. If the student is found in violation, the sanctions will be corresponding to the severity of the violation and the overall conduct history of the student.

In a case where the student is facing a criminal investigation and/or complaint, the College reserves the right to issue an interim suspension. The suspended student has the right to request an immediate hearing to show why the interim suspension should be lifted. The interim suspension may be continued if the College determines there is an ongoing danger to an individual or the general community. It may also be continued if there is not sufficient time to investigate the case or while the College awaits further information from local or state authorities.

Students who are facing criminal charges may request to take a leave of absence from the College until the criminal charges have been resolved.

DESCRIPTION OF MISCONDUCT

Below is a sample list of prohibited conduct. Violations can be academic, social, criminal or civil in nature. Keep in mind that this is not an exhaustive list.

ACADEMIC VIOLATION

The list below contains examples of misconduct that are academic in nature.

1. Acts of dishonesty, including but not limited to the following:
 - Cheating, plagiarism, or other forms of academic dishonesty.
 - Furnishing false information to any LCAD official, faculty member, or office.
 - Forgery, alteration, or misuse of any LCAD document, record, or instrument of identification.
 - Receiving or attempting to receive Financial Aid through misrepresentation, furnishing false information, forgery, alteration, or fraud.
2. Disruption or obstruction of teaching, research, administration, disciplinary proceedings, other LCAD activities, including its public- service functions on or off campus, or other authorized non-LCAD activities.
3. Creation of a hostile environment that affects the learning environment.
4. Theft or other abuse of computer systems or equipment, including but not limited to:
 - Unauthorized entry into a file, to use, read, or change the contents, or for any other purpose.
 - Unauthorized transfer of a file.
 - Unauthorized use of another individual's identification and password.
 - Use of computing facilities to interfere with the work of another student, faculty member or LCAD official.
 - Use of computing facilities to send obscene or abusive messages.
 - Use of computing facilities to interfere with normal operation of the LCAD computing system.

TITLE IX and VAWA

The list below contains examples of misconduct that are related to Title IX, VAWA and Clery (sexual in nature) and should be reported to the LCAD Title IX Coordinator/Dean of Students, Hallie Lewis via the complaint form on my.lcad.edu. You may also contact the Dean of Students with any Title IX related questions at hlewis@lcad.edu

5. Violations of the Violence Against Women Act (VAWA) including Sexual Assault, Dating Violence, Domestic Abuse and Stalking, and harassment (including sexual harassment).

CLERY VIOLATION

6. Clery Crimes (Sexual)
 - Rape
 - Fondling
 - Incest
 - Statutory Rape
7. Clery Crimes and Hate Crimes with bias categories as follows: Race, Gender, Gender Identity, Religion, Sexual Orientation, Ethnicity, National Origin and Disability.

Crimes may include:

- Criminal Homicide
- Sex Offenses
- Robbery
- Aggravated Assault
- Burglary
- Motor vehicle theft

- Arson
- Larceny-theft
- Simple assault
- Intimidation
- Destruction/damage/vandalism of property

NON-ACADEMIC VIOLATION

The list below contains examples of non-academic misconduct.

8. Physical abuse, verbal abuse, threats, intimidation, coercion and/or other conduct, which threatens or endangers the health or safety of any person.
9. Tampering with the election of any LCAD recognized student organization or outcome of student events involving prizes and winnings.
10. Attempted or actual theft of and/or damage to property of LCAD or property of a member of the College community or other personal or public property.
11. Hazing, defined as an act which endangers the mental or physical health or safety of a student, or which destroys or removes public or private property.
12. Failure to comply with directions of LCAD officials or law enforcement officers acting in performance of their duties and/or failure to identify oneself to these persons when requested to do so.
13. Unauthorized possession, duplication or use of keys to LCAD premises or unauthorized entry to or use of LCAD premises for you as an individual or your guests.
14. Violation of published or posted LCAD policies, rules or regulations.
15. Violation of federal, state or local law on LCAD premises or at LCAD sponsored or supervised activities.
16. Use, possession, or distribution of narcotic or other controlled substances except as permitted by law.
17. Use, possession or distribution of alcoholic beverages except as expressly permitted by the law and LCAD regulations, or public intoxication on LCAD premises.
18. Illegal or unauthorized possession of firearms, explosives, other weapons, or dangerous chemicals on LCAD premises.
19. Conduct which is disorderly; breach of peace; or aiding, abetting, or procuring another person to breach the peace on LCAD premises or at functions sponsored by, or participated in by, the LCAD.
20. Failure to comply with the regulation that requires all students to have their Student ID while at any LCAD location. Students must show ID if an LCAD Administrator requests to see it.
21. Abuse of the Code of Conduct and Student Disciplinary Policy and Procedure, including but not limited to:
 - Failure to obey the summons of the Student Conduct Committee or College Official.
 - Falsification, distortion, or misrepresentation of information before the Student Conduct Committee, a Presidential inquiry or appeal.
 - Disruption or interference with the orderly conduct of a Student Conduct Committee proceeding.
 - Knowingly filing false allegations against a student.
 - Attempting to discourage an individual's proper participation in, or use of, the Student Conduct Committee or the appellate process.
 - Attempting to influence the impartiality of a member of the Student Conduct Committee prior to, and/or during the course of the proceeding.
 - Harassment (verbal or physical) and/or intimidation of a member of the Student Conduct Committee or a witness prior to, during, and/or after the proceeding.
 - Failure to comply with the sanction(s) imposed under the Code of Conduct.
 - Influencing or attempting to influence another person to commit an abuse of the proceedings of the Student Conduct Committee
 - Clery Crimes including:

- Criminal Homicide
- Robbery
- Aggravated Assault
- Burglary
- Motor Vehicle Theft
- Arson

COMPLAINT PROCESS

Laguna College of Art and Design takes complaints and concerns regarding the institution and community members very seriously. Any member of the LCAD Community can fill out the Complaint Form on my.lcad.edu or by clicking [here](#). You can also view the complete Complaint Process at my.lcad.edu. Please direct the form to the appropriate individual below that best fits the category of your complaint:

Academic Concerns or Faculty Matters

Leo Rowland, Executive Vice President/Interim Vice President of Academic Affairs, lrowland@lcad.edu

Staff Concerns

hr@lcad.edu

Student Code of Conduct

Leo Rowland, Executive Vice President/Interim Vice President of Academic Affairs, lrowland@lcad.edu

Title IX Coordinator

Leo Rowland, Executive Vice President/Interim Vice President of Academic Affairs, lrowland@lcad.edu

INVESTIGATION OF STUDENT CODE OF CONDUCT COMPLAINT

The Lead Investigators listed above may conduct an initial investigation to determine if the complaint has merit and/or if it can be disposed of administratively by mutual consent of the parties involved on a basis acceptable to the appropriate Investigator. That Investigator shall have the power to require the accused student and any witness to the alleged violation to appear before him/ her, and to collect evidence relevant to the charges. The Lead Investigator reserves the right to appoint a Secondary Investigator to do a more thorough investigation of the complaint who will proceed with the investigation by interviewing the involved parties, administrators, faculty and any witnesses. The findings will be given to the Lead Investigator in charge of the case to determine the next step. Administrative disposition, which occurs with the consent of the parties, shall be final and there shall be no subsequent proceedings or appeal.

If the initial investigation outcome declares the alleged student is not responsible for violating the Code of Conduct, the process will end. If the complaint is related to sexual misconduct or other discrimination complaints, the party that alleges a complaint can request that the Title IX Coordinator reopen the investigation. If student is found in violation of the Code of Conduct and the student accepts the findings within three days, the Lead Investigator will determine the sanction(s) for the misconduct and issue the sanctions to the student in writing. This is known as an “uncontested allegation.”

If the charges cannot be disposed of by mutual consent, or if the alleged student is found in violation and rejects the findings in whole or in part, then it is considered a “contested allegation” and the process moves to a formal hearing with the Student Conduct Committee. The Student Conduct Committee will use the Preponderance of Evidence format (it is more likely than not that the accused committed the violation) to determine if the alleged student is in violation of the Code of Conduct. If a student is found in violation, the committee will then provide their recommended sanctions to the Lead Investigator.

Presentation of Charges to Student

All charges shall be formally presented to the accused student in written form stating what the student is accused of doing. A time shall be set for a hearing with the Student Conduct Committee, not less than five and no more than fifteen business days after the student has been notified. Maximum time limits for scheduling of hearings may be extended at the discretion of the Lead Investigator.

Failure to Meet for Presentation of Charges

An accused student who fails to meet with the Lead Investigator within three school days following receipt of notice of the charge without just reason waives the opportunity for a hearing. In such cases, the Investigator may find the accused student has committed the alleged act of misconduct and may impose sanctions against the student.

STUDENT CONDUCT COMMITTEE

A. Formation of the Student Conduct Committee

A standing Student Conduct Committee shall be chosen at the beginning of each academic year and shall be finalized at the first Faculty Senate meeting of the new academic year.

B. Student Conduct Committee shall have the following responsibilities: Appeal body for academic violations and non-Title IX/non-academic code of conduct violations

C. The Student Conduct Committee shall be comprised of Current faculty, staff and student representatives

D. Disqualification of Committee Members

If a member of the Student Conduct Committee is filing the charge(s) against the accused student, is a material witness for or against the accused student, is related to the accused student, or has another conflict of interest as defined by the Student Conduct Committee, then that member of the Student Conduct Committee must disqualify him/herself from sitting on the Committee for this hearing. If that member of the Committee fails to disqualify him/herself, then, upon the request of the accused student, the Dean of Students, or any other member of the committee, the group shall consider whether that member's continued presence on the Committee for this hearing would be prejudicial or a conflict of interest. The Committee shall determine this issue by majority vote excluding the vote of the Committee member in question. If a member of the Committee is removed, the Office of the Dean of Student Affairs shall replace that member with an administrative staff member or a faculty representative.

E. Committee Procedures

Within the context of the policies and procedures stated herein, the Student Conduct Committee shall be responsible for compliance with the Committee's procedures.

DISCIPLINARY SANCTIONS

The Student Conduct Committee shall have the right to recommend one or more of the following sanctions for misconduct to the Lead Investigator.

- A formal warning;
- Restricting the student's right to participate in one or more College activities;
- Probation;
- Suspension, which may include barring the student from the College premises;
- Permanent dismissal from the College, which may include permanently barring the student from the College premises;
- Such other sanctions as the Committee deems appropriate, including the rescission of scholarship funding.

APPEALS PROCESS

A student has the right to appeal any action to the Student Conduct Committee. Any such appeal shall be in writing, and should be delivered within ten (10) business days of such action.

If the student appeals the decision and/or sanctions, the Student Conduct Committee will meet with the student to determine the validity of the appeal and/or the potential presentation of new evidence. The Student Conduct Committee reserves the right to make a final decision on whether to uphold, modify or remove sanctions.

If you believe that your complaint warrants further attention after exhausting the steps above, you may contact the following: The Western Association of Schools and Colleges Senior College and University Commission (WSCUC)

For complaints about LCAD's compliance with academic program quality and accreditation standards, an individual may direct their concerns to WSCUC. WSCUC is the accrediting body for the Laguna College of Art + Design www.wascsenior.org/comments

An individual may contact the Bureau for Private Postsecondary Education for review of all other types of complaints. The bureau may be contacted at 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, www.bppe.ca.gov, telephone (916) 431-6959 and fax (916) 263-1897. The Bureau accepts all forms of complaints related to the College. More information about filing a complaint with the Bureau can be found on the links below.

bppe.ca.gov/enforcement/faqs.shtml

bppe.ca.gov/enforcement/complaint.shtml

Laguna College of Art + Design has provided this disclosure to you in compliance with the requirements of the Higher Education Act of 1965, as amended, as regulated in CFR34, Sections 600.9 (b) (3) and 668.43(b). If anything in this disclosure is out of date, please notify Hallie Lewis, Dean of Students at hlewis@lcad.edu at 2222 Laguna Canyon Road, Laguna Beach, CA 92651 or by phone at 949-376-6000. This disclosure was last revised on 01/22/2021.

The Association of Independent California Colleges and Universities provided information in this section. Compliant with HEA Title IV, CFR 34, Sections 600.9 (a)(1) and 668.43 (b).

HEALTH, SAFETY AND EMERGENCY RESPONSE

CAMPUS SAFETY AND CRIME

Students should be vigilant regarding their personal safety and take care of their personal possessions. Crimes committed at any LCAD location should be first reported directly to the Laguna Beach Police Department (LBPD) by dialing 911. The LBPD and LCAD have a very good working relationship and are well informed as to our properties, special events, campus hours and will be notified when campus alarms are set off.

Campus crime or safety concerns should then be directly reported to the LCAD Campus Safety Department which will then be reported to the Laguna Beach Police Department (if not already contacted), other emergency personnel and appointed school officials. The LCAD Campus Safety number is 949-715-8034.

IF YOU SEE SOMETHING, SAY SOMETHING!

LCAD Campus Safety will work in conjunction with the Laguna Beach Police and Fire Departments and other State and Local Law Enforcement Agencies to maintain the safety and security of our campus community.

- 911 (If on campus, 911 calls will be directly routed to the LBPD)
- LBPD Non-Emergency: 949-497-0701
- LCAD Campus Safety: 949-715-8034

REPORTING CRIMES TO LCAD ADMINISTRATION

While the College encourages the entire LCAD campus community to promptly report all crimes and other emergencies directly to local law authorities, we understand that some may prefer to report to other individuals or College Officials.

The function of a Campus Security Authority (CSA) is to report allegations of Clery Act crimes that he or she concludes are made in good faith to local law enforcement personnel and/or to the Campus Title IX Coordinator, Director of Campus Safety. CSA's are appointed due to their involvement and significant responsibility for campus and student activities. A Campus Security Authority is not responsible for determining whether a crime took place, as that is the function of law enforcement personnel. They are also to report complaints, breaches of student code of conduct and any other criminal violations on campus to the Campus Title IX Coordinator and Director of Campus Safety.

Any community member, who feels they have been subjected to or is aware of someone being subjected to a crime on campus or witnesses a threat and danger to property, is encouraged to report immediately to one of the following Campus Security Authorities.

Leo Rowland, Executive Vice President/Interim Vice President of Academic Affairs, Ext. 231
Director of Campus Safety: Jim Wooley, Ext. 296
Human Resources Director: Agnes Sanchez, Chief People Officer, Ext. 287
Campus Safety Officers: (949) 715-8034
Main Campus Receptionist: Tom Lillehoff, Ext. 299
Big Bend Campus Receptionist: Kristen Carl, Ext. 304
Administration Building Receptionist: Joshua Munoz, Ext. 221
MFA Coordinator: Sharon Flanders, Ext. 270

The CSA's are trained to also assist victims with notifying law enforcement if the victim so chooses and to provide them with internal college complaint forms and procedures. Complainants may also decline to notify such authorities.

The person reporting the incident can also be referred to the Student Complaint Form, which can be found at my.lcad.edu

The Dean of Student Affairs and Chief Academic Officer, and in some cases, Human Resources will analyze the case, determine next steps and govern disciplinary action using our Code of Conduct Policy and Student Conduct Committee.

CRIME REPORTING AND TIMELY WARNINGS TO LCAD COMMUNITY

The Clery Act requires institutions to give timely warnings of crimes that represent a serious or ongoing threat to the college community. The institution is only required to notify the community of crimes, which are covered by the Clery statistics and reported to a CSA or local law enforcement and occurred in the specified geographic areas including on-campus, college owned or controlled non-campus property or on public property adjacent to the campus. We are committed to keeping

the individual or individuals of alleged victims confidential when sending out warnings. The Director of Campus Safety or a designee will send out the timely warning notice. LCAD places a high priority on keeping the community safe while on our campus. Our emergency alert system, OMNILERT, is the fastest way to communicate. A text message will be sent to the entire LCAD community alerting you of safety and other important events with any instructions and/or updates. It is important that you keep your phone number up to date by using Self Service. Email blasts to students, staff and faculty members will also be sent out. The message on our main telephone line will be changed indicating any instructions or updates. That number is 949-376-6000.

Each fall and spring semester a test of our OMNILERT system is conducted to ensure that the community is receiving emergency notifications.

LCAD is committed to providing information to the entire community as soon as pertinent information is available. There are a variety of ways that the College may choose to send out this information and is determined on case-by-case situations.

The Timely Warning will include the following information:

- Time, Location and type of crime that occurred
- Information that promotes safety
- Allows information for individuals to protect themselves

Possible Ways to distribute Timely Warnings:

Our emergency alert system, OMNILERT, is the fastest way to communicate. A text message will be sent to the entire LCAD community alerting you of safety and other important events with any instructions and/or updates. It is important that you keep your phone number up to date by using Self Service.

- Email blasts to students, staff and faculty members may also be sent out.
- The message on our main telephone line may be changed indicating any instructions or updates. That number is 949-376-6000.
- Posters
- College assemblies

EMERGENCY RESPONSE AND EVACUATION PROCEDURES

The Director of Campus Safety or a designee will be responsible for notifying the campus community upon the confirmation of a significant emergency or dangerous situation involving an immediate threat to the health and safety of students or employees occurring on the campus. This notification can be all of or part of our emergency notification capability to include: e-mail, OMNILERT text notification, telephone alert, website alert, fire alarm evacuation or alert (specific building or entire campus), in person notification, bull-horn or other means.

LCAD will, without delay, and taking into account the safety of the community, determine the content of the notification and initiate the notification system, unless the notification will, in the professional judgment of responsible authorities, compromise efforts to assist victims or to contain, respond to, or otherwise mitigate the emergency.

Campus Safety Officers are responsible for the confirmation that there is a significant emergency on campus. The Director of Campus Safety or in their absence, an appointed designee, will determine the content of the notification, and will initiate the appropriate campus notification system.

The Campus Safety Director will test the college emergency notification system each semester. It is highly encouraged that you update your contact information in self-service each semester.

The Campus Safety Director will file all information regarding scheduled drills and exercises. The Safety and Security Committee will follow through for assessment and evaluation for emergency plans and capabilities. The Safety and Security Committee will annually publicize emergency response and evacuation procedures and to document, for each test, a description of the exercise, the date, time and whether it was announced or unannounced.

Staff is designated as Fire Wardens to ensure that buildings are properly evacuated and all campus community members are accounted for at the designated meeting locations.

- Main Campus: South Parking Lot

- Big Bend: Front Parking Lot
- Admin Building & Senior Studios: Parking Lot by LCR
- South Campus: Sidewalk by LCR
- MFA Studios:
- Parking lot by LCR
- Residential Housing: Parking lot by LCR

EMERGENCIES

On campus and throughout Orange County, telephone 911 in any emergency. This central clearing number will route your call to the proper agency. It is a misdemeanor to call 911 in a non-emergency. A First-Aid kit is available in the Main Campus Administration Building, Big Bend and at South Campus for non-emergencies. A log is kept of all accidents. Please report any accident or emergency to Campus Safety (949-715-8034).

For a medical emergency on campus, notify Campus Safety immediately. If the emergency is life-threatening (or if there is the slightest question) 911 will be called. If the accident or illness is obviously not life threatening but warrants medical attention, it is the policy of LCAD to send the individual to Saddleback Hospital Emergency Room. If the student does not have transportation LCAD will provide the cab fare.

MISSING STUDENT

The Clery Act requires institutions that maintain on-campus housing facilities to establish a missing student notification policy and procedures (20 USC 1092 (j), Section 488 of the Higher Education Opportunity Act of 2008).

The following policy and procedures were established to assist in locating LCAD students living in our Residence Hall who based on facts and circumstances presented to LCAD Administration have been determined missing.

It is required that students contact the Resident Manager on duty if they intend to spend +24 hours off campus and to notify all of their roommates. LCAD also requires students to exchange contact information with their suitemates. We strongly suggest students to exchange information with the rest of the LCAD Residence Hall, as well.

LCAD shall follow the notification procedures listed below for a missing student living in our Residence Hall.

Anyone receiving or making a missing student report should contact the Dean of Students, Hallie Lewis at 949-376-6000 x2345 or by deanofstudents@lcad.edu.

If the student is under the age of 18, the parent(s) or legal guardian will be contacted and advised immediately. Once the College receives a missing student report the following offices will be notified:

- Office of Academic Affairs
- Student Life
- Campus Safety
- Campus IT
- Counseling

Residence Hall students are required to submit an emergency contact listing at move-in. Such contacts and the Laguna Beach Police Department will be notified if a student is absent for more than a 24 hour period without Residence Hall staff or roommate communication or is otherwise believed missing.

Any Missing Student report indicating possible foul play will warrant LCPD notification immediately.

Upon notification, LCAD will start an internal investigation of the missing student report and start the process of locating a student by conducting the following in any combination or order:

- Assess overall situation
- All-Points Bulletin to all faculty and staff
- Resident Advisors may be asked to physically search the Residence Hall
- Administration to check security camera footage
- Administration to physically check all campus locations
- Research Social Media
- Call the local hospitals
- Administration will check Student ID activity
- Administration will check official LCAD e-mail and computer usage activity
- Inquire with Roommates about recent happening, discussions or behaviors
- Student Life Office may reach out to known friends, family, or faculty members for last sighting or additional contact information
- Administration to physically check all campus locations
- Research Social Media
- Call the local hospitals
- Administration will check Student ID activity
- Administration will check official LCAD e-mail and computer usage activity
- Inquire with Roommates about recent happening, discussions or behaviors
- Student Life Office may reach out to known friends, family, or faculty members for last sighting or additional contact information

If the student is not a Residence Hall student, please report any missing student concerns directly to the Director of Campus Safety, Registrar or another member of the LCAD Administration. LCAD will notify the local authorities.

CLERY ACT CRIME STATISTICS

The federal government mandates through the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act, the disclosure of certain crime statistics so that students, employees, and families can be educated about the safety of College campuses. Please be aware that these are statistics for crimes related to

murder, sex offenses, robbery, aggravated assault, burglary, motor vehicle theft, manslaughter, arson and arrests of those in violation of liquor law violations, drug related violations and weapons possession.

The Crime Report includes statistics for the previous three years concerning reported crimes that occurred on- campus, in certain off-campus buildings, and on public property. The Crime and Fire Report is prepared in cooperation with the local law enforcement agencies, Laguna Beach Fire Department and the Director of Campus Safety. In keeping with federal regulations, all colleges and universities are required to publish a report on campus crime and fire statistics. The statistics below are for all LCAD properties.

The Crime Report includes statistics for the previous three years concerning reported crimes that occurred on- campus, in certain off-campus buildings, and on public property. The Crime and Fire Report is prepared in cooperation with the local law enforcement agencies, Laguna Beach Fire Department and the Assistant Dean of Students. In keeping with federal regulations, all colleges and universities are required to publish a report on campus crime and fire statistics. The statistics below are for all LCAD properties.

The LCAD Campus Safety Department maintains a daily crime/incidents log for all responses and occurrences on campus. Investigations conducted and reported on campus are reflected in this log without the presumption of guilt or innocence. The log is available for public inspection at all times at the Main Campus Reception desk.

The following statistics come from Campus Safety Authority reports as well as the Laguna Beach Police and Fire Departments.

Clery Report: Criminal Offenses On-Campus	2019	2020	2021
Murder/Non-Manslaughter by Negligence	0	0	0
Manslaughter by Negligence	0	0	0
Sex Offenses - Forcible	0	0	0
Sex Offenses - Non-forcible	0	0	0
Incest	0	0	0
Rape	0	0	0
Robbery	0	0	0
Aggravated Assault	0	0	0
Burglary	1	0	0
Motor Vehicle Theft (doesn't include theft from vehicle)	0	1	0
Arson	0	0	0

Criminal Offenses: On-Campus Housing Facilities	2019	2020	2021
Murder/Non-Manslaughter by Negligence	0	0	0
Manslaughter by Negligence	0	0	0
Sex Offenses - Forcible	0	0	0
Sex Offenses - Non-forcible	0	0	0
Incest	0	0	0
Rape	0	0	0
Robbery	0	0	0
Aggravated Assault	0	0	0
Burglary	0	0	0
Motor Vehicle Theft (doesn't include theft from vehicle)	0	0	0
Arson	0	0	0

Criminal Offenses- Public Property	2019	2020	2021
Murder/Non-Manslaughter by Negligence	0	0	0
Manslaughter by Negligence	0	0	0
Sex Offenses - Forcible	0	0	0
Sex Offenses - Non-forcible	0	0	0
Incest	0	0	0
Rape	0	0	0
Robbery	0	0	0
Aggravated Assault	0	0	0
Burglary	0	0	0
Motor Vehicle Theft (doesn't include theft from vehicle)	0	0	0
Arson	0	0	0

Hate Crimes On Campus: Includes Murder/non-Manslaughter by Negligence, manslaughter by negligence, sex offenses both forcible and non-forcible, robbery, aggravated assault, burglary, motor vehicle theft, arson, simple assault, larceny-theft intimidation and Destruction/damage/vandalism of property.

	2019	2020	2021
Race	0	0	0
Religion	0	0	0
Sexual Orientation	0	0	0
Gender	0	0	0
Gender Identity	0	0	0
Disability	0	0	0
Ethnicity/ National Origin	0	0	0

Hate Crimes On Campus Housing: Includes Murder/non-Manslaughter by Negligence, manslaughter by negligence, sex offenses both forcible and non-forcible, robbery, aggravated assault, burglary, motor vehicle theft, arson, simple assault, larceny-theft intimidation and Destruction/damage/vandalism of property.

	2019	2020	2021
Race	0	0	0
Religion	0	0	0
Sexual Orientation	0	0	0
Gender	0	0	0
Gender Identity	0	0	0
Disability	0	0	0
Ethnicity/ National Origin	0	0	0

Hate Crimes Public Property: Includes Murder/non-Manslaughter by Negligence, manslaughter by negligence, sex offenses both forcible and non-forcible, robbery, aggravated assault, burglary, motor vehicle theft, arson, simple assault, larceny-theft intimidation and Destruction/damage/vandalism of property.

	2019	2020	2021
Race	0	0	0
Religion	0	0	0
Sexual Orientation	0	0	0
Gender	0	0	0
Gender Identity	0	0	0
Disability	0	0	0
Ethnicity/ National Origin	0	0	0

Arrest On-Campus

	2019	2020	2021
Liquor Law Violations	0	0	0
Weapons, carrying, possessing, etc.	0	0	0
Drug Abuse Violations	0	0	0

Arrest Public Property	2019	2020	2021
Liquor Law Violations	0	0	0
Weapons, carrying, possessing, etc.	0	0	0
Drug Abuse Violations	0	4	0
Disciplinary Actions – On Campus	2019	2020	2021
Liquor Law Violations	0	0	0
Weapons, carrying, possessing, etc.	0	0	0
Drug Abuse Violations	0	4	0
Disciplinary Actions – On Campus Student Housing	2019	2020	2021
Liquor Law Violations	0	0	0
Weapons, carrying, possessing, etc.	0	0	0
Drug Abuse Violations	0	4	0
Disciplinary Actions – Public Property	2019	2020	2021
Liquor Law Violations	0	0	0
Weapons, carrying, possessing, etc.	0	0	0
Drug Abuse Violations	0	4	0

UNFOUNDED CRIMES

Unfounded crimes are those crimes that are removed or withheld from the annual security report after it has been determined that the reported crime was false or baseless. Only sworn commissioned law enforcement personnel can make a formal determination that the report was false or baseless when made and that the crime report was therefore “unfounded.” This does not include a district attorney who is sworn or commissioned, nor does it include a Campus Security Authority.

There were no reported crimes for the years 2019, 2020, or 2021 that are determined to have been unfounded.

CAMPUS SAFETY AND VIOLENCE AGAINST WOMEN (VAWA) ACT

On March 7, 2013, President Barack Obama signed a bill that strengthened and reauthorized the Violence Against Women Act (VAWA) enacted in 1994. Included in this bill was the Campus Sexual Violence Elimination Act (Campus SaVE), which amends the Jeanne Clery Act and presents additional rights to campus victims of sexual violence, dating violence, domestic violence and stalking.

The purpose of this addendum is to increase transparency about the scope of sexual violence on campus, provide crime statistics, guarantee victims enhanced rights, provide for standards in institutional conduct proceedings and provide campus community wide prevention and educational programming in both public and private colleges and universities participating in federal student aid programs.

LCAD PROHIBITION STATEMENT

Laguna College of Art + Design (LCAD) is dedicated to complying with Campus SaVE and VAWA and to protecting our community of students, full-time and part-time faculty members, full-time and part-time staff members, models, student workers and visitors to the LCAD Campus. The College has put together the following report that outlines our obligation to the community and our commitment to perform the following:

- To report crime statistics in a timely manner
- To disclose security related information and timely warnings
- To set and enforce policies and procedures related to victims rights
- To develop and conduct disciplinary proceedings
- To provide resources and tips to victims of crimes
- To Provide primary prevention and awareness programs
- To train our community on sexual violence

The College is dedicated to maintaining a safe and secure living, learning and work environment for the entire LCAD community. This includes an environment free from sexual harassment, sexual assault, domestic violence, dating violence and stalking. A violation of the Campus SaVE, VAWA and/or LCAD Code of Conduct shall constitute grounds for disciplinary action. Disciplinary action that results from sexual misconduct may include dismissal from the College or termination of employment. The College disciplinary action is independent from, and may be in addition to, any criminal or civil penalties.

All complaints of sexual misconduct should be brought to the immediate attention of Leo Rowland, Executive Vice President/ Interim Vice President of Academic Affairs, lrowland@lcad.edu. LCAD will act on any complaint of sexual misconduct in order to resolve such complaints promptly and equitably.

Community laws and LCAD's policies may sometimes overlap but do not substitute one for the other. LCAD may pursue enforcement of its own policies whether or not legal proceedings are underway.

The College also may use information from local law authorities and the court to determine whether there is a violation of College policies.

To read LCAD's entire Compliance Report including LCAD Policies, Procedures, Education, Tips for Bystander Intervention and Local/ National Resources, please visit the following webpage below for complete information.

www.lcad.edu/health-safety

VAWA AND SaVE CRIME STATISTICS

LCAD is committed to complying with all Federal laws including reporting crime statistics related to the Jeanne Clery Act, which include crimes related to the Violence Against Women Act. Clery Act crimes are reported in our Student Handbook which is accessible from LCAD's main website and on my.lcad.edu. Campus crimes are also reported in the Annual Security Report each fall reviewed by the Department of Education and found at my.lcad.edu under General Information.

Crimes under VAWA and SaVE include those of domestic violence, dating violence, sexual assault and stalking. Below are the crime statistics for the past three years.

FIRE SAFETY AT RESIDENCE HALL

Each apartment is equipped with a smoke detector and a carbon monoxide detector. LCAD and Federal law prohibits tampering with, disabling, or destroying smoke detectors. The hard-wired smoke detectors will go off in the event of smoke or fire, at this time a signal is sent to an alarm company who then contacts the Laguna Beach Fire Department. Fire sprinklers are placed in every unit and directed so water hits every square inch in the event of a fire. Portable fire Extinguishers are provided in every unit. Keeping the apartment ventilated when you're cooking will help keep it from going off. If you have any problems with your smoke detector, contact the Residence Hall Manager.

If the fire alarms sound, you **MUST** leave your room immediately. Never assume the alarm is false. Mandatory fire drills are conducted each year. The fire drills are discussed at monthly mandatory meetings. LCAD Residence Life & Housing conducts the drills. Fire Evacuation procedures are posted in every unit near the front door.

FIRE DRILL LCAD STUDENT RESIDENCE HALL

If you see a fire evacuate the building immediately

- Dial 911 to report the fire
- Do not waste time gathering personal belongings
- Stay low to avoid smoke inhalation
- Make sure everyone is vacated from your unit
- If you are the last person to exit your unit close the door behind you to prevent the fire from spreading
- After exiting meet in designated safety areas
- Once you are in a safety zone call your resident manager
- Under no circumstances should you reenter a burning building
- Wait in safety zone for further instruction from resident managers

THE FOLLOWING AREAS ARE DESIGNATED AS SAFE ZONES FOR FIRE EVACUATION:

- Front of Tivoli Too (if the fire is in 787 or 793...see map)
- Parking lot in front of the Café (if the fire is in 775 or 785...see map)

Tampering with fire-fighting equipment, alarms, or bomb threats will result in immediate expulsion from the Residence Hall and disciplinary action (including possibly expulsion) from Laguna College of Art + Design. LCAD prohibits portable electrical appliances, smoking and open flames in the Residence Hall. Those in violation will be referred for disciplinary action.

Clery Annual Fire Safety Report:

LCAD is committed to reporting crime statistics that are required by the Jeanne Clery Act regarding fire and arson at our Residence Hall located at 775, 785, 787 and 793 Laguna Canyon Road. A fire is defined as an open flame or other burning in a place not intended to contain the burning or in an uncontrolled manner.

Fires--Summary for 775, 785, 787 and 793 Laguna Canyon Road			
	2019	2020	2021
Fires	0	0	0
Injuries	0	0	0
Deaths	0	0	0

Fires at the Residence Hall should be reported to Lucinda Howze, Residence Life Coordinator, x260. The information required will be the nature of fire, date and time fire occurred, the general location fire occurred and whether there were any injuries or deaths.

EARTHQUAKE PREPAREDNESS

In the event of an earthquake, seek shelter under tables, chairs, counters, or near interior walls in order to avoid falling objects or broken glass. Do not panic and do not try to run outdoors. Earthquakes generally last only a few seconds. Once trembling ceases, cautiously vacate the building into the parking lot areas on either side of campus. Await further instructions from Campus Safety.

EMERGENCY SUPPLIES

We have an Emergency Response Trailer which has emergency supplies that is located in the Main Campus parking lot and at the Residence Hall Student Lounge. Supplies include items such as flashlights, batteries, food, water and toiletries. Supplies will be provided to the community on an as needed basis.

EMERGENCY EVACUATION PLAN

In the event of an emergency, students will be contacted through OMNILERT via LCAD email and phone text messaging. Instructions will be given in the message.

STUDENT SAFETY

We are very serious about the safety of the LCAD community. All students, staff and faculty should be aware of safety and security concerns and should exercise caution and good judgment. Please be sure to report any suspicious activity or people to Campus Safety or the local police.

IF YOU SEE SOMETHING, SAY SOMETHING!

When commuting from one campus to another:

- Please use extreme caution when crossing Laguna Canyon Road. Please be sure to press the cross light and wait until all cars have stopped before initiating the crossing.
- Keep in mind that there are reflective vests located at the Main Campus Reception Desk and at the Senior Studios and all are encouraged to take advantage of these. They can be picked up at one location and then returned at the other.
- It can be very dangerous to walk or bike along Laguna Canyon Road, especially at night. Please exercise extreme caution by wearing reflectors and bright colors. You should only cross the street at designated crosswalks.
- The LCAD Shuttle makes regular stops to the Main Campus, Big Bend, South Campus and Artisan Apts. / Laguna Beach. This is a free service and you are strongly encouraged to use it when traveling from one campus to another.

The Shuttle runs from Monday-Friday, 7:45 a.m. to 10:30 p.m. Saturday, 7:45 a.m. to 10:30 p.m.

When arriving to or departing late from campus please take precautions and follow these suggested safety guidelines:

- Do not travel alone at night.
- Be alert and aware of your surroundings.
- Avoid dark, vacant or deserted areas; use well-lit, well-traveled routes.

If you sense that you are in trouble:

- If you are on-campus and sense that you are in trouble, please call Campus Safety at 949-715-8034.
- Move away from the potential threat if possible.
- Join any group of people nearby; cross the street and increase your pace.
- If a threatening situation is imminent, and people are close by to help, yell, scream or make a commotion in any way you can to get their attention.
- Go to an open business.
- Call 911 from a safe location.

FIRE DRILL

All students, faculty and staff are required to participate in annual fire drills. It is important to maintain order and follow directions because the alarm system may indicate a real fire condition. You may re- enter the building only when administrative staff so instructs.

PROGRAMS OF STUDY

LCAD offers the following accredited programs:

MASTER OF FINE ARTS (MFA)

The student receives a master's degree.

BACHELOR OF FINE ARTS (BFA)

The student receives a baccalaureate degree.

CERTIFICATE

The student is awarded a professional undergraduate certificate.

Students can obtain a Master of Fine Arts (MFA) in the following:

- Drawing
- Painting
- Game Design

Students can obtain a Bachelor of Fine Arts in the following majors:

- Animation
- Drawing + Painting
- Drawing + Painting with Illustration Emphasis
- Drawing + Painting with Sculpture Emphasis
- Entertainment Design
- Experimental Animation
- Game Art
- Graphic Design + Digital Media
- Graphic Design + Digital Media with Action Sports Emphasis
- Graphic Design + Digital Media with Illustration Emphasis
- Illustration

Students can earn a certificate in the following:

- Animation
- Drawing + Painting
- Entertainment Design
- Experimental Animation
- Game Art
- Graphic Design + Digital Media
- Illustration

MASTER OF FINE ARTS (MFA) REQUIREMENTS

Acceptance to the College through the Admissions process.

Successful completion of 60 credits in specified courses and fulfillment of the following distributed requirements:

- 48 credits in studio work
- 12 credits in Liberal Arts and Art History classes, including the completion of a thesis
- Maintenance of an overall cumulative grade-point-average (GPA) of 3.0 or better.

BACHELOR OF FINE ARTS (BFA) REQUIREMENTS

Acceptance to the College through the Admissions process. Declaration of major.

- Successful completion of 122 credits in specified courses and fulfillment of the following distributed requirements:
- 77-79 credits in studio work, including credits in Foundation as required by the major.
- 43-45 credits are Liberal Arts classes, including 18 credits in Art History.
- Maintenance of an overall cumulative GPA of 2.0 or better and a minimum GPA of 2.5 in the major.

CERTIFICATE REQUIREMENTS

Acceptance to the College through the Admissions process. Declaration of major.

Successful completed of 77-79 credits in specified courses and fulfillment of the following distributed requirements:

- 77-79 credits in studio work including credits in Foundation as dictated by the major.
- 3 credits in English Composition with a grade of "C" or better.
- Maintenance of a minimum GPA of 2.5 in the major.

DUAL MAJORS

In order for a student to double major, the student must complete all required studio courses except for those courses in which each major requires the same course (those courses can be used towards both majors). However, students will be required to complete Senior Portfolio 1 and 2 for each major, as well as Senior Capstone for each major.

CHANGING A MAJOR

Students wishing to change their major must have a 3.0 GPA and must do so before completing 45 credits. The procedure for changing a major requires:

- discussion with the Chair of current major
- discussion with the Chair of the prospective major
- submission of the Change of Major form
- submission and successful passing of a portfolio review
- A 300-500-word essay explaining the rationale for the change of major
- Successful completion of the fundamentals courses of the new major
-

ACADEMIC MINORS

LCAD offers students an opportunity to augment their normal course of study with minors in the following areas:

- Animation
- Art History
- Creative Writing
- Drawing + Painting
- Entertainment Design
- Experimental Animation
- Game Art
- Graphic Design + Digital Media
- Illustration
- Sculpture

The Graphic Design + Digital Media department also offers these minors only to its own students:

- Motion Graphics
- Packaging
- Photography/Exhibition Design
- UI/UX

A student pursuing a career that emphasizes multiple artistic skill sets is aided greatly by having a minor in an additional area of study. A minor provides graduates with a competitive advantage in gaining employment and further study. A total of 15 credits beyond the BFA requirement are necessary to complete a minor in a studio area or 12 additional credits in Art History or Creative Writing. These additional credits entail specific courses designated for a chosen minor.

Please note that students who choose to take one of the required courses in the minor as a studio elective in a major will need to take an additional, more advanced course in the minor to meet the 15 credits beyond the major requirement. Additionally, students must maintain a 2.5 GPA in their minors.

RESIDENCY REQUIREMENTS

To earn the BFA degree, a student must complete 56 credits in residency at LCAD, including:

Senior Portfolio 1 and Senior Portfolio 2

- (for Animation majors, students must complete Thesis Film 1, Thesis Film 2 and Thesis Film 3).
- Senior Capstone
- The final two semesters must be completed at LCAD

Requirements to earn the Certificate are equivalent to the BFA requirements for Foundation and Studio courses in the same major. Additionally, a student must take the English Composition class to fulfill a Certificate in Animation, Drawing + Painting, Entertainment Design, Game Art, Graphic Design + Digital Media, or Illustration.

WRITING CLASSES AND RESIDENCY REQUIREMENTS

We strongly advise students to complete their English Composition and Critical Reasoning coursework at LCAD. The course content for each of these courses is designed specifically to benefit artists and will specifically augment and support other LCAD curricula.

However, incoming students may be allowed to transfer 32 credits of Composition and/or 32 credits of Critical Reasoning at the time of Admission/Registration if the student can provide proof that:

- the coursework was equivalent to LCAD's
- the grade earned was a "C" or better
- the institution from which the credits are being transferred is accredited by a body equivalent to WASC or NASAD

Further, as demonstrated via the English Placement Diagnostic, the student must also display writing competency equal to the standards set for the equivalent writing course at LCAD (either Composition and/or Critical Reasoning). If so and if the student has provided proof of stipulations a, b, and c above in a timely manner, then credit will be awarded for those classes taken elsewhere and will stand in lieu of the LCAD residency classes on the student's transcripts.

ENGLISH POLICY FOR INCOMING STUDENTS

All entering students at LCAD are required to take the English Diagnostic Exam administered during orientation. Only incoming students who have received a baccalaureate degree or higher are exempt from taking this exam. The exam takes approximately 60 minutes and involves a writing section and a reading comprehension test. Members of the English faculty, along with the Chair of Liberal Arts, will assess the exam and determine the appropriate placement according to a student's demonstrated level of reading and writing. Because writing is incorporated into all academic classes, strong writing skills are essential for success at LCAD.

To ensure success in the liberal arts, a student should enroll in two Liberal Arts/Art History courses per semester and adhere to the course sequence. English Composition and Critical Reasoning are to be completed by the end of the first year at LCAD and are the prerequisites to more advanced Liberal Arts and Art History coursework. A BFA degree from LCAD implies a proficiency in the English language.

Please note that if English is not your first language, you might need several semesters of College Preparatory English, for which a fee will be assessed.

LCAD OFFERS SEVERAL LEVELS OF ENGLISH CLASSES:

- College Preparatory Writing 1
- College Preparatory Writing 2
- English Composition
- Critical Reasoning (with English Composition as a prerequisite)

ADDING/DROPPING A COURSE

Please refer to the add/drop/withdrawal deadlines published in the Academic Calendar and posted on the LCAD website each semester. It is every student's responsibility to add/drop a class during the add/drop period via the Self-Service portal. Failure to properly add/drop a course may adversely affect a student's academic records. If you have questions about the add/drop procedure or deadlines, please contact the Registrar at registrar@lcad.edu.

WITHDRAWING FROM A COURSE

LCAD allows a student to drop from a course before the published drop deadline without the course enrollment appearing on the student's transcript. A student who decides to withdraw after this deadline may still withdraw from a class through the published withdrawal deadline and receive a grade of "W." The "W" will appear on the student's transcript but will not be used to calculate the GPA. To withdraw from a course, please complete the online course withdrawal form on my.lcad.edu. It is possible to receive permission to withdraw from a class later than the published withdrawal deadline for medical reasons or in circumstances of severe hardship, but a student must seek and get approval from the Registrar and other administrators.

COURSE LOAD

A full-time course load is enrollment in 12-18 credits per semester. To complete a BFA degree within four years, a student must carry an average of 15-16 credits per semester. Students may not enroll in more than 18 credits per semester unless they receive approval from their department chair. Additional credits above the 18-unit maximum will be subject to additional per-credit tuition. Students should follow the advice of their department Chair or academic advisor ensuring they are on track to graduate in a timely manner. Students should also consult regularly with the Office of Financial Aid (if a recipient of Federal Financial Aid) to ensure the graduation plan aligns with Federal Financial Aid requirements. Please note, students may not receive federal financial aid for classes not required towards the 122 credits needed to graduate. Similarly students who transfer in units may be impacted by federal aid regulations that require students to be enrolled in 6 units or more, for classes required towards their 122 credits to graduate, to be eligible to receive financial aid.

AUDIT

Full-time students may audit one class per semester at no additional cost up to the full-time tuition unit maximum (18 credits) on a space-available basis.

REGISTRATION

Final Registration for new students takes place no later than during new student orientation each semester. Continuing students are given the opportunity to pre-register for the subsequent semester before the end of each semester. All continuing students are encouraged to pre-register, as this assures the student will be placed in his or her chosen courses. Pre-registration dates are listed on the Academic Calendar each year and can be confirmed with the Registrar.

SATISFACTORY PROGRESS

The BFA degree requires eight semesters of full-time study. Mitigating circumstances (such as a change in your major, serious illness or serious accident) may justify an extension of time to complete the requirements but should not exceed 12 semesters. Failing to make satisfactory progress may jeopardize a student's eligibility for federal financial aid.

SATISFACTORY PROGRESS REQUIREMENTS

- Completion of at least 12 credits per academic year
- Completion of 60% of the classes attempted
- Completion of a variety of coursework that reflects a distribution between Liberal Arts, Art History and Studio requirements
- Maintenance of a minimum 2.0 cumulative GPA
- Fulfillment of all financial obligations to LCAD

ATTENDANCE

Attending classes is essential to obtaining the skills and understanding the concepts that will allow a student to succeed in a chosen field. Students who exceed the number of absences outlined in the Absence Guidelines below are strongly encouraged to withdraw from the class. A grade of "W" will be entered if the student files a course withdrawal form before the published withdrawal deadline. A non-attendance failure grade of "X" will be entered if the student fails to withdraw by the published withdrawal deadline.

ABSENCE GUIDELINES

15-week classes that meet twice a week—5 absences (student may be dropped at the 6th absence)

15-week classes that meet once a week—3 absences (student may be dropped at the 4th absence)

10-week classes that meet once a week—2 absences (student may be dropped at the 3rd absence)

LATENESS GUIDELINES

Three late arrivals to the class constitute the equivalent of one absence. A 15-minute or more delay in arrival to class constitutes a lateness.

GRADES

LCAD uses the following system for assigning grade points:

GRADE	COMMENT	GRADE POINTS
A	Outstanding	4.0
A-	3.7	
B+	3.3	
B	Above Average	3.0
B-		2.7
C+		2.3
C	Average	2.0
C-	Below Average	1.7
D+		1.3
D		1.0
F	Fail	0.0
X	Fail/non-attendance	0.0
AU	Audit	N/A
I	Incomplete	I
P	Pass	P
NP	No Pass	NP

Grades are assigned at the end of each semester and are based on the instructor's evaluation of examinations, research papers, portfolio review, critiques, assignment completion, class participation and attendance. Assigned grades are final and can be changed only by the instructor who awarded the grade. Grade changes must be based on a clerical error in final grade calculation or in grade processing; these changes must be identified and brought forth to the Registrar within 45 days of grade disbursement.

REPEATING CLASSES

Receipt of a grade of "C-" or lower in a major-specific course taken at LCAD requires that a student repeat the course. The higher grade will be used to compute the cumulative GPA. Students who have not achieved the minimum 2.5 GPA in their majors may repeat courses in which they received a grade of "B-," "C+" or "C." The student must take the repeated course at LCAD. Students may repeat courses until they have achieved the 2.5 GPA requirement in their major.

COURSE ENROLLMENT POLICY: LIMITATIONS FOR STUDIO

A student is entitled to enroll in one and the same course up to three (3) times in an attempt to earn a minimum passing grade or higher. If a student fails to pass one and the same course three (3) times due to having earned a grade of "X," "F," or a grade below the required minimum passing grade, the student must petition to enroll in the class on the fourth time and all subsequent times thereafter. Consequently, the student shall not be able to earn the number of credit units necessary for a successful completion of an LCAD major or certificate program that includes such a course as either a required or an elective course. No equivalent course and earned grades or credits at any other accredited educational institution shall be deemed transferable and applicable toward graduation and considered a substitute for the course and conditions outlined above. Students who have received a grade of "C-" or lower in a course taken at LCAD may repeat the course at LCAD, and the higher grade will be used to compute the cumulative grade point average. If a student has not achieved the minimum GPA of 2.5 in the major, the student may repeat a course in the major in which the student received a grade of "B-", "C+", "C", or "C-." The repeated course must be taken at LCAD. The student may continue to repeat courses until the minimum GPA of 2.5 in the major is achieved.

COURSE ENROLLMENT POLICY: LIMITATIONS FOR LIBERAL ARTS

As a consequence of not earning the minimum passing grade for any singular Liberal Arts course at LCAD—with a grade of "C" or better—the student shall not be able to earn the number of credit units necessary for a successful completion of an LCAD major or certificate program that includes such a course as either a required or an elective course. Should it be a course that is a prerequisite for other courses (e.g. Critical Reasoning), the student will not be allowed to enroll in those other courses (e.g. Art History). No equivalent course and earned grades or credits at any other accredited educational institution shall be deemed transferable and applicable toward graduation or considered a substitute for the course and conditions outlined above.

If a student twice fails to pass any singular Liberal Arts course (having earned an "X", "F", or a grade below the required minimum passing grade), then the student must petition the Chair of Liberal Arts and Art History to enroll in the class one last time in attempt to remain in the degree program. Should the Chair grant the request and the student then fails to earn a minimum passing grade on the third attempt at said course, then the student will automatically be removed from his/her degree program and will be transferred into a certificate program.

Although no longer in the degree program, the student may still, with the Chair's approval, re-attempt the course; should the student subsequently earn a passing grade in this same course, then student may compose a formal petition to both the Chair of Liberal Arts and the Dean of Student Affairs/Chief Academic Officer requesting to be matriculated back into the BFA degree program. The decision of the Department Chair and Dean of Student Affairs/Chief Academic Officer will be final and binding. For any student who repeats a course at LCAD (after earning a grade of "C-" or lower) and earns a higher grade on a subsequent attempt, the higher grade will be used to compute the cumulative GPA.

INDEPENDENT STUDY

Students wishing to enroll in Independent Study classes must petition the Chair of their department by filling out a Petition Form. Enrollment is neither automatic nor guaranteed.

Financial responsibility will be assessed according to the following criteria:

- Graduating seniors who need a class not being offered by the College and who have a legitimate reason for not having taken the class previously will be eligible for an Independent Study with no charge beyond their regular tuition.
- All other students wishing to take an Independent Study will be charged a fee to cover the cost of out- of-class instruction.

Students will pay the regular tuition costs plus the following:

\$175 for a 1-unit course

\$250 for a 2-unit course

\$350 for a 3-unit course

Once the student has filled out the petition and the Registrar and the Dean of Student Affairs/Chief Academic Officer have approved the request, it is the responsibility of the student to seek out the faculty member to get his or her approval. Finally, the student must file the completed form with the Registrar.

MINIMUM ENROLLMENT

Classes require a minimum enrollment. If a class is canceled because of low enrollment, students may take an alternate class in their major area. The canceled class will be offered again at a later date.

INCOMPLETE

To receive an "Incomplete," 60% of the semester's work must be completed prior to the request. The request for an "Incomplete" must be signed by both the student and instructor and filed in the Registrar's office by the grade deadline. Remaining work to complete the class must be submitted within one semester. An "Incomplete" may be extended one additional semester with the written approval of the instructor. Grades of "Incomplete" are given for extenuating circumstances and are not given as an extension to a semester, as final semester grades are based on completing the work in a specified amount of time. Students will not be awarded their merit scholarship if a grade of I has been entered. Once a final grade has been entered, the merit scholarship will be awarded if the student's previous semester GPA is 2.0 or greater and the student is enrolled in 9 or more credits.

ADVANCEMENT REVIEW

Advancement Review (AR) is a portfolio review conducted by some majors to ensure expected standards in studio performance are achieved independent of academic performance. AR is typically conducted at midpoint in a student's academic plan and the results do not affect GPAs. Students identified as not meeting expected performance standards in a given area may be required to receive remediation such as tutoring, provided by LCAD. Successful completion of the AR is required to enroll in the senior project for some majors.

OWNERSHIP OF WORK

In consideration for being permitted to enroll in or attend any class, seminar or course of study at the College, the student hereby (a) assigns to the College any and all rights to all copyrightable and patentable works the student creates as a part of a project funded through the College by an outside sponsor, or as a part of his/her employment as a college employee, (b) waives any and all rights under California Civil Code Section 3344 and authorizes and grants a license to the College to forever use, without compensation to the student, the student's name, photograph, image, voice and likeness and/or any art work, project or other work created by or contributed to by the student during the period of enrollment to publicize or promote the College and (c) releases the College from any liability for the loss, theft, or damage of the student's work while such work is in the possession or control of the College.

HONORS

LCAD will calculate and award the Dean's List and President's List Honors each semester using the following scale:

- Dean's List: 3.50-3.74 semester GPA
- President's Honor Roll: 3.75-4.00 semester

GPA Graduation Honors shall be calculated using the following scale:

- Cum Laude: 3.50-3.74
- Magna Cum Laude: 3.75-3.84
- Summa Cum Laude: 3.85-4.00

CLASS STANDING

Class standing, another definition of progress toward program completion, also determines eligibility for certain types and amounts of financial aid.

At LCAD, class standing is defined as a range of credits completed:

- Freshman 0-27
- Sophomore 28-60
- Junior 61-93
- Senior 94-122

GRADUATION

To graduate, students must earn a minimum overall 2.0 GPA as well as a minimum 2.5 GPA for all courses designated as studio requirements for their majors. Students also must meet the residency requirement, the minimum requirement of 122 credits overall and all specific unit total requirements for the Foundation, Major, Liberal Arts and Art History courses. Although commencement ceremonies are held only once a year at the end of the spring semester, students may participate with 3 credits outstanding and upon request via the graduation application.

Students planning to graduate from the BFA, Certificate, or MFA program must complete the online Graduation Application and meet with the Registrar's Office or their Department Chair to review their academic standing during the beginning of the semester prior to completion. Additionally, students must meet with their Department Chair once again during their final semester. The purpose of both meetings is to verify and confirm all completed and outstanding requirements and paperwork. It is every student's responsibility to make appointments and to stay informed about their academic standing throughout their tenure at LCAD. Participating students may not be on probation, suspension or expulsion for violation of LCAD's code of conduct. Graduation requirements are subject to change; therefore, it is important to check with your Department Chair to verify that you are on track to participate in commencement proceedings.

COMMENCEMENT

A commencement ceremony is held after the conclusion of each spring semester. Students planning to graduate and to participate in the commencement ceremony must submit an Application to Graduate and pay the required graduation fee. Students may participate in the ceremony provided they have no more than 3 credits outstanding and submit a formal request via the Graduation Application.

TRANSCRIPTS

Transcript requests are processed through our third-party servicer, Parchment. Please visit <https://www.parchment.com/u/registration/34875/institution> to request a transcript. Please allow 5-7 business days for processing. Nominal processing fees are collected by Parchment.

LEAVE OF ABSENCE

Students may request a leave of absence for up to two years. Students seeking to return after two years must reapply for admission and are required to meet all the new standards, requirements and curricula of LCAD.

ACADEMIC PROBATION POLICY

Students are placed on academic probation if any of the following conditions occur during the previous semester of their enrollment:

- A cumulative GPA below 2.0
- A semester GPA below 2.0

Students on academic probation must correct their academic standing within the probationary semester. At the end of the probationary semester, the Academic Standing Committee consisting of full-time faculty will review a student's grades.

- The Committee will determine one of the following:
 - The student has satisfactorily corrected any outstanding academic problems and is removed from probation for the following semester.
 - The student shall continue on probation for an additional semester.
 - The student shall be dismissed.

Students who have not made satisfactory academic progress may be ineligible for institutional, state, federal or veteran's aid.

ACADEMIC SUSPENSION POLICY

Students who are on academic probation for two consecutive semesters are subject to academic suspension. Academic suspension means that students will be ineligible to attend LCAD for one year. To be reinstated after one year, students must complete at least 12 college credits at another institution to demonstrate academic success and they must write an essay explaining what steps they have taken to improve their academic preparedness.

ACADEMIC DISMISSAL POLICY

If a student is placed on academic probation after returning from the one-year academic suspension, then he or she will be academically dismissed and can no longer attend LCAD at any time.

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AN INVITATION TO JOIN LCAD'S GROWING FAMILY OF DONORS

Laguna College of Art + Design (LCAD) is a private, non-profit college enhanced by contributors who value our mission. Generous and forward-thinking donors play a vital role in shaping the College's future and in enriching the cultural landscape.

Our growing family of donors includes trustees, community members, parents, foundations, industry partners, alumni, faculty, staff, volunteers and enlightened individuals—all connected in the belief that education and creativity are gateways to a better future.

We invite you to take part in providing the margin of excellence to an LCAD education by making a tax-deductible contribution. Your gift will assist and empower LCAD in:

- Providing more scholarship support and financial aid for students.
- Recruiting and retaining the best and brightest faculty members and students.
- Offering leading-edge technologies and valuable career preparation.
- Opening doors to exceptional learning opportunities beyond the classroom.

All contributions to LCAD are warmly received, deeply appreciated and have an immediate impact.

For more information on giving opportunities, please contact Vice President of Development jhigashi@lcad.edu.

Thank you for making great art and design matter! LCAD is a 501(c)3 non-profit institution. Tax ID #95-2415066

COURSE DESCRIPTIONS

AH114 Mesoamerican Empires of the Aztec and Maya

3 credits

An introductory course exploring the art and architecture of Mesoamerica from the rise of the Olmec in 1500 BCE to the Spanish conquest of the Aztec capital of Tenochtitlan in 1521, Mesoamerican Empires will focus on how changes in visual culture have reflected larger religious and political transformations in Mesoamerica. Issues of cultural memory and myth will be examined to understand indigenous conceptions of art, history, cosmology, and social hierarchy. Forging links with the present day, students will learn to identify and contextualize Mesoamerican iconography in contemporary media including the creative expression of lowrider culture, tattoos, fine art, and fashion. Students will be required to demonstrate their understanding of the material through visual (art) projects, a formal writing assignment, and their participation in class discussions.

AH115 Intro to Asian Art and Culture

3 credits

This course is an exploration of art and visual culture from the Asian continent. Focusing on art works as historical, cultural, and social documents, we will examine how art was commissioned, collected, and used by royalty, the elite, popular audiences, and religious communities in both rural and urban settings. Different themes discussed include art as an instrument of power and propaganda, as a tool for social and religious ritual, an expression of status and prestige, a medium for social protest, as well as a product for the marketplace. Beginning with Bronze Age objects for ritual purposes, subsequent artforms include scroll paintings in the Song Dynasty, women's painting and printed books, Japanese secular emaki scrolls and ukiyo-e art, the luxury of Mughal art in India, and true-view landscape painting in Korea. Students are required to do class readings and engage actively in class discussion, complete two papers, create a final project, and make a final presentation.

AH116 Ancient Civilizations: Egypt-Greece-Rome

3 credits

If consciousness is shaped by our history, then where are we, collectively, if we've lost faith that a shared historical commonality among cultures ever existed? To the people who thrived in the strange and beautiful empires of ancient Egypt, Greece, and Rome, religious and cultural differences found in one's neighbors weren't unusual, confusing or frightening—they were part of everyday life. In short: normal coexistence. In the class Egypt, Greece, Rome—we'll explore the commonalities and shared experiences found among these three remarkable civilizations, as well as follow the cultural fault lines exploited by those in power which eventually forced these empires to dissolve. Together, we'll explore three millennia of artifacts, objects, architecture, writings, as well as cultural and religious practice to see how these civilizations evolved, ran alongside one another, then overlapped and overcame one another to lay the foundations of modern western society. Through lecture, images, discussions, essays, and close readings, students will learn to identify, decode, understand and describe artworks and objects from the past, translating them from visual to verbal and textual language. In addition, in an effort to gain insight into the ancient state of mind, students will reconstruct a piece of history with a hands-on laboratory project and a small, original artwork of their own.

AH190 Rome, City of Splendor

3 credits

Rome, the Eternal City, is a city unlike any other. It is entrenched in history and undeniably beautiful, where Roman ruins serve as a backdrop for classically restrained Renaissance structures and dramatic Baroque spectacle. This course takes students through the incredible transformation the city has undergone from ancient times through the rise of Christianity, culminating with the tumultuous era and style of the 17th-century Baroque. Through these great epochs of Roman history, the city attracted some of the most revered artists including Raphael, Michelangelo, Gentileschi, Caravaggio, and Bernini. Students will leave this class with an in-depth understanding of the innovation of Roman architecture and engineering, what led to the decline of ancient Rome, and how the city transformed from a glorious capital of pagan culture to the prominent seat of the Catholic faith, home to over 900 churches. Requirements for this class include a museum visit, independent research, and the creation of an artwork related to the course content and historic techniques analyzed in this course.

AH204 The Medieval World

3 credits

The Middle Ages were a time of knights and ladies... or maybe brutal Viking warlords... or a clash of civilizations between Christians and Muslims... and maybe there were dragons? A lot of what we "know" about the medieval world comes from fantasy, pop culture, and from old nationalist scholarship that mostly invented origin myths. So, how can we know what the Middle Ages were really like? In this class, we'll go back and try to get a more accurate picture by looking at things medieval people made: manuscripts, sculptures, buildings, weapons, clothing, etc., all in tandem with reading primary sources by the people who were there. Starting with the collapse of the western Roman Empire, we will uncover a different picture of how two

related cultures arose out of the wreckage of the ancient world: Christendom and Dar al-Islam. Along the way we'll learn that the "barbarians" weren't that barbaric, that some Vikings converted to Islam, that trade and cooperation across the Mediterranean were far more common than Crusades, and that the medieval world was more diverse, cosmopolitan, and queer than you may have been led to believe. No prerequisites.

AH205 Nature in Art: Japan, Korea, Tibet

3 credits

Nature in Art explores the rich and varied traditions of artistic expression unique to the regions of Japan, Korea, and Tibet, from prehistoric indigenous practices through the mid-19th century. Looking closely at Japan, the Korean renaissance, and the coded art of Tibetan Buddhist culture, we will uncover the distinct artistic heritage found in each, noting particularly the sharing and transmission of art practices and ideas as they cross geographical and cultural boundaries. Working chronologically, this course will identify intersections of spirituality and nature, then examine artistic expressions of such concepts through lacquer, ceramic, ink, paper, stone, bamboo and ivory, among other media. Both two- and three-dimensional art forms are considered, from calligraphy, wood-block prints and landscape painting to festivals, garden design, poetry, and tea ceremonies. The objects and sites studied in this course will reflect how concepts of beauty and aesthetics are achieved through the practice of "harmony, respect, purity, and tranquility." The course is conducted as a hybrid seminar-lecture style course, with instructor-led lectures and video, student presentations, research, writing, culinary experiences, as well as hands-on exploration of the traditional processes of historic art production in these regions. This class requires a visit to the USC Pacific Asia Museum to see art in person from each of the regions studied in this class.

AH206 Illuminating Women: Female Artists, Scientists, Poets, Philosophers of the Renaissance

3 credits

People often wonder exactly when, throughout history, women first started to become active in society? Of course, the answer is: Always. Even though women's efforts have been overshadowed by that of their male contemporaries in the chronicling of official histories, women have always participated in every facet of life, from rich to poor, north to south, east to west, and from the ancient period to the present. In this course, we will examine the lives and creative pursuits of the many women who contributed to the arts, sciences, and humanities throughout history, particularly focusing on artists & craftspersons, writers & poets, healers, pharmacists, natural philosophers, and rulers, with a few warriors included for good measure. Students will conduct close readings, originate research, formulate short essays, and in an effort to gain insight into the state of mind of historical women, reconstruct a piece of history with a hands-on laboratory project and a small, original artwork placing themselves in the environment of a chosen historical female.

AH207 Age of Michelangelo, 1450-1550

3 credits

"Force yourself to imitate Michelangelo in everything." These were the words expressed by Michelangelo's biographer to a remarkably self-aware generation of artists in 16th-century Florence, Rome, and Venice. However, whether rival artists wanted to, or even imagined they could succeed in imitating Michelangelo's work is another question—one among many we'll explore in The Age of Michelangelo, 1450-1550. In consultation with a range of visual, historical, and literary materials, we'll delve into the spirit of the age, looking at drawing, painting, sculpture, furniture and garden design, food, weaponry, architecture, and urban planning, as well as people. We'll tap into the players and personalities of the times—Leonardo, Giorgione, Raphael, Sofonisba Anguissola, Titian—as well as Isabella d'Este, the Della Rovere, and the Medici families who sought to shape their immediate world through power, imagination, and the artistry of their times. Students will conduct close readings, originate research, formulate essays, and in an effort to gain insight into the Renaissance state of mind reconstruct a piece of history with a hands-on laboratory project and a small, original artwork of their own.

AH300 Van Gogh's Untold Journey

3 credits

Participants will consider the role of family, faith and artistic inspiration in the art of Van Gogh. They will consider the impact of literature on visual art production throughout his career. For instance, Van Gogh was profoundly influenced by literature and the illustration of stories. He was a life-long reader of Charles Dickens, Victor Hugo and others. Many of the central themes and ideas of his art were rooted in literary depictions and descriptions. Students will overview Van Gogh's formal and stylistic development and how it was a response to daily life issues and problems. He used his art to navigate through life in very practical ways. He was a deep thinker on the central problems in art and art theory and his practical wisdom was legendary as expressed in his existent 900 letters.

AH301 Rodin: The Man, The Time, The Art

3 credits

This one semester course is offered in conjunction with a one-time exhibition at LCAD of selected small-scale bronzes by one of the most celebrated sculptors in western history. Students will discuss the personal and cultural circumstances out of which Rodin's powerful aesthetic language emerged. They will relate this historical matter directly to the handmade sculptural object contained in LCAD'S exhibition gallery--- cementing idea and image into one.

AH302 Delacroix

3 credits

In this seminar-style course, participants will read and respond to the journal of Delacroix on a weekly basis with written responses that will be shared with the entire class. Films and slide lectures will amplify the readings/responses and provide a historical and personal context for reflection and application to the student's major. There will be lectures on the color theory and graphic focus of this leader in expressive 19th century art. Additionally, some of his musical influences such as Mozart, Chopin, etc., will be played and related to Delacroix's aesthetic views. The semester study will culminate with a term paper that will overview the essential ideas & insights found in this Delacroix seminar.

AH304 History of Entertainment Design

3 credits

This course examines the evolution of entertainment as a human and cultural activity. It looks at all forms of human amusement and its various manifestations throughout history. It explores the multidisciplinary role of artists and designers in the making of entertainment productions from a historical and contemporary perspective. In addition to traditional entertainment venues that include theatrical stage, theme park and other physical local expressions, the course will examine the evolution of entertainment technologies from the early days of film and television to the present. It will provide some perspective into the future trajectories of both traditional and technological processes involving entertainment, and those creatively involved in its making.

AH305 Wordly + Otherworldly Creatures

3 credits

For centuries, earthly creatures, charmed animals and otherworldly beings conjured by artisans, magicians, folklorists, natural philosophers, and physicians, have inspired both wonder and delight as well as revulsion, alarm, and terror in the hearts and minds of otherwise thinking persons. Considering beasts and beings of all sorts, both earthly and divine, this course seeks to investigate the origin stories of such creatures and inquire as to what motivations compel an individual or society to conjure such creatures. From the Classical World to Medieval Scandinavia, from the Americas to Slavic Europe, this course explores how art and monstrosity intersected in the cultural imagination to both delightful and devastating effect. In consultation with a range of visual and literary primary materials, including the Great Chain of Being, the Malleus Maleficarum (the Witches Hammer), and Della Porta's How We May Produce New and Strange Monsters, students will conduct close readings, originate research, formulate essays and create original artwork of their own in an effort to gain insight into earlier states of mind as well as open avenues into wholly new creations. All readings for the course will be in English, although international and graduate students may be asked to give additional reports on texts written in other languages.

AH331 History of Illustration

3 credits

This course is an examination of the major artists and trends in the history of illustration. The course emphasizes the development and role of illustration as an art form. Major fields covered include posters, comics, animation, computer graphics, editorial and advertising illustration, and book and magazine illustration.

AH332 History of Animation

3 credits

The course examines the development of animation from its inception through present-day manifestations in television, films, and the Internet. Major animators and key works are analyzed and discussed.

AH334 History of Graphic Design

3 credits

This course examines the emergence of graphic design and the professional designer from 1800 C.E. to the present. Continual conceptual and technological revolution is the essence of this subject and the theme of this course.

AH335 Asian Art History

3 credits

An introductory examination of the arts of China, Korea, Japan, Southeast Asia, India, and the Himalayas. This course uses the Asian collections of the Los Angeles County Museum of Art, Norton Simon Museum, and other public and private exhibition spaces for a close examination of the form and content of Asian artworks. The course will include lectures, guided readings, documentary resources, and required fieldwork.

AH337 History of Representational Painting

3 credits

This course seeks to trace the sources of the Western representational tradition from the nineteenth century to the present day. A key concern of the class will be to define the very nature of realism as an artistic perception. The demise of the so-called avant-garde has opened up an enormous diversity of artistic approaches, many of which are figurative. The course will examine some of these recent developments.

AH338 History of Game Art

3 credits

This course chronicles the history and evolution of game design while reflecting on its immediacy through the Internet and game culture trends. Students examine the social and artistic influences in computer-mediated communications, and consider game theory principles while examining the motive, strategy, competition, and psychology of the game.

AH404 Los Tres Grandes: Mexican Muralist Movement

3 credits

Los Tres Grandes explores the Mexican Muralist movement of the 1920s from its beginnings under the post-Mexican Revolution government to its present-day influence on Chicana and Street artists. Utilizing a curricular framework centered on Los Tres Grandes (the big three), Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros, our studies will then expand to include further influential figures such as Frida Kahlo and Rufino Tamayo among others. Students will be required to demonstrate their understanding of the material through visual (art) projects, a formal writing assignment, and participation in class discussions.

AH405 Traditional Arts of Western Africa

3 credits

This course examines a diverse array of art created by different ethnic groups in West Africa from pre-colonial through the 19th century and beyond. Through the lens of both spiritual and cultural traditions, we will consider a wide range of styles and materials, and ask how meaning is derived from objects and practices, keeping in mind particular challenges that emerge when studying art that is both permanent and impermanent. The significance of oral traditions will be studied, as well as the roles of ancestor spirits, mythical creatures, divination and initiation rites, and how music, dance, and masking function in establishing power, status, political, and social conventions. Objects created exclusively for performative and ritual uses, art in service to royalty, sculpture, utilitarian objects, architecture, performance, and the body as subject and site of adornment will form the core of our studies. Materials studied will include metal, wood, textiles, mud, ivory, beads, bone, dung, and blood/bodily fluids. While important, this class does not intend to cover present-day political crises, border disputes, or changing social constructs in West Africa. This course is conducted with instructor-led lecture, film, guided reading and discussions, student presentations based on independent research, and other exploratory exercises. A visit to the UCLA Fowler Museum is required for this class. Students will experience textile creation and the development of personal symbolism in a hands-on project.

AH406 Modern Visualities: 19th-20th Century Photography in South and East Asia

3 credits

This course will examine the relationship between visibility and technology as expressed by photographers of the 19th- and 20th-centuries. Materials and readings for the course will focus on the roles and development of photography primarily in India, Afghanistan, China, and Japan, and the alterations it engendered in the perception and depiction of the world. We will examine the use of photography in the service of journalism and news reporting, ethnographic studies and geographical awareness, science, propaganda, tourism, entertainment, and of course, art. Beginning with Western photographers' images of a distant "Orient," this course will conclude with the uses of photography in contemporary Asian art, looking particularly at themes of national and personal identities as well as commentary on traditions. Students are required to do class readings and engage actively in class discussion, complete two papers, submit one individual project related to the course apparatus, and make a final presentation. Projects deriving from other time periods or regions are welcome, for example, photography from Imperial Russia or the Ottoman Empire.

AH407 Exiles in L.A.: Art, Architecture, Film of Wartime Émigrés

3 credits

Los Angeles, not known for being a bastion of either culture or liberalism during the early twentieth century, was—for a time—both a cradle of high-modernism and a refuge from the charnel house of European fascism. Icons such as poet and playwright Bertolt Brecht, Marxist philosopher Theodor Adorno, noir filmmakers Fritz Lang and Billy Wilder, composers Arnold Schoenberg and Igor Stravinski, novelists Thomas Mann and Aldous Huxley, and architects Richard Neutra and Rudolph Schindler, many of whom had fled the Nazis, made their homes in Los Angeles. In this course, we will examine the lives and major works of the many refugees and exiles who transformed LA's intellectual and aesthetic culture in the 1940s, as well as look closely at three critical aspects of their enduring legacy. First, the transnational exchange of aesthetic and intellectual history between Europe and the United States; Second, the effects of fascism on aesthetics and its implications; and Third, the degree to which the creative output of European émigrés provided survival strategies in the wake of such genocidal and illiberal ideologies. What, in other words, can we glean from Brecht's poetry, from Adorno's "reflections from damaged life," from Fritz Lang's deeply expressionistic noir films, from Huxley's *Brave New World*? Through the consumption of text and images representing this history students will create a project utilizing this aesthetic and intellectual history of art (and artists) as a means of strategizing survival in today's climate.

AH408 Living Through History: American Culture Wars

3 credits

Since 1954 when the Supreme Court handed down its decision in *Brown v. Board of Education*, the people of the United States have been engaged in a series of "culture wars" concerned primarily with identity—particularly race and gender—and a grappling with its morally ambiguous past. This deep and alienating sense of polarization and clashing of identities—some voluntary and others forced upon us—has only intensified over the years, coming to an explosive climax in the chaotic and tragic years of 2020-21. Everything from the anti-mask movement and "cancel culture" to the fate of Confederate Statues and defunding the police falls under the rubric of a longstanding, and increasingly tribal culture war in the United States. In this course we will look at the broad historical context of the 1960s from which these battles emerged and trace them through the present. In doing so, we will pay close attention to the ways in which the expansion of rights, freedoms, and liberties for historically marginalized groups has elicited conservative reactions seeking to roll back those gains through an often sectarian vision of American culture and history. This course will focus on flashpoints or sites of contestation—*Roe v. Wade*, the Oklahoma City Bombing, the rise of "Alt-Right" groups such as the Proud Boys, recent controversies about "Big Tech" censorship, the fate of civil rights, Black Lives Matter protests, and the violent denouement of the Trump Administration. Students will produce written responses to the readings and also formulate a final project determining the role of art and the artist in meeting this particular historical moment.

AH409 Exhibition Design

3 credits

This course will introduce students to current theoretical and real-world applications of exhibition design operating today in museums, galleries, and contemporary art spaces, both real and virtual. Through weekly in-person exploration of cultural sites in and around Orange County and Los Angeles, students will observe and critique aesthetic and practical decisions made by professional curators and exhibition designers, with particular emphasis on structural layout, cultural themes, the curation and arrangement of objects, and how artworks interact with one another in outdoor and indoor spaces. In doing so, students will sharpen their perceptive skills, strengthen their discourse specific to the fields of art production, curation, collecting, and museum studies, and pursue theoretical examples of design brought to life within the rich artistic landscape of Southern California. Students produce written journal entries, participate in discussions, produce directed reading responses to museum catalogues, articles, and other didactic material, as well as participate in oral presentations and collaborative hands-on projects.

AH502 Rethink: Survey of the Overlooked

3 credits

This course will explore a wide range of less-familiar visual arts. Crossing the boundaries of time, culture, class, geography, and intent, students will be encouraged to find relevance within the overlooked. Some areas of focus include; Tribal Art, Abstraction, Photography, Comic Books, Film, Propaganda, Illustration, Folk Art, and Craft.

AH510 Historical Context of Figurative Art

3 credits

This course is designed to be an historical and chronological analysis of influential painters from the Proto-Renaissance to the 19th century. Rather than a survey of many artists, this course takes an in-depth look at a more exclusive number of influential artists and their times. Cultural context as well as iconographic, formal and technical concerns will be addressed and discussed.

AN201 CG Modeling 1

3 credits

This is an introductory-level course designed for students to develop or enhance their 3D modeling skills. Instruction will focus on the artistry needed to create compelling, "feature-length-quality" characters, while showing how to design and implement geometry best suited for rigging and animation. Students may focus on character or background geometry for their projects. Students will be introduced to new software tools and techniques based upon professional practices utilized by top studios in the industry.

AN209 Animation 1

3 credits

With instructor recommendation, students will have the option to create an animation reel from given assignments. Students will create a reel expressing their ideas in the form of 30-second animated pieces with animals or anthropomorphic characters. To further develop their pieces, students will use basic design and staging/layout principles, basic acting or pantomime performance, and character development. Students will be evaluated on their abilities to understand and demonstrate the essential 12 principles of animation and to execute their knowledge using learned animation techniques and basic story principles. Students will also be evaluated on their ability to evoke an intended response from the audience. Students are required to have their own set of industry tools (for example, an animation light table, animation disk, punched animation paper, and pencils).

AN215 Character Design for Animators 1

3 credits

This course offers an intense investigation of character design. The objective of this course is to design model sheets of unique and imaginative animated characters. Students begin with preliminary sketches and construction drawing, and continue to develop numerous rotation drawings (turnarounds) of facial expressions and a variety of action poses that are refined and which eventually lead to more finished drawings. A variety of styles are explored. Emphasis is on working from imagination and strengthening drawing skills.

AN217 Figure Drawing for Animators 1

3 credits

This is a figure drawing course for animators that focuses on gesture and how to capture the essentials of movement, dynamic expression, and the individual model's attitude. A variety of drawing media will be introduced.

AN218 Storyboarding 1

3 credits

This course covers how to effectively portray the essence of a story by means of quick and accurate sketches. Students learn to develop and create a sequential series of staged drawings (the visual script of each scene in a film). A brief overview of script writing is included. The script's plot, situations, and conflict are developed from rough sketches to finished presentations. This course also examines staging, cinematography, drama, action notes, dialogue, pacing, timing, and sequencing the story's action.

AN220 Animal Drawing 1 3 credits

This course emphasizes 3-dimensional form analysis: proportion, scale, foreshortening, and weight. Using an economy of line and value, students will strive to capture emotion and expression of animal forms by depicting gesture, manner, attitude, and rhythm. Comparative studies of animal and human anatomy will empower students with strong, imaginative drawing skills. A variety of domestic and zoo animals will be studied and drawn in the studio and on location.

AN225 Introduction to Flash Animation

3 credits

This course explores the use of Adobe Flash for creating short animated films. Emphasis is on applying the Twelve Principles of Animation to a more limited medium, creating appealing characters and economy of design.

AN250 CG Animation 1

3 credits

This course introduces the student to Alias's industry-leading Maya software. This course is designed for students interested in computer-generated character animation for film, TV, and the gaming industry. This introductory course covers inverse kinematics (movement of arms and legs), 3D modeling, lighting, texturing, and basic rendering. Students produce a short animation using a character developed early in the semester. Each student will provide their own external hard drive.

AN301 CG Animation 2

3 credits

This course offers continued study with Maya. Areas of study include modeling tools, 3D morphing, and intermediate animation techniques. In addition, compositing, hierarchical motion and targeting, camera tracking, lighting, rendering, shading techniques, and surface textures will be covered. Students learn to import and export animation routines/cycles and apply them to 3D character models.

AN302 Digital Skills

3 credits

The Digital Skills course will focus on modern 2D limited animation techniques. Students will learn strategies for constructing and animating 2D digital puppets, use of libraries and other strategies to improve efficiency in a digital 2D pipeline. Students will also be introduced to hybrid techniques which combine digital drawing and keyframing into a single seamless approach to save production time and maximize animation output. Students will also learn how to output from vector animation software and process scenes in digital compositing software as a post-production process before editing. Compositing skills including 3D coordinate space, 2D particle tools, video filters, virtual lighting and virtual camera motion will be introduced. Students will work as a team to create an original limited animation short film using 2D vector animation and compositing software. This course can be taken in place of CG Animation 2.

AN309 Animation 2

3 credits

This course is a continuation of Animation 1. Following similar criteria, students will continue expanding their knowledge of the 12 principles of animation: with emphasis on leading action and overlap. By employing the basics of acting and observing how to portray emotion with their characters, students will explore animating different character types and personalities in various ways. Students may take part in selected assignments or create their own 30-second short film. Students are required to have their own sets of industry tools (for example, an animation light table, animation disk, punched animation paper, and pencils).

AN310 Layout

3 credits

In the course of this class, students will learn the role of layout in the filmmaking process, with an emphasis on feature films. The class will cover the basics of film cinematography, planning camera mechanics, how to plan and use creative perspective, lighting, and visual storytelling. Students will have the opportunity to plan and create a layout workbook, and to develop a series of key layouts during the semester. The emphasis will be on creative solutions for staging and designing the worlds that animated characters inhabit. The principles taught can be applied to traditional animation, 3D animation, or games. Recommended texts: The Five Cs of Cinematography by Joseph V. Mascelli and Film Directing Shot by Shot by Steven D. Katz. Bring a 9 x 12 sketchbook and a set of cool grey Prismacolor markers to the first day of class.

AN311 Background Painting

3 credits

Background Painting teaches students to take their drawn environments and background layouts to full color. The course emphasizes the skills and tools needed to emulate traditional painting techniques using Adobe Photoshop.

AN313 Visual Development for Animators 1

3 credits

This advanced course is designed to push the student's ability to give vision to a concept and to visually convey emotional story beats. Emphasis is placed on visual communication with the use of value, design, color, and composition. Artistic growth is encouraged through a series of critiques and demonstrations.

AN316 Character Design 2

3 credits

This course is a continuation of Character Design I. Students create and construct model sheets of unique and imaginative animated characters. The focus is on design uniformity, composition, and effective use of color. Personal style and interpretation are developed. Craft and rendering techniques are perfected while students strive to execute quality portfolio pieces.

AN317 Figure Drawing for Animators 2

3 credits

This is a figure drawing course for animators that focuses on gesture and capturing essentials of movement, dynamic expression, and the individual model's attitude. A variety of drawing media are introduced.

AN318 Storyboarding 2

3 credits

A comprehensive exploration of digital storyboarding using previous and current storyboards and keyframes. The student is introduced to camera moves, timing, sound, and titles to create their own animatic. The programs utilized for the course are Adobe After Effects and Final Cut Pro.

AN320 Animal Drawing 2

3 credits

A variety of domestic and zoo animals will be studied and drawn in the studio and on location. Emphasis is on 3-dimensional form analysis: proportion, scale, foreshortening, and weight. Using an economy of line and value, students strive to capture emotion and expression of animal forms by depicting gesture, manner, attitude, and rhythm. Comparative studies of animal and human anatomy empower students with strong, imaginative drawing skills.

AN325 Directing for Animators

3 credits

The purpose of this course is to finalize a short film idea that will be executed in the senior year. This course will provide experience in the process of choosing a short-film idea and developing it into a story that is clear, compelling, and entertaining. Students learn storytelling and filmmaking techniques and explore several ideas before choosing a final film. Students in this class will be evaluated on their scripts, designs and animatics with sound.

AN357 Figure Drawing for Animators 3

3 credits

These courses emphasize basic principles of drawing with an emphasis on the human figure both costumed and nude. They begin by stressing the importance of shape while also focusing on maintaining structural integrity as far as anatomy, pushing direction and angles to attain dynamics, conveying form and designing the figure on the page for compositional purposes. All drawings will be done on a laptop computer.

AN402 Traditional Animation Master Class

3 credits

The purpose of this 12-week Summer Master Class is to fully immerse the students in the process of making a traditional handdrawn animated film, from ground zero to full color and sound. As animation is a collaborative medium, this class stresses how a crew can and should work together to produce quality results, exactly as it would take place in the real world at a big-time animation studio like Disney. Students will be introduced to some new-to-college techniques, like story beats, _workbook turnover, and constructing and updating a story reel, as and when various stages of animation are completed. Decisions, artistically and creatively, as well as those involved in assigning students to different parts of the pipeline, will be arrived at communally, by the students themselves. By the time the 12 weeks are over, LCAD will have a new short film to enter in festivals, and every student involved will have had first-hand, real-world experience in animation film making that will serve them well as they enter the professional field upon graduation.

AN404 Animation Practicum

2 credits

This course will serve as a practical experience for students to work on an assigned project with a studio-client perspective. Students work as a group to develop deliverables according to the requirements of a client-driven project. Students will have to meet deadlines, work as a team and interact with clients as needed. The instructor fulfills the role of project lead. Students with department-approved studio-based internships may substitute their external internship for the AN 404 requirement.

AN409 Animation 3

3 credits

This advanced animation course explores acting, emotion, personality, storytelling, and gags with complex characters and advanced principles and techniques such as secondary action, breaking joints, and blurs. Students are introduced to the exposure sheet in relation to dialogue and discover new methods of animating such as Straight Ahead versus Pose to Pose. Students are highly encouraged to participate in ACME on-line and on-air broadcasts.

AN410 Animation 3 - Stop Motion

3 credits

Students will be instructed in the advanced skills in full, stop-motion character animation, including the cornerstones of successful character animation: performance, timing, staging, clarity and communication, as well as the physics of animation: weight, inertia, gravity and balance. These and other important principles of animation will be introduced and stressed through short lectures and demonstrations followed by in-class discussion, exercises and home assignments designed to help the students fully understand and integrate these principles into their own work. There will also be lessons in character development, acting and communication using film analysis, (both animation and live action), class discussion and one on one interaction between students and instructor as needed.

AN413 Visual Development 2

3 credits

An advanced course designed to push the student's ability to give vision to a concept and visually convey emotional story beats. Emphasis is placed on visual communication through use of value, design, color, and composition. Artistic growth is encouraged through a series of critiques and demonstrations.

AN418 Thesis Film 1

6 credits

This course requires production of a completed, short, animated film by the end of the year. Students will be guided through the film process and will develop their own short animated pieces from concept to completion. This course will see the process of choosing an idea that works and developing a story that is clear, compelling, and entertaining. During their first semester, students will be evaluated on scripts, designs, and animatics with sound. Students will learn exciting new filmmaking techniques along with industry standard production skills to keep them on schedule.

AN419 Thesis Film 2

6 credits

This course is a continuation of Senior Project Film and is taken during the semester prior to graduation. Students are required to execute and complete their final goals reflecting an advanced level of craft and technique. The end of the semester will include a final pitch of students' work to LCAD animation faculty and students and an exhibit in the senior show. Students are also required to prepare personalized promotional materials for entrance into the industry.

AN420 Thesis Film 3

3 credits

This course is taken in the last senior semester and teaches the techniques necessary to bring a film to final color and sound in traditional (hand-drawn) or CG animation. Principles for traditional films include clean-up animation, digital ink and paint. CG principles include lighting, rendering and compositing. All students will complete soundtracks for their films with Foley, sound design and final mixing. Finished films will be encoded to theatrical DCP (Digital Cinema Package) standards and each class member will prepare the necessary publicity materials for submission to online festival platforms.

AN459 Animation 4

3 credits

Students will develop an advanced animation reel with assignments provided by their instructor and the ACME network. Students have the option to complete a final 30-second short film with emphasis on character performance for their animation reel. This course can also be substituted for 3D Computer Animation 2.

ED001 Entertainment Design Advancement Review

0 credits

The Advancement Review (AR) is a formal portfolio review designed to evaluate competency in foundation studio art abilities at the fourth semester Sophomore level, or when the student has earned between 40 and 65 total academic units. Students submit a series of images to the AR, which is held twice-a-year. A panel of faculty evaluate submissions, and the student is presented the results showing scores of: Outstanding, Excellent, Good, Satisfactory, or Deficient in areas that include: Anatomy, Perspective, Digital Painting, Constructive Drawing, 3D Design, and Concept Design/Visual Development. Students are required to obtain designated tutoring for all categories scored "deficient" prior to re-submitting during the next AR submission period. Once all categories have received a minimum score of satisfactory or higher, the AR requirement will be credited as "passed". Failure to pass all categories of the AR will result in the student being withheld from entering senior status.

ED212 3-D Design 1 (Intro to Zbrush)

3 credits

In this course students will learn the skills to texture and light objects and characters as well as model more efficiently and accurately. Students will use texture editing systems to adhere and manipulate textures onto form. Students learn to model in polygons as well as model within the surfaces offered within Zbrush software (i.e., subdivision surfaces).

ED218 Visual Storytelling for Entertainment

3 credits

This course focuses on storytelling with pictures. Students learn the relationship between character and story development, and how to compose images and arrange them in sequence to present a coherent and emotionally effective story. Students also work on public speaking skills by pitching their story to the class.

ED219 Digital Landscape Painting

3 credits

In this course students will learn the fundamentals of landscape painting in addition to concepts and skills that are commonly used when creating environment designs for outdoor locations. Students will learn to study light and simplify complex organic forms into manageable designs using limited value systems in addition to color. Students will study on site from life and they will learn to use reference, so they can practice landscape painting in a studio setting. Students will work with markers, gouache and digital tools. The primary software used is Photoshop, but other digital painting software can be explored.

ED220 Figure Painting for Entertainment

3 credits

In this course students will be introduced to the fundamentals of figure painting with acrylic and gouache. The purpose of this class is to prepare students for the figure painting they will be doing in character design. The course will focus on head studies and full figure compositions. Students will practice quick sketch techniques and long pose techniques. Students will explore the uses of gesture, anatomy, light and shadow, color temperature, the proximity of light and reflected light, focal points and the figure in space.

ED235 Environment Design for Entertainment 1

3 credits

This course explores basic architecture, how things are built and how organic matter behaves. Students will learn to visually communicate this through drawings and show narrative aspects of designs. Students will create sketches and renderings to support a comprehensive theme. Students will obtain a solid understanding of how to create original environments.

ED241 Character Design 1

3 credits

This course offers an intense investigation of character design. The objective of this course is to design model sheets of unique and imaginative animated characters. Students begin with preliminary sketches and construction drawing, and continue to develop numerous rotation drawings (turnarounds) of facial expressions and a variety of action poses that are refined and which eventually lead to more finished drawings. A variety of styles are explored. Emphasis is on working from imagination and strengthening drawing skills.

ED301 Concept Design for Entertainment

3 credits

An advanced course in visualization, art direction and production design with an emphasis on the organization of all the pictorial components in a visual system supporting a narrative content. The conceptualization of design choices, the calibration of stylistic parameters and other world building techniques will be explored through the creation of detailed concept art and the elaboration of a complete style guide.

ED325 Storyboarding for Entertainment - Live Action Film

3 credits

This course teaches students to develop and create a sequential series of staged drawings (that is, the visual script of each scene in a film). The course covers how to effectively portray the essence of a story by means of quick and accurate sketches. A brief overview of script writing is included. The script's plot, situations, and conflict are developed from rough sketches to finished presentations. This course also examines staging, cinematography, drama, action notes, dialogue, pacing, timing, and sequencing the story's action.

ED327 Costume Design for Entertainment

3 credits

This is a studio course designed towards developing knowledge of costume design as it pertains to illustration and the entertainment industry. The course provides extensive development, sketch and rendering practice towards the historical context for how clothing, costume accessories, and armor have evolved through the past several millennia. Additionally, this course will function in collaboration with character design for Entertainment Design, providing students with design skills required specifically for the entertainment industry.

ED328 Environment Design for Entertainment 2

3 credits

This is an advanced studio course in Environment Design. Students will build on skills learned in Environment Design 1 to design environments that can be used in film and television, feature animation and themed locations. An emphasis will be placed on the visual development process starting with inspiration, then proceeding with thumbnail sketches, refined sketches, final drawings, and renderings. Students will learn to incorporate 3D software in the development process for efficiency and increased productivity. Additionally, students will learn how to communicate ideas with orthographic views, isometric views, and cut-away views.

ED340 Digital Matte Painting for Entertainment - Live Action Film

3 credits

This is a lecture and studio course introducing principles of matte painting; an intensive study of techniques used for film, games and editorial illustration. Students will use a combination of traditional and digital painting concepts. Knowledge of color theory and multiple-point linear perspective are essential. Photo-realism in painting is discussed with examples from both art and film. Approaches to painting realistic architecture, nature, and interiors/exterior and props will be explored. Comprehension of key terms and concepts are taught, with projects designed to develop practical software skills and aesthetic development.

ED341 Character Design 2

3 credits

This course is a continuation of Character Design I. Students create and construct model sheets of unique and imaginative animated characters. The focus is on design uniformity, composition, and effective use of color. Personal style and interpretation are developed. Craft and rendering techniques are perfected while students strive to execute quality portfolio pieces.

ED401 Organic 3-D Sculpture (Advanced Zbrush)

3 credits

This course is a continuation of 3-D design 2. Students will gain further abilities to create fantastical creatures, props and objects.

ED402 Themed Entertainment Design 1

3 credits

This course explores various places that entertain the public. The goal is to research and envision a desired experience, and then plan and design a place to achieve that experience through making illustrations, props and models using appropriate materials. Places might include theatrical productions, theme parks, rides, performing arts and event venues.

ED403 New Technologies

3 credits

In this course students will be introduced to the most current workflows in concept design and visual development. Students will work with the newest advancements in technology, including virtual reality-based modeling programs and advanced spcialeffects platforms. Students will learn how to follow and keep up with current trends in digital technologies, by experimenting with software they are unfamiliar with and by learning to teach themselves new techniques when necessary. The software used in this course will change as technology improves and as trends change. In this course students will gain experience with the newest art making technologies, in order to prepare them for unique job opportunities in the entertainment industry.

ED418 Senior Portfolio 1 - Entertainment Design

3 credits

Senior Portfolio 1 is taken after the completion of all foundation, sophomore, and junior level classes. This is a directed studies course that provides students with the opportunity to create the physical pieces that will become the core of their first working portfolio. The class is offered as a transition from the academic experience to a professional life as a designer in the Entertainment Industry. Students select their own topic or theme for a body of work, the progress of which will be monitored through individual appointments between the student and Senior Portfolio faculty. Intensive group critiques take place throughout the term to allow for class interaction. All coursework is done outside the classroom.

ED419 Senior Portfolio 2 - Entertainment Design

3 credits

A directed studies course that provides, through faculty supervision, the time, opportunity, and advisement for each student to create the physical pieces that will become the core of their first working portfolio. The class is offered as a transition from the academic experience to a professional life as a designer in the Entertainment Industry. Students select their own topic or theme for a body of work, the progress of which will be monitored through individual appointments between the student and Senior Portfolio faculty. Intensive group critiques are spaced throughout the term to allow for class interaction. All coursework is done outside the classroom.

EX265 Storyboarding for Limited Animation

3 credits

This intermediate level course builds on the FD 155 Fundamentals of Story as students learn to brainstorm, storyboard and pitch original ideas suitable for television or new media production. This course focuses on the specialized needs of story design for limited animation formats including storyboard formatting, planning for digital puppetry and digital asset archiving. It introduces students to concepts in episodic storytelling.

EX280 Character Design for Limited Animation + Stop Motion

3 credits

This course covers concepts in character design suitable for digital limited-animation and stop-motion production environments. Students will create character designs for the unique workflows in both mediums. In the digital limited-animation pipeline will design for strategic use of libraries, nesting and 2D rigging. In the stop-motion pipeline students will create designs that plan for the limitations of traditional stop-motion rigging and rigging removal.

EX282 2D Analog/Digital Puppetry

3 credits

This course focuses on the creation and manipulation of 2D puppets in both analog and digital environments. Students will create a paper-cut out animated project using analog and stop motion techniques. Students will also create 2D digital puppets which they will articulate and animate to tell a narrative story. Popular digital 2D software will be utilized extensively in this course.

EX284 2D Paperless Animation

3 credits

This course utilizes tablet-monitor technology to create a full-animation 2D pipeline that bypasses traditional paper in favor of digital drawing. Traditional full-animation 2D methods are adapted for the digital 2D animation environment, including hybrid digital enhancements of 2D full animation techniques. Digital keyframes, visual effects and lighting applied early in the pipeline redefine the scope of the animator's role in production.

EX286 CG Character Animation for TV

3 credits

This intermediate level course builds off of Fundamentals of Maya and CG Modeling, focusing on CG 3D character animation for television and new media production. Still based in character performance and storytelling, students explore limited animation and hybrid approaches to 3D character animation. Current TV 3D character animation trends are examined as students produce individual and collaborative projects.

EX350 Art Direction for TV + New Media

3 credits

This advanced course draws on the practical knowledge developed in EX282 and EX284 focusing on art direction as applied to episodic, limited animation production pipelines. Stylization, set/prop design, character asset strategies and color/lighting design will be explored. Both TV and streaming media needs will be highlighted as students create show-design portfolio projects.

EX360 Animation for New Media

3 credits

This advanced course builds on previous knowledge and skills as students conceive, plan, design and produce their own series of web-shorts suitable for weekly uploads on streaming media platforms such as YouTube. Students will also be introduced to uses of 2D and 2D animation assets in mobile games, 360-degree filmmaking, virtual reality and augmented reality platforms.

EX370 Original Series Development

3 credits

This advanced class will require students to conceive, develop, present and pitch a concept for an original episodic animated series. Students will produce a comprehensive portfolio of show sample assets including character models, set mock-ups, synopsis of episodes and backstory for all major and supporting characters.

EX380 Experimental Stop Motion Techniques

3 credits

This course focuses on stop motion techniques outside the normal realm of character rigs and clay armature-based techniques. Experimental approaches including motion design, and other stop-motion based visual effects will be explored. Students will produce stop motion animation elements for chroma-key compositing into analog and 3D digital environments.

EX384 Compositing for Animators

3 credits

This course requires that students have proficiency in prior 2D or 3D tools. Students will use their animation skills to create work they will import into their compositing workspace. Students will work to enhance their animation production using a wide array of video filters, effects and strategies. Digital keying, chroma-keying, 3D space, virtual lighting and camera moves will be explored. Students will bring together animated elements from a variety of digital and analog sources using compositing strategies.

EX390 Directing for Limited + Experimental Animation

3 credits

This course will prepare students in the Experimental animation track for their final sequence of Experimental Thesis Film 1 & Experimental Thesis Film 2 where they will make their senior thesis project. Using linear and non-linear narrative approaches, students will design and storyboard their original concept for the film component of their thesis project. Students will also create a final story-reel of the film component of their thesis project, with final sound. Projects will proceed through a clear sequence of pre-production stages and be designed specifically for limited animation, stop-motion animation and experimental approaches to filmmaking.

EX418 Experimental Thesis Film 1

3 credits

This course will be the first semester of the student's year-long Thesis Project effort. Story Reels and pre-production work prepared in EX390 will be utilized as students create the animation, effects and other visual strategies necessary to bring their plan to life. By the end of this course students will complete 50% of their overall film project or students will produce a show bible of the episodic animated concept. All films in the Experimental Thesis Film track will be taken to a finished color state with final sound. In this senior-level course the instructor will act as a facilitator, guiding students through the production of their films or show bibles. A mastery of techniques learned earlier in the Experimental BFA program will be necessary before taking EX480, therefore a successful completion of the Advancement Review process (EX001) in all relevant categories is necessary.

EX419 Experimental Thesis Film 2

3 credits

This course is a continuation of EX418. By the end of the course students will have completed their experimental animated film they storyboarded in AN390 and took to 50% completion in EX418 or students will complete the finished first episode of their series concept developed in the show bible. Students' projects may be limited animation, stop motion animation or experimental CG in their approach. Mixed techniques and post-production processing of animation footage will be encouraged. The instructor acts as facilitator in this advanced course which is the final studio class in the Experimental Animation BFA program.

FA001 Fine Art Advancement Review

0 credits

At the completion of the fourth semester or when a transfer student has completed the first two years of studio classes, students are prompted to submit to the Advancement Review, which is held twice a year at the end of each semester. A panel of chosen faculty review submissions and the student is given the results showing scores of: Excellent, Above Average, Average, or Below Average in: Drawing, Figure Drawing, Anatomy, Beginning Painting, Perspective and Color Theory. If a student falls below average, they are asked to remediate and re-submit the category for approval. Failure to pass the AR will result in the student being withheld from entering senior status.

FA201 Intermediate Figure Drawing

3 credits

This course covers figure drawing from the draped and undraped model, emphasizing accurate representation of surface anatomy, proportion, gesture, weight, balance and structure in a variety of drawing media. It also includes drawing from the head with an introduction to the general rules of proportion as they relate to portraiture and to the investigation of individual features: eyes, nose, mouth, ears, hair and skeletal structure as they relate to the entire human head.

FA202 Introduction to Figure Painting

3 credits

This course provides an introduction to painting the draped and undraped life model with emphasis on direct observation and accurate representation. Students learn to convincingly depict the life model through the study of light sources, color palettes and compositional devices using various painting techniques. The course also includes an introduction to portrait painting with an emphasis on accurate representation of the head and upper torso.

FA203 Painting 2

3 credits

This painting course emphasizes perception, composition, and accurate representation. Students paint primarily from observation, but also in combination with photographic sources. Subject matter includes still life and landscape.

FA204 Intermediate Figure Sculpture

3 credits

This course is designed to further the study of the human form through 3D media. Students will learn to render form using effective visual observation and analytical understanding of construction, gesture, movement and anatomy, while working from life models and referencing anatomical aides. The use of volumetric proportional systems and working from profiles is stressed, as is the construction and understanding of form. Technical procedures of clay modeling, use of tools, use of and construction of armatures will be addressed. Students will become familiar with some important figurative sculptors and consider the issues facing the creation of figurative sculpture in a contemporary art context. Figure drawing will be a key element in this course. Course work includes: 1/3-life figures, 1/4- Life figures both quick study and long pose, Life size or 1/2- Life portraiture, analytical and observational figure drawing. *Students will be expected to record (photograph or video) their works as part of their grade in this course.

FA205 Artistic Anatomy 1

3 credits

This course improves the artist's understanding of the body's underlying structure while emphasizing accurate observation and depiction of the figure. Anatomical elements such as the skeleton, muscular origins, insertions and surface landmarks are stressed. Students learn anatomy by drawing individual parts of the figure that begins with the skeleton followed by studying the major muscles of the human figure.

FA206 Color + Figuration: Intermediate Figure Painting

3 credits

This course is a continuation of painting the life model, emphasizing observation and accurate representation. Students convincingly depict the life model through the study of light sources, color palettes, and compositional devices using various painting techniques. Projects include a draped figure and extended poses with the figure in an environment.

FA208 Fantasy Sculpture

3 credits

In this course students learn techniques and processes of creating maquettes and fantasy sculpture in polymer clay. Working from their own multi-view drawings and reference materials, students design and build armatures, learn to mix polymer clay, and go through steps required to create interesting and detailed sculptures. With demonstrations and personalized critiques, students explore dynamic sculpture design concepts, small-scale tool making and texture/detail application.

FA209 Animal Sculpture

3 credits

In this course students will make two sculptures of two different animals, working both from photographs in the studio and from life in a zoo, studio and/or farm. Students will learn about proportion, animal anatomy and how it functions. Emphasis is on the skeletal pivot points, observation and understanding of forms, muscles and its application to a unique gestural composition.

FA301 Advanced Figure Drawing 1

3 credits

Continued perceptual study of the human form. This course investigates gesture, movement, spatial relationships, foreshortening, anatomical studies, light and shade, composition, color harmony, and the figure in the environment. Students learn to make visual and artistic decisions in the context of historical and contemporary figure-drawing styles.

FA302 Intermediate Portraiture

3 credits

This course includes drawing and painting from the model with emphasis on accurate representation of the head and upper torso. Students examine surface anatomy, light sources, color relationships, and compositional devices. Historical and contemporary approaches to portraiture are studied.

FA303 Quick Studies 1

3 credits

This course is a studio painting course which provides students the opportunity to master the art of high-energy quick painting. Class projects stress color, composition, paint handling and subject matter. Students learn the importance of editing information through the use of color, edge and value control. Students are encouraged to develop their personal style and content of their work.

FA304 Materials + Techniques 1

3 credits

This course studies traditional and contemporary drawing and painting materials and techniques. Students experience a variety of media including silver point, oil, and egg tempera. Topics include oil paint, mediums, solvents, canvas and panel preparation, paint making, and permanence.

FA305 Advanced Figure Painting 1

3 credits

This course provides an opportunity for students to work intensively from the life model. This course enables the advanced student to focus on value and color relationships and how the function of light dictates the relationships we see.

FA306 Experimental Drawing

3 credits

This course focuses on interpretive drawing and experimentation with drawing media and new techniques are explored. Projects include still-life and landscape. Students work on the development of the sketch to a finished drawing while considering the formal elements of composition, spatial relationships, value, contrast, color, texture, and pattern. Media include charcoal and pastels.

FA307 The Figure in Environments

3 credits

This course focuses on the use of linear and observational perspective and representational drawing and painting techniques to place one or more figures correctly and convincingly within an environment. Students will be introduced to a working methodology for composing figures in an environment that includes development of compositions constructed while using multiple sources including photography, life drawing, life painting, and gathered source material. Preparatory drawings, introduction to basic and intermediate perspective techniques, perspective as a means to correct distortion in source photos, and methods for transferring and scaling preparatory drawings will be explored in depth.

FA308 Watercolor 1

3 credits

This course is an introduction to water-based media with an emphasis on transparent watercolor. Students learn basic techniques of surface preparation, paper stretching, transparent application, graduated washes, dry brush, and wet-into-wet techniques. Subjects include still life, landscape, and the figure.

FA309 Advanced Figure Sculpture 1

3 credits

This course continues sculpting from the model with emphasis on accurate depiction of the figure, compositional elements, and the analysis of aesthetic relationships. Students explore figurative sculptural ideas and learn the history of the figure as an art form. Experimentation and personal expression are encouraged.

FA310 Artistic Anatomy 2

3 credits

This course includes further exploration into the accurate observation and depiction of the figure. Working directly from the model, skeletal and muscular anatomical elements are further stressed.

FA311 Mold Making + Casting 1

3 credits

An exploration of traditional and modern mold making and casting techniques and materials. This course will cover box molds and multipart bush-up mold making styles and casting in urethane resin, gypsum plaster, and wax to be used in bronze casting, as well as of chasing and finishing techniques for these materials and procedures. Focusing on techniques and craftsmanship of taking students' work from clay to finished product.

FA313 Pop-Surrealism

3 credits

This course takes a deep dive into the Pop-Surrealist movement that came into prominence during the 1960s and the lowbrow underground art movement that developed in Los Angeles, CA in the following decades. This course analyses the social, cultural, and historical contexts that have helped shape this movement and explores leading figures and artists that have contributed to its formation, which solidified its role in the global art arena. Students will conduct in-depth research into various artists through a series of student-led assignments. Assignments are geared towards expanding students' visual vocabularies and will aid them in refining their own artistic voice. Besides developing stylistically unique portfolios, students will be able to position and analyze their own art through the historical and cultural prism of the Pop-Surrealist movement.

FA320 Mural Painting 1

3 credits

This is a class in the design and execution of large-scale paintings as it applies to mural art. The class will develop team skills with a finished mural on campus as a final product. As a team we will explore concept development in relation to location, narrative as it applies to product, utilize tactile and digital skills for compositing the rough design concepts and scale up the final design for execution and completion. All issues of mural conceptualization, design development, presentation, client considerations, image responsibility, pricing, preparation, graffiti coatings protection will be covered.

FA401 Printmaking 1

3 credits

This course is a continuation of processes, concepts, and techniques offered in Printmaking I. Various printmaking topics and media are covered: etching, intaglio, relief, color printing, multiple plates, and photo etching. Emphasis is on individual problem solving, developing personal imagery, a professional attitude, and technical proficiency. The course also studies historical and contemporary printmakers.

FA402 Professional Studies

1 credit

This course combines classroom and field activities and covers topics such as: portfolio development, photographing and presenting your artwork, how to promote yourself, getting promotional materials printed, setting up a studio, legal guidelines, working with galleries and museums, admission into graduate school, professional organizations, and small business practices. Resources include guest artists, speakers of interest, and field trips. This course should be taken in concurrence with Senior Portfolio 1: Drawing + Painting.

FA403 Landscape Painting 1

3 credits

In this landscape painting course, students will work up a series of on-site studies, short-term paintings, and photographic reference with the goal of producing finished landscapes. Two other products of this class will be one-night landscape painting and a master copy painting from work chosen at the Laguna Museum of Art (if approved). Minimal writing assignments will ask students to articulate their line of inquiry within the landscape genre. There may be some variation in course requirements with regard to Graduate or Undergraduate status on a case-by-case basis.

FA404 Advanced Figure Drawing 2

3 credits

This course covers advanced drawing issues from the life model emphasizing effective representation, expression, and integration of the figure in an environment. Projects address a range of approaches (including contemporary techniques and processes) and explore the relationship between style and meaning in images that depict the human figure.

FA405 Advanced Figure Painting 2

3 credits

This course provides an opportunity for students to work intensively from the life model. This course enables the advanced student to pursue a focused, sustained approach to painting the figure from life. Individual expression is emphasized.

FA406 Watercolor 2

3 credits

This course further develops the use of water-based media. Students are encouraged to work from still-life, photographs, imagination, and to pursue individual projects. Students are also encouraged to explore the expressive and stylistic range of traditional and opaque watercolor.

FA407 Advanced Figure Sculpture 2

3 credits

This course is a faculty-supervised, self-directed examination into individual imagery and professional attitudes with students working from the model to create a life-size sculpture. This course encourages students to employ advanced skills and techniques, with an emphasis on representation, invention, experimentation, and sculptural logic derived from comprehension of the figure as an art form.

FA408 Making Art in the Internet Age

3 credits

This multimedia course explores the production of traditionally executed works of art and their online dissemination. Multiple aspects of the individual artist's Internet presence are investigated and addressed, as are the potentials for utilizing manifold social media platforms for maximum effectiveness in elevating professional visibility. Various methods of constructing visually stimulating imagery are deployed, and field-tested on each student's personal online accounts. Field-test results are analyzed extensively in classroom discussions. Student discovery and experimentation is supplemented by input from experts in utilizing online formats for circulating aesthetic imagery and furthering occupational interactions.

FA409 Materials + Techniques 2

3 credits

This course provides further study of drawing and painting techniques. An extensive exploration into more advanced materials: silver point, acrylic, oil, alkyd, watercolor, encaustic, and egg tempera is undertaken. Students focus on a particular technique.

FA411 Group Figure Composition 1

3 credits

This figure-painting course explores methods of combining two or more figures within an environment. Use of preparatory drawings, compositional and color sketches, underpainting, and glazing will be part of the painting process. Students work to create a logical, consistent, and convincing painting by developing disparate parts of the process into a consistent whole.

FA412 Quick Studies 2

3 credits

This advanced course gives the students an opportunity to advance the art of high-energy quick painting. Class projects stress color, composition, paint handling and subject matter. Students learn the importance of editing information through the use of color, edge and value control. Students are encouraged to develop their personal style and content of their work.

FA418 Senior Portfolio 1: Fine Arts

3 credits

The primary objective of this course is to guide students in producing and assembling a body of work that is cohesive in methodology and concept and exemplifies the students' direction or focus in fine arts. Under faculty supervision, the student first develops a proposal that defines the parameters of the project, such as the number of pieces, conceptual concerns, stylistic direction, and technical scope. Students are then guided in preparing a body of work based upon personal choice, strengths, and interests. Individual and group critiques are scheduled with faculty and guest artists throughout the semester. Most Fine Arts seniors have an opportunity to work independently in the Fine Arts Senior Studio.

FA419 Senior Portfolio 2: Fine Arts

3 credits

In this course, a faculty member guides the student in continuing the development of a body of work that is focused, self-directed, and based upon personal choice. Prior to graduation each senior is required to make a formal presentation of his/her body of work to faculty and students, prepare a photo CD or web site, submit work to two juried exhibitions, write a resume and other material, and research graduate schools or a professional alternative. An artist statement accompanies the senior project. The culmination of this course results in the annual Senior Exhibition. This course must be taken the last semester prior to graduation.

FA420 Mural Painting 2

3 credits

This is a class in the design and execution of large-scale paintings as it applies to mural art. The class will develop team skills with a finished mural on campus as a final product. As a team we will explore concept development in relation to location, narrative as it applies to product, utilize tactile and digital skills for compositing the rough design concepts and scale up the final design for execution and completion. All issues of mural conceptualization, design development, presentation, client considerations, image responsibility, pricing, preparation, graffiti coatings protection will be covered.

FA451 Advanced Portraiture

3 credits

Drawing and painting from the model with emphasis on accurate representation of the head and upper torso. Students examine surface anatomy, light sources, color relationships, and compositional devices. Historical and contemporary approaches to portraiture are studied.

FA452 Special Topics: Figure Painting

3 credits

An opportunity for students to work intensively from the life model. This course enables the advanced student to pursue a focused, sustained approach to painting the figure from life. Individual expression is emphasized.

FA453 Special Topics: Figure Sculpture

3 credits

This course is a faculty-supervised, self-directed examination into individual imagery and professional attitudes with students working from the model to create a life-size sculpture. Students are encouraged to employ advanced skills and techniques, with an emphasis on representation, invention, experimentation, and sculptural logic derived from comprehension of the figure as an art form.

FA454 Printmaking 2

3 credits

This course is a continuation of processes, concepts, and techniques offered in Printmaking I. Various printmaking topics and media are covered: etching, intaglio, relief, color printing, multiple plates, and photo etching. Emphasis is on individual problem solving, developing personal imagery, a professional attitude, and technical proficiency. The course also studies historical and contemporary printmakers.

FA456 Group Figure Composition 2

3 credits

This figure-painting course explores methods of combining two or more figures within an environment. Use of preparatory drawings, compositional and color sketches, underpainting, and glazing will be part of the painting process. Students work to create a logical, consistent, and convincing painting by developing disparate parts of the process into a consistent whole.

FA476 Figure + Landscape Painting 2

3 credits

This course will delve into techniques and strategies for depicting figures within a landscape. Starting from quick studies, students will build up towards long-term projects where they will receive individual attention and guidance. This course will prove to be useful to art instructors who want to incorporate the depiction of space and the environment into their curriculum, and who want to develop their painting skills. The course will cover topics including figure drawing, composition, atmospheric perspective, color mixing, paint application, painting from observation and using photo references. Throughout the course we will also look at artwork by a variety of traditional and contemporary landscape painters including Frederic Church, Turner, Edgar Payne, Antonio Lopez Garcia, and Rackstraw Downes. Homework assignments will reinforce classroom lectures and demonstrations.

FA500 Mentor Studio 1

8 credits

This course is dedicated principally to identifying and exploring directions the student's work may take, including such aspects as subject matter, content, style, as well as technical considerations. Reference to possible historical and contemporary influences, and issues of personal import or special relevance such as race, gender, or ethnic identification may be considered/discussed as themes or as inspiration. Preparatory material may take the form of written notes and drawn or painted sketches, including possibly photos, to be kept in a dedicated journal or portfolio. Projects at this stage are understood to be largely preliminary in nature, enabling the student sufficient breadth for exploration.

FA501 Private Expression/Public Exposure

3 credits

In this studio course will explore and develop personal content and examine the ramifications of public exposure. Research and strategies for connecting the intensely private and the universally accessible will be examined. Approaches will include content layering, developing personal narratives and mythologies, metaphorical disguise, and the psychology of composition. Learning to identify one's own internal dialogue, clarify the psychological threads, and discovering the best means to deliver that meaning constitute the intellectual component of this studio course.

FA502 Studio Production Intensive

3 credits

This studio course is tailored to the student who wants to maximize productive work and seriously curtail procrastination. Heightened accountability, time management, breaking large projects into reasonable tasks, and clarification of one's goals are integral parts of this focused course. The projects will be self-selected and likely aimed at one's thesis body of work. This course is ideal for anyone in their last semester preparing for their thesis show, but students at any level are welcome.

FA503 Grad Topics: Figure Painting

3 credits

The human figure occupies various positions on the spectrum between the analytically anatomical to the purely poetic. This course will explore the expressive and descriptive potential of the human form in the individual's art. Sighting methods for accuracy will be introduced along with strategies employing intentional distortion and simplification to amplify expressive potential. Correct as well as convincing placement of the figure in the environment will be covered.

FA504 Concepts of Narrative Fig Composition

3 credits

This course draws on contemporary and classical sources, both literary and visual, to create narrative works. Lessons in constructing narrative compositions will be drawn from old masters and current practitioners, and readings from pertinent texts will supplement and inform the strategies for placing the historical, psychological, and personal narratives into a contemporary visual translation.

FA505 Contemporary Issues: Methods + Meanings

3 credits

This graduate level studio course is designed to explore and enhance the connection between materials, methods and the resultant meaning of the artwork. Different representational genres will be introduced with specific challenges tailored to expand artistic options and identify methods most appropriate for one's intentions. While this course is designed for new students, it will benefit returning students equally.

FA507 The Filtered Photo

3 credits

The Filtered Photo is a 3-unit MFA Studio class focused on skillful incorporation of photography involved in the development of a work of art. What makes it unique is that several guest artists will work alongside the students while they demonstrate, lecture and critique. The selected artists will each have their own unique "filter" or approach and the students will experience, first hand, the steps taken and results achieved. The course will expand awareness of the options and approaches to representational art. It is intended that a variety of materials, mindsets, and methodology will be introduced.

FA508 The Filtered Intent

3 credits

A 3-unit MFA Studio class that is entirely focused on painting and or drawing compositions that support the clear objectives of the individual artist. Four distinctly different approaches will be incorporated: 1 Formal, 2 Exploratory, 3 Persuasive, and 4 Disruptive. Aside from the content, what makes this format unique is that 4 different artists will teach and work alongside the students while they demonstrate, lecture and critique. The selected artists will each have their own unique "filter" or approach suited to the defined approach (formal, exploratory, persuasive, or disruptive). and the students will experience, first-hand, the thoughts and actions taken toward the objective. The course will expand awareness of the options and approaches to representational art. A variety of materials, mindsets, and methodology will be introduced.

FA509 The Filtered Narrative

3 credits

This 3 credit MFA studio class utilizes several guest teachers with the focus on the topic of Narrative. Projects are designed to focus on effective construction and expression toward the desired outcome. The importance of "storytelling" wherein all elements support the artist's intent will be explored. The guest artists will present specific prompts designed to elevate the ability to convey one's chosen narrative. Historic and contemporary achievements will be examined.

FA510 Master's Secrets, Past + Present

3 credits

This 3-unit MFA Studio class is focused on painting and drawing methods passed down in workshops or ateliers. The sight-size technique, a reliable and objective methodology, will be properly taught. Academic practices like cast drawings and drawing from Bargue plates will be introduced. Efficient studio practices like limited palettes, color theory and design strategies will be covered. The course will expand awareness of the options and approaches in traditional and contemporary representational art. A variety of materials, mindsets, and methodology will be introduced and practiced.

FA526 Contemporary Issues: Influential Development of World

3 credits

This flexible format studio/seminar course is offered to address the changing needs of the students and the talents of LCAD's pool of instructors.

FA527 Creative Investigation

3 credits

Creative Investigation is a three-unit Graduate level studio class designed to expand the options and approaches to representational art, foster creativity, learn valuable new skills, generate authentic ideas, and enhance intellectual engagement. A variety of materials, mindsets, and challenges will be introduced. While this course is specifically designed for new MFA students, it will also provide stimulating content for returning students.

FA528 The Filtered Figure

3 credits

The live human figure will be the constant theme of this 3-unit MFA studio class. A variety of accomplished guest artists will teach while they paint the figure along with the students. Every few weeks a new guest artist will direct the class and share their own "filter" on how they approach this timeless subject in a personal and relevant way leading to a finished work of Art.

FA529 The Filtered Portrait

3 credits

This 3 unit MFA Studio class is entirely focused on painting portraits, what makes it unique is that 5 different artists will work alongside the students while they demonstrate, lecture and critique. The selected artists will each have their own unique "filter" or approach and the students will experience, first hand, the steps taken and results achieved. The course will expand awareness of the options and approaches to portraiture. It is intended that a variety of materials, mindsets, and methodology will be introduced.

FA530 Nature as Metaphor

3 credits

A 3-unit MFA studio class that will focus on drawing and painting derived from direct observation of the natural world and the artistic interpretation of that realm. Plein air painting as well as still life will be included in creative challenges. Students will be encouraged to seek personal symbolism and artistic potential in natural structure, systems, design, and cycles.

FA550 Mentor Studio 2

8 credits

In this course, the student continues the work begun in Mentor Studio 1, producing more resolved, focused studies based on the previous semester's investigations.

FA600 Mentor Studio 3

8 credits

This course is concerned with further clarifying the formal and conceptual direction the graduate's work is to take through the planning and execution of a series of developed works. The completion of a body of paintings evidencing a rigorous, sustained effort that effectively achieves the stated project objectives.

FA616 Color: Composition and Psychology

3 credits

This course guides students in producing and assembling a body of work that is cohesive in methodology and concept and exemplifies the student's direction or focus in fine arts. Under faculty supervision, the student first develops a proposal that defines the parameters of the project, such as the number of pieces, conceptual concerns, stylistic direction, and technical scope. Students are then guided in preparing a body of work based upon personal choice, strengths, and interests. Individual and group critiques are scheduled with LCAD faculty and guest artists throughout the semester. Most Fine Arts seniors have an opportunity to work independently in the Fine Arts Senior Studio.

FA650 Mentor Studio 4

8 or 11 credits

This course is concerned with further clarifying the formal and conceptual direction the graduate's work is to take through the planning and execution of a series of developed works. The completion of a body of paintings evidencing a rigorous, sustained effort that effectively achieves the stated project objectives.

FD118 Fundamentals Comp + Color: Digital

2 credits

This course investigates principles of pictorial organization through the relationship of composition and color of visual elements. This includes the study of formal qualities of art; line, shape, value, texture, rhythm, space, balance, proportion, movement, unity, harmony, and tension. Studies of color address properties of hue, value, and intensity, as well as color interactions of harmony, discord, and simultaneous contrast. Special emphasis is given to concepts necessary for visual communication, regardless of media, but this course will utilize digital tools as a way to explore the concepts efficiently and to prepare students for contemporary expectations of commercial art and design professions. Primary software: Adobe Illustrator and Adobe Photoshop.

FD123 Fundamentals of Graphic Design

2 credits

This foundation course explores basic graphic design methods, processes, techniques, and formats. Assignments introduce elements, media, and principles of graphic design from historical and contemporary perspectives and emphasize visual representation aimed to communicate ideas and non-visual content. Students will use Adobe's Creative Suite software.

FD127 Fundamentals of Digital Imaging 1 - Photoshop

2 credits

This lecture and studio course introduces principles of creative visualization with the use of the computer and pixel based imaging software. Comprehension of key terms and concepts are taught, with projects designed to develop practical software skills and aesthetic development. Emphasis is placed upon working with imagery from digital cameras, scanners, and generating original computer graphics. Topics include photo-retouching, digital drawing and painting, digital montage, color modes, and preparing files for printing and web-based display. Primary software: Adobe Photoshop.

FD128 Fundamentals of Game Art

2 credits

This course teaches fundamental art and design concepts, as well as technical software understanding applied to the creation of art intended for video game use. Emphasis is placed on strong foundation skills, compelling conceptual ideas, and technical knowhow. Class time will be spent creating game art elements, as well as learning new tools to achieve results in an effective and efficient manner. This course will not focus on a single element, but rather it will attempt to give a broad overview into the role that art and design play in the creation of games.

FD129 Fundamentals of Digital Imaging 2 - Illustrator

2 credits

This lecture and studio course is focused on the use of vector based imaging software for drawing and design. Comprehension of key terms and concepts are taught, with projects designed to develop practical software skills and aesthetic development. Emphasis is placed upon use of vector drawing tools, stylization techniques, and integration with pixel graphics. Topics include simplification of form, technical drawing, pattern creation, and perspective studies. Primary software: Adobe Illustrator.

FD133 Fundamentals of 3D Studio Max

2 credits

This course introduces students to the basic principles and techniques of 3d modeling, UVW unwrapping, texturing, and software comfortability. The course is designed with the absolute beginner to 3d in mind, with a complete overview of the most commonly used tools and techniques used with current game industry standards in mind. Students will become familiar with the complex interface of the software, as well as to best practices of the game industry. The course allows students the opportunity to work inside of a game engine, allowing them to realize the basic pipelines of taking an asset from "start to finish" as would be expected when working at a game studio.

FD137 Fundamentals of 3D

2 credits

This course will focus on an introduction to 3D. Students will learn the key features of modeling, animation, lighting, texturing, physics dynamics and camera technique through Autodesk Maya.

FD142 Fundamentals of Motion Graphics

2 credits

This course is an introduction to the process of creating motion graphics. The core applications used in this course are Adobe After Effects, Premiere, Photoshop, and Illustrator. Students will also be creating video content to use in their motion graphics work.

FD144 Fundamentals of Type

2 credits

This course covers the history, theory and practice of letterforms and typography they apply to other areas of design, graphics and visual communication. Projects cover principles of typography, letter structure, typeface selection, fundamentals of digital type, and typographic layout.

FD145 Design Drawing

2 credits

This foundation level drawing course is for graphic design students to gain competency in traditional basics of drawing, including line, shape, tone, and space. Drawing from observation to depict form with accurate proportion and perspective is practiced, as well as creating diagrams to visually communicate in ways that are not directly observable.

FD150 Fundamentals of Drawing + Perspective

3 credits

This is an introduction to drawing, covering the basic technical skills and materials necessary to create convincing representations of simple or complex still-life forms with an emphasis on applied perspective. Students are introduced to composition and the concepts of creating volume and space utilizing lines as measurement, construction drawing, value and linear perspective systems. Materials include graphite and charcoal.

FD151 Fundamentals of Figure Drawing

3 credits

This course is an introduction to drawing the human form. Students work from the draped and undraped model. Emphasis is on accurate representation of the figure utilizing observation with the elements of gesture, measurement, construction line, volume, proportion, and surface anatomy. Materials include graphite and charcoal.

FD153 Fundamentals of Figure + Portrait Sculpture

3 credits

This course is designed to introduce the student to three-dimensional thinking and composition as it applies to the human form. Students will learn to render form using effective visual observation and measuring techniques, while working from live models. The use of linear and volumetric proportional systems is stressed, as is the construction and understanding of form. Technical procedures of clay modeling, basic use of tools, and proper use of the armature (its orientation in relation to the model) will be addressed. Materials used: plasticine clay.

FD154 Fundamentals of Painting

3 credits

This course is an introduction to the basic skills, tools, materials, and techniques used in painting with oils. The student paints from direct observation, primarily using still life as subject matter. Emphasis is on solving the problems of representing form in space by applying the elements of composition, perspective, value, and color. Topics include preparing supports for painting and various painting techniques. Materials used: oil paints

FD155 Fundamentals of Story

3 credits

This course is an exploration in story structure and the incorporation of classic storytelling techniques/archetypes in the medium of film.

FD157 Fundamentals of Animation

3 credits

This introductory course covers the principles of full animation technique, dimensional constructive drawing techniques as well as the analysis of action and movement in the natural world. Students explore these concepts through exercises which isolate the core principles being taught. Additional topics include acting and characterization, a brief history of animation and an introduction to the animation industry as it exists today.

FD158 Fundamentals of Maya

3 credits

This course introduces the students to the complex interface of Maya, one of the leading software programs in animation and graphic design industries. Students will learn how to navigate Maya's interface exploring basic modeling, rigging, lighting, texture, and camera set-up.

FD159 Digital Photo for Fine Artists

3 credits

This course will introduce the technical skills necessary for creating and processing digital imagery for use as reference for paintings and drawings. Topics covered will include practical information on using digital cameras, processing imagery in Photoshop, the use of studio lighting and techniques for documenting artwork. Basic tools in Photoshop for use in creating compositions from multiple photographic sources will also be covered. Purchase of a digital SLR camera (can be checked out from IT) and basic Photoshop software will be required.

FD160 Pictorial Design for Illustration

3 credits

This course introduces 2-D design principles in constructing pictorial imagery. The relationship between the principles of design and formal elements of art are addressed, and how these components apply to composition and illustrative applications. Appropriate and effective fusions of form and function and illustrative styles and strategies are also explored.

FD161 Fundamentals of Illustration

3 credits

An introduction to illustration and the role of the illustrator in the communication arts field. Through assignments and in-class demonstrations and brief exercises, students will explore the practices and principles of communicating visual concepts and executing successful illustrations. Students will work with a variety of media and surfaces and will be expected to understand the uniqueness and use of each individual material and practice by the end of class. The course will place an emphasis on visual communication and problem solving. Students are expected to come prepared to every class, and to find individual solutions to the illustration problems provided to them throughout the semester and to successfully execute each project to the breadth of their ability.

FD162 Fundamentals of Digital Painting

3 credits

Fundamentals of Digital Painting will cover use and creation of custom brush sets, general digital painting techniques, good organization of layers, composition, and proper usage of layer blending modes.

FD163 Fundamentals of Entertainment Design

3 credits

This is a studio course meant to introduce students to Entertainment Design and the creative practices and problem-solving techniques used in the Entertainment industry. This course provides foundation skills commonly used in the creation of concept art. There is an emphasis on the visual development process and approaches to drawing and painting that provide students with an ability to clearly communicate the form and function of characters, objects, and environments. Students will learn basic xyz and constructive sketching techniques. Students will use inspiration and reference to develop their ideas into thumbnail designs, resolved sketches and diagrams, and finished concept illustrations.

FD164 Fundamentals of Digital Painting/Color Theory

3 credits

Fundamentals of Digital Painting will cover use and creation of custom brush sets, general painting techniques, good organization of layers, color theory, composition, and proper usage of Photoshop tools. _The goal of the course is to enable the student to learn to create paintings from life and imagination. The course will include demos, lecture, and in class exercises & critique coupled with homework.

FD165 Fundamentals of Design for Limited Animation

3 credits

This foundational course prepares students with an introduction to graphic design, color and composition concepts traditionally used in the field of limited animation. Analysis of traditional analog limited animation design strategies will be explored and contrasted with modern digital limited animation strategies. Although computer processes will be examined, course assignments will be completed in both analog and digital approaches.

FD166 Sketching for Entertainment

3 credits

This class is an introduction to sketching for the purpose of communication and design in concept art. An emphasis will be placed on sketching from life, working from reference, constructive drawing, and learning to invent based on research and an understanding of how things work. Concepts will include constructive drawing, xyz - sectional drawing, basic perspective, research and development, emphasis of line weight, and textures. Media includes graphite, ballpoint pens, ink, and digital tools. The course will include lectures, demonstrations, class discussions, and critiques.

FD167 Drawing + Perspective for Game

3 credits

Drawing and Perspective for Game focuses on representing the construction of a 3D object in a 2D image. The class covers one-point perspective, two-point perspective, and introduces three-point perspective. Other topics covered are: Camera lenses and field of view, the importance of camera placement, and placing shadows based on light sources.

GA001 Game Art Advancement Review

0 credits

The Sophomore Review is a second portfolio to check in on how students are progressing through the major and make sure they have a strong foundation to move forward with. Each student submits work to be reviewed based on key classes from the first three semesters. The work is reviewed and the student either passes, or is given revisions to complete before their next submission to the review. If a student does not pass advancement review, they will not be able to enter their senior classes.

GA211 Digital Analytical Figure

3 credits

Digital Analytical Figure Drawing is designed to provide the student with structural and analytical knowledge of the figure and Portrait Life Painting is designed to apply that knowledge with traditional skills to the specifics of portraiture and life painting for the purpose of quick information gathering. The course will utilize information gathered from the model in GA 211 and apply that information to do extended studies on facial structure and then move into quick sketch life painting. This course investigates gesture, movement, spatial relationships, foreshortening, anatomical studies, light and shade, composition, color harmony, and the figure in environment. Students learn to make visual and artistic decisions in the context of historical and contemporary figure drawing and painting styles.

GA212 Portrait Drawing + Life Painting

3 credits

This course will utilize information gathered from the model created in GA 211 and apply that information to do extended studies on facial structure and then move into quick sketch life painting. This course investigates gesture, movement, spatial relationships, foreshortening, anatomical studies, light and shade, composition, color harmony, and the figure in environment. Students learn to make visual and artistic decisions in the context of historical and contemporary figure drawing and painting styles.

GA214 Visual Storytelling

3 credits

This course focuses on storytelling with pictures. Students learn the relationship between character and story development, and how to compose images and arrange them in sequence to present a coherent and emotionally effective story. Students also work on public speaking skills.

GA215 Character Design for Games 1

3 credits

This class is designed to teach the fundamentals of character design for video games. Students will learn the basics in character exploration, designing, honing, and publishing visually stunning characters. There will be heavy focus on solidifying each student's understanding of gesture, construction, and anatomy, and its application of knowledge to character design. Students will gain an understanding in how to sketch and paint digitally using the Wacom tablet, gain traditional drawing mileage, and create a visually compelling character design portfolio.

GA216 Game Design

3 credits

The creation of game play and visually stimulating assets, sprites and environments for 2D games. Game play will be explored for a better understanding and creation of small games and their components. Students will be divided into teams to create playable games for both fun and learning.

GA220 Robots, Vehicles + Spaceships

3 credits

A focus on digital drawing, rendering and designing as it pertains to vehicles, spaceships and robot designs for the entertainment industry. Emphasis is on building finished portfolio pages and high-level design and presentation skills. Each student should have a clear understanding of how to design vehicles and/or robots using a variety of rendering techniques, gestures, shapes, forms, storytelling and color application. Students will learn the importance of time management, and will be expected to work efficiently as individuals as well as in teams. Our primary tool will be Photoshop and the Wacom tablet. The course will include lectures, demonstrations, class discussions and critiques.

GA221 Animal + Creature Drawing

3 credits

A blended learning class studying the natural anatomy of biped and quadruped to bring a realistic foundation to creatures, aliens and monsters. Students will explore how to adapt bone and muscle masses to reach believable anatomy for imaginative figures. Shape language, color composition and foundational understanding of anatomy will bring together scientific rendering into a cohesive design.

GA227 Digital Painting

3 credits

This course aims to focus students on the thought process behind creating solid concept art, reinforce the fundamental elements that underscore good painting (composition, use of color and form), and give them the wherewithal to exploit digital media's strengths. Two approaches will be taught: jpeg-bashing (an approach that tilts in favor of photo-manipulation) and "traditional" painting (building a work from thumbnail to final as if it were real media). This course will also address texture painting for 3D.

GA250 Concept Sketchbook Ideation

3 credits

This course will help the student record ideas into a sketchbook in such a way that the book itself becomes a portfolio piece. The focus is on the preplanning and pre-visualization process with an emphasis on thumbnail sketches to develop ideation relevant to the industry.

GA255 Level Design

3 credits

The purpose of this course will be to instruct students in the construction of game levels.

GA275 Modeling 4 Game 1

3 credits

This course will allow students to become comfortable with the complex interface of 3DMax so that they may have an easier time grasping the design and digital sculpting in their major. The focus is on the creation of forms to be integrated into a game. Aesthetics, construction, communication, light and form and quality of work are stressed.

GA290 Rigging + Animation for Game

3 credits

This class introduces students to the interrelated specialties of character animation and rigging for modern video games and their impact on other departments within the game art pipeline. Students will learn the principles of animation as they apply to simple objects and fully articulated characters as well as create sophisticated custom rigs that can be tailored to specific animation needs. Emphasis is placed on acquiring practical, industry-relevant strategies for creating effective assets, the ability to prioritize goals and techniques in order to achieve results within time and budgetary constraints, and building a solid foundational knowledge of the crafts involved.

GA301 Environment Design for Game 1

3 credits

Conceptual designers for the game industry skillfully illustrate and design unique and compelling environments, vehicles and props for all kinds of stories and eras. This requires a dynamic understanding of industrial design and illustration skills to cohesively understand how things are built; to visually communicate this through drawings and show narrative aspects of the design. This new course offers an introduction to the conceptual process of Environment Design for video games. Students will create original design solutions through silhouettes, sketches and renderings to support a comprehensive story. Students will obtain a solid understanding of how to create original environments utilizing the Wacom tablet, create layouts digitally, and put together a visually compelling Environment Design Portfolio.

GA303 Scripting for Game

3 credits

A first course in programming for games stressing fundamental programming principles. Students are introduced to computer programming logic with hands-on game development projects using an industry standard game engine. This course will cover the logic structures and design paradigms that allow for fundamental interactions in a visual and object-oriented environment. No previous computer programming experience is required.

GA304 3D Environment Design 1

3 credits

With the rapid growth of the video games industry, the desire for skilled video game artists is increasing at a steady rate. This course will prepare students for the artistic and technical requirements necessary for the success in this unique discipline. Using 3D studio Max, students will learn to create 3D models for use in games. Students will gain valuable skills related to modeling, texture creation and application, and animation for video games. The course will also make use of a level editor which will give students the opportunity to test and further their skills by using a real-world application.

GA305 Texture Painting

3 credits

In this course learn the skills to texture and light objects and characters as well as model more efficiently and accurately. Students will use texture editing systems to adhere and manipulate textures onto form. Students learn to model in polygons as well as model within the surfaces offered within software (i.e., subdivision surfaces).

GA307 Special Topics in Game Art

3 credits

Special Topics in Game provide the opportunity for visiting instructors from partnering schools or lectures (SEMs) to bring their expertise to the Game Art program.

GA308 World Development

3 credits

This course explores different creative and conceptual approaches as students incorporate literature, comics, and their new creations as a foundation for their game world. This course looks first at the landscape and urban centers of the world design with specific emphasis on 2D ideation and then on 3D development and modeling as it relates to the game. A secondary aspect will be looking at societal substructures and how they impact and react with the created world. The student will give consideration to the exploration of culture and the society within the world, examining how the balance between the inhabitants and environment emotionally reflects on game play.

GA309 Creatures + Characters 1

3 credits

The tool of imagination comes to light as unique living and non-living forms take shape in 2D development of creatures. Starting with ideation skills and building with the understanding of the world, the student will create creatures and focus on their mobility, attitude, skin and texture, and scale as they visually impact our psyche within their world. The student's 2D development work will be followed by 3D modeling to finish with one complete and moveable portfolio piece.

GA310 Advanced Technologies for Game

3 credits

Houdini is an advanced 3D software application focused on procedural generation as well as other animation, modeling, visual effects, and rigging tools. With the knowledge and implementation of this tool, students will be able to create procedurally generated interactive assets and/or environments full of atmosphere and story that can be directly implemented into numerous game engines.

GA311 Lighting + Rendering

3 credits

This course will cover efficient modeling and rendering for games. Students will create 3D worlds with an emphasis on mood and effects in current standard game engines to display that it's not how you model something, but how you light it. The class will cover quick modular modeling and texturing techniques in a 3D application and set a mood with proper lighting and effects in a game engine.

GA312 Architectural Visualization

3 credits

This course is designed to provide a foundation in historical period design style as it relates to architecture. The student will explore and visit period styles through drafting and architectural renderings. The class will begin with 2D orthographic projections and summarize the semester in 3D architectural visualization.

GA313 Visual Development

3 credits

In this course, students will use their accumulated skills of character, environment, and prop design to focus on world-building and IP creation. The goal of the class is to become familiar with the general design pipeline that is followed by most game studios. This course will lean heavily towards design guided by narrative, but will be mindful of game-play. Students will have the choice of story, style, and influence that will stay consistent throughout the term. Thus, each student will have a body of work that represents their project in portfolio form by the end of the term.

GA314 Plein Air to Concept

3 credits

Plein Air to Concept will be a dynamic class, taking location painting into concept development. Not unlike the companies that send their artists around the world to inspire, inform, and understand geographical context, Plein Air to Concept will take students on location to replicate changing lighting conditions and landforms, as they relate to the concept development assignments. The goal is to enhance visual world building and in addition, 3D textures skills for mapping. The class will explore three to five ecosystems off campus and then apply study information to better understand lighting and location aesthetics as it is applied to world development in game.

GA316 2D Development Studio

3 credits

This class has the students go through the development cycle of a 2D side scroller level. Projects involve concepting a cohesive idea, creating schedule, and creating a playable scene in a game engine. At the end of the course the student will have an understanding of the 2D production pipeline that can directly relate to various other disciplines in the game art program.

GA320 Art of Costume

3 credits

In this course, students explore the art of costume. The course is, essentially, a short journey through period history as it applies to costume. Students examine the rendering of draped, multi-textured fabric; pattern repeats in textile art; structural fit and accessories as they apply to the character and to the cultural impact on the world of which the character is a part.

GA321 Advanced Rigging + Animation

3 credits

This class focuses on animation in games and implementing dynamic interactions in a modern game engine. Students will implement animation principles into animation trees to create their own movement logic for characters and props. Emphasis is put on creating interactive scenes and current industry techniques for breathing life into a game world. Acquiring efficient and practical techniques is at the core of this class in order to give artists strong skills that they can bring into their field.

GA325 3D Character Design 1

3 credits

With the ever-changing and growing nature of the video game industry, the desire for skilled 3D character artists is increasing for such a competitive field. This course will prepare students both artistically and professionally for the role of a 3D character artist, focusing on both the art and technical side required for this discipline. This course utilized 3D Studio Max for building geometry through fundamental principles of polyflow, topology, and poly budget specifically for characters, as well as UV Photoshop and 3D-Coat will be used for texturing. The goal of this course is to educate students on the demanding and intricate modeling techniques necessary for creating clean, cohesive, and polished character models that would be considered ideal as an in-game asset.

GA357 Advanced Drawing for Game

3 credits

Advanced Drawing for Game will further a student's drawing skills as they apply to figure or environment. Through the use of compositional breakouts, language of line, color theory, lighting and shape language, students will broaden their understanding of human form and/or landscape as an informational sketch tool. The class can be taken traditionally or digitally or a combination of the two based on instruction.

GA375 Modeling for Game 2

3 credits

3D Max is the leading software in the game industry for creation of assets and environments. It is very difficult to teach such an expansive program in a few short semesters. This course will allow students to become comfortable with the complex interface so that they may have an easier time grasping the design and digital sculpting in their major. The focus is on the creation of forms to be integrated into a game. Aesthetics, construction, communication, light and form and quality of work are stressed.

GA400 Development Team

3 credits

In collaboration with partnering schools and graduate programs, students work with development teams that mirror the industry. The teams are established to create demos and vertical game slices. This multi-university opportunity allows artists to work with designers and engineers, creating a greater understanding and awareness of the game creation process in a team environment. Instructor of record will act as producer and project manager until students have enough experience to handle the role themselves. 180 hours are required for successful completion of the course.

GA401 Environmental Design in Game 2

3 credits

Conceptual Designers for the Game Industry and Film Industry skillfully illustrate and design unique and compelling environments, vehicles and props for all kinds of stories and eras. This requires a dynamic understanding of industrial design and illustration skills to cohesively understand how things are built; to visually communicate this through drawings and show narrative aspects of the design. This new course offers an introduction to the conceptual process of Environment Design for video games. Students will create original design solutions through silhouettes, sketches and renderings to support a comprehensive story. Students will obtain a solid understanding of how to create original environments utilizing the Wacom Tablet, create layouts digitally, and put together a visually compelling Environment Design Portfolio. Environment Design for games will showcase a step-by-step process from raw form and thumbnails to fully finished illustrations. Specializing in video game ideation, Environment Design will be a digital class, using Adobe Photoshop CS3, Google Sketch up, and Autodesk Maya. This class will function as an efficient problem-solving tool for game creation and will help to formulate personal process for creating strong workflow.

GA402 Advanced Digital Painting

3 credits

This course takes digital painting into advanced and specialized areas of the production pipeline. Photoshop's powerful masking and color-manipulation tools will be thoroughly explored. Techniques for manipulating photographic material into elaborate matte paintings and skyboxes will also be investigated.

GA404 3D Environments 2

3 credits

With the rapid growth of the video games industry, the desire for skilled video game artists is increasing at a steady rate. This course will prepare students for the artistic and technical requirements necessary for the success in this unique discipline. Using 3D studio Max, students will learn to create 3D models for use in games. Students will gain valuable skills related to modeling, texture creation and application, and animation for video games. The course will also make use of a level editor which will give students the opportunity to test and further their skills by using a real-world application.

GA409 Creatures + Characters 2

3 credits

Students are challenged in their skills of character and creature production. With an emphasis on using ZBrush, students will be working with their own designs to create compelling and complex characters. The goal is to expand existing skill sets using additional software such as Maya, Substance Painter, and Marvelous Designer.

GA418 Senior Portfolio 1

3 credits

In this course the first semester senior will have the opportunity to work on real-world projects either directly with industry in the field, or on projects for industry in a team-based project. This project will have an end product applicable for a competitive job in either some aspect of game art, modeling, concept art, or effects. With consideration to the students' area of concentration they will have the opportunity to focus their work as it applies to the field. This experience allows for hands-on utilization of theories received in the classroom, skills practiced in the studio and the students' creative energy in a professional setting.

GA419 Senior Portfolio 2

3 credits

This course is a continuation of Senior Portfolio 1. In this course, students will continue to develop their portfolio or reel, focusing on the presentation of their final project as it applies to the job market.

GA420 Senior Mentor 1

3 credits

This course pairs students with industry mentors who work in the student's area of interest. The objective is to give students a specialized skill set not offered within the curriculum. This allows the student to specialize in either concept or modeling as it relates to characters, environments or advanced technology packages. Students are encouraged to seek out mentors in the field in order to learn networking skills. If students cannot find a mentor, one will be assigned.

GA421 Senior Project 2: Mentor Program

3 credits

This class is a continuation of Senior Project GA 420. The student will give special attention to the presentation of the portfolio or demo of their final project as it applies to the job market.

GA425 3D Character Design 2

3 credits

Following the fundamental principles of 3D character modeling taught in GA325, this course focuses on the more intensive expectations of what the industry would consider to be an adequate and functioning character model. Students will be put under a rigorous pipeline in order to complete a number of 3D character models, which will undergo multiple passes of intensive critique in order to further build up each students' skill set for modeling characters for video games. This course also reviews the fundamental principles necessary to master for 3D character modeling, and stresses the importance of those skill sets with continued rigorous practice.

GA500 Mechanics Based Game Analysis

3 credits

This course provides a comprehensive exploration of game design mechanics. It starts with a grounding in the game design fundamentals of flow, simplicity, and choice. It then expands into the full lexicon of game design techniques such as motivation, mystery box, interest curve, Zeigarnik effect, convexity, loss aversion, habit loops, Skinner boxes, and squares, circle, and triangles. Students will deconstruct existing games, design new games, and explore the art, science, and practice of game design mechanics.

GA501 Prototyping

1 credits

This course will cover critical skills necessary to construct agile and iterative prototypes for the purpose of establishing credibility in chief mechanical concepts and technological approaches. Students will learn to create thorough requirements listings, construct and dissect systems, write technical literature, build architectural and-case diagrams, build simple prototypes using visual and non-visual scripting methodologies, and industry standard deployment practices. Students will be exposed to the technical process by which qualities that are deemed desirable and "fun" are iteratively procured, refined, and eventually transformed into full production-scale endeavors.

GA502 Game Production

2 credits

This course will expose students to a wide range of processes and methodologies by which game development studios operate in a Production Capacity. Students will study different game production methodologies by implementing and using these methodologies directly in their projects both real and fictional. Students will be expected to use modern software to create task lists, risk management analysis, user stories, create and execute sprints, create and understand budgets as well as forecasts and reports. Students will be participating in honing both the hard and soft skills of Game Production.

GA503 Comparative Engine Technology

3 credits

This course is a comparative review of multiple game engines where the objective is to delve into working hands on, within the engine, to develop the skills necessary to evaluate the evolving software. The class is expected to cover run time, tool chain, and data pipelines to help fully understand and utilize multiple engines within the in-class projects. Game engines each have individual methods that make them optimal for specific situations. It is imperative that students learn to pick the engine that is best suited to each project. Along with learning to master these tools, the course will incorporate the "hard" and "soft" limits in relation to resource distribution in hardware. Resources allocated within a game are not infinite, and it is up to the lead designer, along with the team as a whole, to properly distribute the assets available. An example of resource management includes memory allocation. The course will cover the necessary limitations due to technology, and the compromises necessary between the team leads. Technical knowledge dealing with extensibility and tools development will also figure prominently in the course. Extensibility and tools development both refer to extending the life of software through add-ons. These satisfy the demands of users without completely changing the basic structure of the software.

GA504 Meaningful Games

6 credits

This course combines game studies and game design with the purpose of exploring what (video) games are and ways in which they can be socially, as well as personally, meaningful as tools for expression and persuasion. Through the iterative production and critical evaluation of board-game and card-game prototypes, the main goal for the course is to provide a number of different perspectives as to how games can be artifacts designed to transform players, explain notions, and engage in sociocultural discourse. Although it chiefly addresses practical competencies such as concept development, prototyping, and documentation, part of the didactical offer of this module involves engaging with texts and notions coming from the academic fields of game studies and design studies.

GA506 Game Audio

2 credits

This course will enable students to record, edit, and manipulate music, sound effects, and dialogue assets for a game engine. Digital audio software and workstations are used to familiarize students with the rudimentary skills of audio signal flow and the audio creative process. Students will import their finalized audio assets into a game engine using industry methods and suitable programming skills to implement the audio assets.

GA507 Specialized Programming

2 credits

This studio course works concurrently with Prototyping (GA501) to address the specific programming needs for the creation of a successful prototype for the initial stage of the final thesis project. To give the student a general overview of programming applications, we will begin in Unity with C#, and move on into UI functionality, logic loops in existing scenes, saving and loading custom data, and the creation of physics simulations. Having completed the mini projects, students will then load into their existing thesis project to enhance the functionality. Through the creation of a game in class and building out their thesis game at large, students will learn the basics of programming while gaining the knowledge of customization for their games.

GA509 Special Topics in Game Design

3 credits

This lecture course provides an open topic in the newest innovations in the field of game design.

GA511 Game Aesthetics and Sensory Perception

2 credits

Psychology of visual language and emotional perception. Spatial and visual imagery perception and psychology of creativity.

GA512 Scale + Scope in Project Development

3 credits

Projects can get out of hand very quickly and it is important to keep gameplay focused on the core experience. Learn to spot when a project is getting away from the simple idea and save the trimmings for another future project. Feature bloat is a serious issue in any brainstorming process and knowing when things are getting out of hand is an invaluable tool working on your projects.

GA513 Particle Systems + Advanced Lighting

3 credits

This course focuses on bringing the world to life with subtle movements and grand lighting. Adding bits of dust and pollen into the air, leaves trickling from the trees and smoke billowing from the trenches are finishing touches that can really make a scene dynamic. Adding in the right mood and colors on top of that will give your worlds a great living composition.

GA514 Tool Theory

3 credits

There are many tools out there that serve different functions, placed into the pipeline at the right place; a repetitive task can be streamlined into a batch operation or a simple macro. Learn to spot bottlenecks and how to streamline the process by implementing new tools or finding how to use old tools differently.

GA517 Lighting + Rendering

3 credits

This course will cover efficient modeling and rendering for games. Students will create 3D worlds with an emphasis on mood and effects in current standard game engines to display that it's not how you model something, but, how you light it. The class will cover quick modular modeling and texturing techniques in a 3D application and set a mood with proper lighting and effects in a game engine.

GA518 Game Design

3 credits

This class is a hands-on comprehensive exploration of game design mechanics. It starts with a grounding in the game design fundamentals of flow, simplicity, and choice. It then expands into a full lexicon of game design mechanics such as motivation, mystery box, interest curve, Zeigarnik effect, convexity, loss aversion, habit loops, skinner boxes, and squares, circle, and triangles. Students will deconstruct existing games, reconstruct game designs, and then most importantly, iterate on the designs and processes to create new games. Together we explore the art, science, and practice of game design mechanics, creating a physical board game with cards and virtual mini games. We will continue until you are able to confidently say, 'I am a game designer.'

GA520 Player Centric Design

3 credits

Players differ across many dimensions: demographics, personality, culture, interests, experiential preference, social proclivity, flow comprehension and technical sophistication. Successful live games are now lifestyle experiences that last years. As a result, "one size fits all" player bucketing by genre no longer works to adequately inform successful game designs. In this cross-disciplinary course, the instructors will explore the relationship between players and game design from a "player first" perspective. The course will focus on the intersection between player psychology and traditional mechanics and systemsbased game design. Topics will include discussions on the "whole equation" of game design beginning with the way our brains work, transitioning to a deep dive on player types, genres and segmentation and include discussions on live game management and feature expansion, UX for different demographics, feature design as a vehicle for user acquisition and analytics beyond standard KPIs for understanding player behavior. The goal of the course is to give players an understanding of the "why" aspect of game design and enable them to create games that are designed from the beginning to delight their target audiences.

GA521 Survey of Monetization Practices

3 credits

This course will consist of the study and implementation of modern-day video game monetization practices across mobile, PC, and console platforms. Students will learn how top developers and publishers are implementing and executing successful monetization models in premium, games as a service, and F2P business models. This course will focus primarily on designcentric monetization best practices, but also cover topics such as crowd-funding, advertising, and more traditional publisher/ developer business practices. This course will be divided up into 3 major pillars of Acquisition, Retention, and Monetization. Throughout the class, students will participate in critical analysis of a wide range of successful monetization models used in top-performing games such as Fortnite, Apex Legends, and World of Warcraft, then learn how to work these same monetization practices into their own thesis projects in a way that best suits the game design in an organic and non-intrusive way.

GA523 Game Production

3 credits

This course will expose students to a wide range of processes and methodologies by which game development studios operate in a Production Capacity. Students will study different game production methodologies by implementing and using these methodologies directly in their projects both real and fictional. Students will be expected to use modern software to create task lists, risk management analysis, user stories, create and execute sprints, create and understand budgets as well as forecasts and reports. Students will be participating in honing both the hard and soft skills of Game Production.

GA605 Production Studio 1

5 credits

Production studio 1 will connect the candidate with the undergrad pipeline to recruit their team and begin the production cycle. Candidates will begin the process of applying knowledge from their classes in management and production to begin the prototyping and pitch phase of their thesis games.

GA606 UI/UX Design

3 credits

In this course students will learn to balance what is on the screen so players feel empowered by information rather than burdened with it. Students will examine player interaction and learn techniques to create a better experience.

GA607 Level Design

2 credits

The purpose of this course is to instruct students in the construction of game levels. Theoretical aspects of level design will be discussed at the beginning of each class. The class will discuss story methodologies, level aesthetics, and general issues of game play which make the difference between an entertaining level and a mediocre one. Students will review examples of both good and bad levels for class critique. In addition to the theoretical aspects of level design, students will also learn the practical aspects of level creation through the course projects.

GA610 Advanced Game Development

2 credits

Advanced Game Project is a milestone reporting and troubleshooting session to support GA605. Meetings will be with the chair and the student's mentor. The deliverables for both classes created during fall semester are the foundation for materials to be polished in the spring semester. The main goal is to develop a playable demonstration of the core design and the approved scoped features for the game. This game should be installable, intuitive and functional so that a player can pick up and play. Meetings will help guide the student towards the creation of a cohesive thesis package. The chair/executive producer will receive from the designer; weekly team reports for each sprint.

GA655 Production Studio 2

5 credits

Final Production studio for completion and testing of game projects.

GD001 GD+DM Advancement Review

0 credits

LCAD Design students will be required to successfully complete a portfolio review within their sophomore to junior year in order to continue in the design program. This review is mandatory and is designed to assess your strengths, weaknesses, and academic readiness to move forward in the program.

GD201 Applied Design Lab

3 credits

This course focuses on making tangible objects utilizing image making software. It will heavily utilize the campus Fabrication Lab, as well as tools and techniques common in traditional art studios. Shop and materials safety will be demonstrated and discussed. Equipment that will be used by students includes the laser engraver for cutting and engraving a variety of materials, the vinyl cutter, the vacuum former, the 3d scanner and printer. Wood shop training will include use of the drill, saws, and sander. The practical application of this course is diverse and will require students to incorporate research and design thinking to produce project ideas related to design mock-ups, paper craft, priming, painting, and veneering surfaces, and building prototypes. Professional documentation of the process as well as final projects will also be emphasized through photo and video.

GD202 User Interface Design 1

3 credits

This course covers user interface and user experience principles, processes, and application. Students will learn the basic skills of UI/UX in order to design digital products such as mobile apps and responsive websites. The goal of the class is to understand and apply the product development steps; starting with research, concept validation, user-focused designs, to file preparation for web developers/engineers. The course will introduce industry-approved tools and programs.

GD223 Typography 1

credits

This is an introductory course for the design major requiring conceptual, perceptual, manual, and computational skills to meet studio research into the history of letterforms and layout design. Projects explore compositional and structural aspects of letterforms, as well as various kinds of text layouts and their optical and interpretational effects. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

GD224 Graphic Design 1

3 credits

This is an introductory course for the design major. Studio practice explores the use of hierarchy, form, conceptual thinking, visual representation and interpretation, and the elements of communication. Projects address various essential graphic design formats: logotypes, promotional items, editorial design examples, announcements, and a variety of visual styles. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

GD225 Typography 2

3 credits

This intermediate course explores the underlying principles and elements of letterforms. Also explored are their usage, various grid-based layout systems, and typographic styles. Assignments emphasize visual representations of complex information through various editorial design formats, and are conceived as a means by which to analyze the semiotic function of text and its aesthetic and phenomenal qualities. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

GD226 Graphic Design 2

3 credits

This is an intermediate course in the Graphic Design major. Conceptual and practical solutions are emphasized in projects that are conceived to address and meet various communication objectives. Assignments are based on research, design process communication skills and professional presentation.

GD230 Computer Imaging

3 credits

This studio course in digital image making will challenge students to create thought-provoking and visually stimulating work while learning how to use the computer as a versatile tool for creation and manipulation. A range of projects will be developed while students consider the role of literal and implicit communication, aesthetics, and emotional impact. Computer applications: Adobe Photoshop, Adobe Illustrator, and Macromedia Flash (a beginning intro).

GD231 Internet Design 1

3 credits

This course introduces design issues related to the Internet and to hands-on development of HTML web pages that incorporate text and graphics. Emphasis is placed upon practical web-design principles and supporting technologies, including basic use of domain name registration, purchasing web-hosting services, JavaScript, and CSS. The course will include discussions of issues such as HTML hand-coding, usability, marketing, contrasting design philosophies, supplemental software training, and site page development exercises. Course content is designed to prepare students to create and maintain basic web sites and to give a solid foundation for continued web-design study and development. Computer applications: Adobe Photoshop, Macromedia Dreamweaver, Adobe ImageReady, and Adobe Illustrator.

GD232 Action Sport Video 1

3 credits

This course is designed to expose students to the basics of video production for the purpose of concept and content creation. Students study techniques and methods for reporting, messaging, and storytelling through video. The interactive course teaches students how to develop stories and how to best structure these stories for Action Sport audiences.

GD234 Action Sport Business, Brand + Culture

3 credits

This course serves as an exploration and introduction of the history and culture of action sports. The course provides an overview of the key companies, influential athletes, various sports and key concepts that drive the industry culture and brand. Through the use of lectures and guest speakers, students will gain valuable context for design development and industry knowledge. Guest speakers will include corporate leaders, art directors, athletes and action sport designers.

GD235 Special Topics

3 credits

This course allows students to explore or participate in a class that is specifically focused on a special topic or opportunity. Example: Prints and Patterns _ using design skills to understand the development and set up for apparel print and pattern making.

GD251 3D-1: Animation for Motion Graphics

3 credits

This advanced course introduces 3-dimensional computer modeling, concepts, technology and techniques (i.e., 3-dimensional virtual coordinate system, wire-frame, texture mapping, light source and camera positioning, etc.) through assignments that emphasize innovative object or product design and photo realistic representation.

GD275 Digital Photography 1

3 credits

This lecture and studio course examines the use of digital cameras with a focus on essential skills relevant to artists and designers. Technical aspects of the course include principles of photographic exposure, lighting, and working with digital files. Artistic aspects of the course include considerations for effective communication and emotional impact, thematic unity, and image enhancement techniques. Primary software used: Adobe Photoshop, Adobe Bridge.

GD301 UI/UX for Entertainment

3 credits

This course is a continuation of UI/UX 1. Students will develop a deeper understanding of user-centered research, process flow, and concept maps. They will create wireframes, prototypes and finished enabled interfaces. The course projects will address the design and development utilized in entertainment product interfaces and the skills needed to work on product development teams.

GD302 Color, Materials + Fabrication

3 credits

Color Marketing, and the field of Color, Material and Finish design is one of the fastest growing areas of design that is practiced in numerous different industries including apparel, automotive, consumer electronics, aviation, and almost all consumer goods manufactured worldwide. This discipline is used to create more meaning, emotional connection, and aesthetic value to products of all kinds. Most professionals who work in the field come from a variety of backgrounds including graphics, branding, illustration, advertising, industrial and product design. The top global brands like Apple, NIKE, MINI, Beats, use color, materials, and finishes to create products that will succeed in the marketplace, and create more added value, and emotional connection to the products. It is one of the main factors in creating the DNA of any successful consumer product brand.

GD303 Experiential Design

3 credits

In this course, we will learn how to design and implement various types of mobile AR experiences (model viewers, interactive objects, image targets, and face filters) using Unity. You'll learn about the challenges and tactics for creating well designed AR experiences, and build a solid foundation that you can use to create a wide variety of functional, high quality, AR experiences on your phone.

GD312 Communication Design 1

3 credits

This is an intermediate course in the design major that focuses on the methods and principles of communication and the creation of meaningful content through the development of visual symbols, structures, and systems. The course will include extensive readings and in-depth research, the development and execution of strategic briefs, and both visual and verbal presentations.

GD314 Package Design 1

3 credits

This advanced course requires conceptual, imaginative, manual, and computational skills to meet studio production and research resulting in projects that combine visual identity elements (such as logotypes, color palettes, typographic components, illustrations, and/or photographs). The course emphasizes a contextual approach to developing a brand or a line of products and its package as well as toward understanding the design processes that result in functional three-dimensional package solutions. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

GD315 Action Sport Video 2: On Location

3 credits

This course provides the opportunity for students to participate in project planning for location development projects. The course covers the art and science of non-linear production and editing. Students study field-production techniques and methods for developing, reporting, and storytelling through action video. Students learn how working on location, with various elements, impacts the final project and ultimately affect its success. Students are introduced to the production model of editing video for location shooting.

GD319 Brand Design Strategy 1

3 credits

This advanced course requires creative, computational, manual and critical thinking skills to meet conceptual and/or visual standards relevant to a comprehensive and strategic brand identity system. This course includes a comparative analysis of the market and of strategic brand positioning to create a visual identity system (for example, creation of a brand-mark, color palettes, brand expression, brand style through typographic, photographic and illustration styles). Brand strategy solutions will include sample applications (examples include environmental graphic design, transportation, apparel, product, packaging, experiential design).

GD320 Digital Videography 1

3 credits

This course focuses on recording, editing, and compositing digital video files. Concepts and techniques of non-linear editing, compositing layers of computer-generated imagery and live action video, special effects, camera movements and cinematic points of view, and design of titling and motion graphics will be covered. The work of professional animators, directors, and producers will be screened and discussed. This course covers the operation of video-capable devices and camcorders, including exposure control, use of lighting, and shot types. Techniques for working with title graphics and sound will also be demonstrated and practiced.

GD331 Internet Design 2

3 credits

This course continues from the foundation established from Internet Design I, and adds advanced elements of interactivity, integration of time-based media (such as sound, video, and animation), and a higher level of technical sophistication. Emphasis is placed upon user interface design, navigational embellishments, and functionality (creating working form elements). Students will learn through a combination of lectures, software demonstrations, and hands-on development of web sites. Computer applications: Macromedia Flash, Macromedia Dreamweaver, Adobe Photoshop, Adobe ImageReady, Adobe Illustrator, and other multimedia editing applications.

GD333 Graphic Design Honors Lab

3 credits

This course is an upper level elective where a selected group of students focus on in depth projects. The Honors Team environment simulates that of a working design office, school project or firm. Students take the first step into professional application of their talents through working on advanced more complex or multi-faceted projects individually and as a team. Honors lab looks at the business of design as well as the effect of the designer in business. Projects can also include LCAD material etc. Admission is by portfolio application.

GD334 Visual Merchandising

3 credits

This course addresses the skills and logic needed to conceptualize and extend a brand to environmental applications. Bus wraps, events, retail spaces, billboards, buildings and exhibits are all mediums that have become the domain of the designer. This course focuses on projects that will teach the student how to design for these environments.

GD350 Digital Videography 2 - Motion & Movies

3 credits

This course will allow the student to gain a more in-depth focus on creating and developing the skills needed to create more advanced digital videos (30 second ads marketing/promotional videos, and digital shorts, etc.). Students will learn and use Final Cut Pro, HD camera use, lighting techniques as needed. Students will learn the process needed to conceptualize and create final videos. Some use of special effects will be explored as well as the software used to create these effects.

GD351 Action Sport Industry 1

3 credits

This course introduces the concepts, methods and skills used in the Action Sports industry.

GD375 Digital Photography 2

3 credits

This lecture and studio course explores the use of digital cameras with a focus on essential skills relevant to artists and designers. Technical aspects of the course include principles of photographic exposure, lighting, and working with digital files. Artistic aspects of the course include considerations for effective communication and emotional impact, thematic unity, and image enhancement techniques. Primary software used: Adobe Photoshop, Adobe Bridge.

GD402 3D-2: Animation for Motion Graphics

3 credits

This is an advanced course that explores, through assignments that emphasize narrative and stylistic qualities of dynamic, timebased presentations, computer modeling and concepts and techniques. Computer application: Maya.

GD411 Motion Graphics + Visual Effects 1

3 credits

This course builds on students' existing design and typography skills and sets them in motion. Students in this course learn how to communicate messages by combining video, 3d, animation, and sound. This course focuses on Adobe master suite, After Effects, Maya, Sound Booth, and FinalCut Pro. Students will be storyboarding and executing motion graphics pieces that would be used in high definition television and on the web. Topics include typographic design, alpha channels, keys, masks, compositing 2D and 3D graphics, and video compression.

GD413 Communication Design 2

3 credits

This is an intermediate course in the design major that focuses on the methods and principles of communication and the creation of meaningful content through the development of visual symbols, structures, and systems. Class will include extensive readings and in-depth research, the development and execution of strategic briefs, and both visual and verbal presentations.

GD415 Package Design 2

3 credits

This course continues studies in product and package design and in the development of a brand or a line of products and its packaging. The class focuses on the interpretational, promotional, and functional aspects of three-dimensional package solutions. Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

GD418 Senior Portfolio 1

3 credits

This course prepares students to enter the professional design industry. Students will create a database of prospective employers in a variety of design-related fields for a self-promotional direct-mail campaign. In accordance with the observed individual needs, students will complete a grand-scale senior thesis project. The emphasis of the senior thesis is for the student to challenge their design and problem-solving skills while developing final portfolio pieces.

GD419 Senior Portfolio 2

3 credits

This course continues to prepare students to enter the professional design industry. Students will create a database of prospective employers in a variety of design-related fields for a self-promotional direct-mail campaign. In accordance with the observed individual needs, students will complete a grand-scale senior thesis project. The emphasis of the senior thesis is for the student to challenge their design and problem-solving skills while developing final portfolio pieces.

GD420 Digital Videography 2

3 credits

This course is for students that have completed Digital Video 1 and want to continue advancing their skills. This class builds upon the knowledge and experience gained from previous projects and allows for more concept development, refined camera work, and with personalized topics related to storytelling, informing an audience, or creating persuasive presentations.

GD421 Motion Graphics + Visual Effects 2

3 credits

This course builds on students' existing experience and knowledge from Motion Graphics + Visual Effects. Students in this course focus on producing a motion graphics reel to display their work. Students function independently to create several professional level motion graphic animations to supplement the work they have already produced. This course offers more creative freedom so students can explore their own style inside of motion graphics. At the end of the course students will have a reel that will showcase their abilities. This course focuses on Adobe Creative Cloud, After Effects, C4D, Audition, Premiere and Media Encoder.

GD451 Action Sport Industry 2

3 credits

This course provides the next level of development for the student looking to enter the action sport industry. This class partners with industry to create a more in-depth knowledge of the business, terminology, methods and creativity needed. Students will use their knowledge of media, layout and 3D to create complete individual clothing lines or action sport related products.

GD452 Prints + Patterns

3 credits

This course teaches students how to make production ready prints and patterns for apparel or other uses.

GD490 Advanced Studies: Typography

3 credits

This is an advanced course that allows students to focus on type and information design. Students will work closely with the course instructor and will hone individual design skills.

GD491 Advanced Studies: Graphic Design

3 credits

This is an advanced course that allows students to focus on developing individual design projects. Students will work closely with the course instructor on the development of communication materials.

GD492 Advanced Studies: Internet Design

3 credits

This is an advanced studio course that offers an in-depth continuation of Internet design aesthetics and programs. Students work independently on projects with the instructor. Projects are tailored and assigned according to the competency of each student. Computer applications: Macromedia Flash, Macromedia Dreamweaver, Adobe Photoshop, and PHP.

GD493 Advanced Studies: Package Design

3 credits

This is an advanced course that emphasizes an advanced contextual approach to developing a brand or a line of products and its package as well as toward understanding the design processes that result in the development of functional three-dimensional package solutions. The course requires an advanced understanding of conceptual, imaginative, manual, and computational skills to meet studio production and research resulting in projects that combine visual identity elements (such as logotypes, color palettes, typographic components, illustrations, and/or photographs). Computer applications: Adobe Photoshop, Adobe Illustrator, and Adobe InDesign.

GD495 Special Topics: Communication Design

3 credits

This course is specifically developed to integrate an industry, design contest, sponsorship and/or a special educational or academic opportunity. It is a specifically focused course in which students develop efficient, coherent, distinguishable, and competitive promotional design solutions based on market analyses. Students work individually or in teams to address a conceptual design prompt or theory or project. The range of work is determined by the special topic opportunity and an example of this would be the Nike: 2016 Olympics special topics class. The students will utilize a broad range of design and digital media skills.

IL001 Illustration Advancement Review

0 credits

The Advancement Review (AR) is a formal portfolio review designed to evaluate competency in foundation studio art abilities at the fourth semester Sophomore level, or when the student has earned between 40 and 65 total academic units. Students submit a series of images to the AR, which is held twice-a-year. A panel of faculty evaluates submissions, and the student is presented the results showing scores of: Outstanding, Excellent, Good, Satisfactory, or Deficient in areas that include: Anatomy, Painting, Perspective, Draftsmanship, Design (or 3D), and Illustration. Students are required to obtain designated tutoring for all categories scored "deficient" prior to re-submitting during the next AR submission period. Once all categories have received a minimum score of satisfactory or higher, the AR requirement will be credited as "passed". Failure to pass all categories of the AR will result in the student being withheld from entering senior status.

IL210 Rendering

3 credits

This course provides an intensive study of graphic visualization for convincing representation. Students will be introduced to the use of light logis and the application of a variety of black and white and color media to produce highly refined and visually accurate drawings and painting. Emphasis is on a realistic fidelity in the representation of nature and man-made objects through the careful study of structure, surface, and lighting influences.

IL213 Drawing with Ink

3 credits

This course covers the history of the medium of drawing with ink. Varieties of fluids, tools, and supports and their usage will be studied and demonstrated. Assignments include exercises in hatching and crosshatching, stippling, ink washes with brush, bistre, technical drawing, and combining other media with ink.

IL214 Illustration 1: Color

3 credits

This course provides an overview of traditional and contemporary color illustration practices, techniques, and styles. A comprehensive and practical introduction to color theory and the use of multiple color media is also emphasized. This course is meant to be the critical bridge between rational color theory and intuitive painting. It also provides the opportunity for exploration and familiarization of painting methods and styles through a range of in-class exercises and outside assignments addressing the full spectrum of color and its relationship with commissioned art.

IL216 Illustrative Painting

3 credits

This course is an exploration of the chemistry of color mediums and the experimentation with possible handling techniques as it relates to the finished composition. Compositional emphasis will be on using the human form from life and reference material as it relates to each assignment. Skill in the areas of reference photography and lighting as it relates to working with models will be developed. Knowledge will be gained in the areas of application, handling, surfaces, color palette development, narrative, concept, and composition.

IL223 Words, Images + Ideas

3 credits

This course gives the illustrator hands-on opportunities to explore the interaction of words and images. Students will learn basic principles of type and its role in visual communication and historical context. This course will also encourage experimentation with type and text as a central component of narrative art, which includes, book, comics, editorial / advertising illustration, and posters. Processes and genres may include: Adobe Illustrator, InDesign, calligraphy, signage, graffiti, tattoo, relief printmaking and illustrated type.

IL224 Advanced Perspective for Illustration

3 credits

This course is designed to further develop the students' understanding of perspective. Areas covered will include multipoint and curvilinear perspective, cast shadows, reflections, forced perspective and distortion. The goal of this course is to further the student's ability to accurately conceive and create environments from imagination using quick-sketch empirical methods in addition to traditional mechanical processes covered in fundamentals of perspective.

IL228 Digital Drawing from Observation

3 credits

This course includes a comprehensive examination of digital drawing and painting from observation. This course explores the possibilities in the use of technology as it applies to observational drawing and painting. Students will employ the use of laptop computer, software and graphics tablet and stylus.

IL234 Materials + Techniques 1: Illustration

3 credits

A further study of drawing and Painting techniques useful in the process of creating illustrations for reproduction. An extensive and in-depth exploration into a broad range of innovative and traditional materials.

IL249 Applied Art Reproduction

3 credits

Exploration of the printing and reproduction process related to the needs of artists and Illustrators. Introduction to skills and vocabulary necessary for preparation of art for print and electronic media. Emphasis on interaction with various commercial production professionals.

IL314 Illustration 2

3 credits

This course is designed to refine and develop the skills for a consistent personal visual vocabulary, and to enable the artist to produce editorial interpretations based on literary works and social, cultural, and political issues of personal and public opinion. Concepts are stressed with emphasis on communication of visual surprise and imagination. The creation of narrative and symbolic image making are encouraged and explored. Students are expected to find individual solutions to both black and white and color assignments.

IL315 Graphic Illustration 1

3 credits

This course focuses on the production of illustrations that promote sales, recognize commercial products, or call attention to services or institutions. The goal of this course is to prepare artists to work professionally with clients in the marketplace. Assignments include advertising illustration that may appear in commercial collaterals such as magazines, newspapers, billboards, posters, brochures, pamphlets, television, print, or on websites. Emphasis is on the working relationship between art director and illustrator, and directly between the client and illustrator.

IL316 Fantasy Art

3 credits

This course provides an introduction to the process and application of fantastic illustration to print products, interactive games, film/television, and mass media.

IL319 Children's Book Illustration

3 credits

This course is an advanced and comprehensive study of children's book art and publishing. Students are encouraged to seek out and develop their own personal stylistic interpretations of editorial and narrative content. A preparatory course in the commitment to this specialized area of illustration.

IL320 Illustrated Book

3 credits

This course focuses on creating art for the unique world of children's books. Emphasis is on being able to create an entire book from cover to cover. Concepts introduced will be the various types of children's books and their special requirements, approaches to designing all aspects of a book (inside and out), and effective presentations to publishing clients. The course will include lectures, slide presentations, demonstrations, class discussions and critiques.

IL324 Comic Book/Graphic Novel Illustration

3 credits

This course is a studio workshop in the Comic Book/Graphic Novel as an art form and entertainment medium, balancing personal expression and commercial application. Through weekly one-on-one discussion, lectures/presentations, group discussion, and production of comic book pages in continuity, the distinctive magic of the art form will be explored, and skills in its creation advanced. The medium's distinctions from and relations to traditional Literature and Cinema will be discussed.

IL330 Digital Painting for Illustration

3 credits

This course teaches skills in the use of appropriate Macintosh software as a tool in creating illustrative paintings. Students draw directly on the computer or manipulate scanned drawings, paintings, photographs and video images to produce individualized illustrations.

IL337 Artist as Entrepreneur

3 credits

This course will offer the tools for students to become self-sufficient artist entrepreneurs. It will present an economic model for artists to successfully market their art and services in a variety of areas including: online marketing/social media, galleries, events and conventions, how to build a following and start while in school. The goal of this class is to align products/services with artistic personal vision, and market these gifts to the world through High Tech/High Touch venues.

IL413 Editorial Illustration 2

3 credits

A continuation of Editorial Illustration 1. Students refine previous methods, processes, and techniques and work on a series of illustrations that emphasize the making of personal statements and the exploring of a particular direction in editorial illustration. Students select their own media and develop a consistent style appropriate to their own direction.

IL414 Graphic Illustration 2

3 credits

A continuation of Advertising Illustration I. Students refine previous methods, processes, and techniques, and work on a series of illustrations that emphasize the making of commissioned artwork for the marketplace. Students select their own media and develop a consistent style appropriate to their own direction.

IL415 Professional Studies - Illustration

2 credits

This lecture course introduces the student to small business practices that help bridge the gap between the educational experience and the professional world of the illustrator. Topics include self-promotion, processes and intricacies of finding work, printing of promotional collateral, setting up a working studio, legal and pricing guidelines, and billing clients, contracts, and professional organizations. Includes guest artists and field trips to art studios, agencies, and art directors.

IL416 Illustration 3: Advanced Studies

3 credits

This self-directed course examines specific processes, materials, techniques, and concepts in illustration with faculty supervision. Students work to develop and expand concepts and skills related to a special topic contractually agreed upon with the instructor.

IL418 Senior Portfolio 1: Illustration

3 credits

This is a directed studies course that provides, through faculty supervision, the time, opportunity, and advisement for each student to create the physical pieces that will become the core of their first working portfolio. The course is offered as a transition from the academic experience to a professional life as an illustrator. Students select their own topic or theme for a body of work, the progress of which will be monitored through individual appointments between the student and Senior Portfolio faculty. Intensive group critiques are spaced throughout the term to allow for class interaction. All coursework is done outside the classroom.

IL419 Senior Portfolio 2: Illustration

3 credits

This is a directed studies course that provides, through faculty supervision, the time, opportunity, and advisement for each student to create the physical pieces that will become the core of their first working portfolio. The course is offered as a transition from the academic experience to a professional life as an illustrator. Students select their own topic or theme for a body of work, the progress of which will be monitored through individual appointments between the student and Senior Portfolio faculty. Intensive group critiques are spaced throughout the term to allow for class interaction. All coursework is done outside the classroom.

IL493 Special Topics Editorial Illustration

3 credits

A continuation of Editorial Illustration 1. Students refine previous methods, processes, and techniques and work on a series of illustrations that emphasize the making of personal statements and the exploring of a particular direction in editorial illustration. Students select their own media and develop a consistent style appropriate to their own direction.

INT601 Graduate Teaching Internship

3 credits

Students in this course undertake a teaching assignment under the supervision of a faculty member.

INT602 Graduate Field Internship

3 credits

Students in this course undertake an industry assignment under the supervision of a faculty member within the industry.

LA010 College Prep Writing 1

2 credits

A basic course in writing skills that is designed to teach students the fundamentals of grammar and conventional mechanics, including punctuation, spelling, vocabulary, appropriate diction, varied sentence structure, and clarity. The course is not required of all students but may be repeated as many times as necessary. Graded Pass/No Pass only, it does not count toward a student's GPA, but does count toward units earned. Course fees.

LA011 College Prep Writing 2

2 credits

A writing course that provides intensive practice in the writing of nonfiction prose, with an emphasis on grammatically correct sentence structure, paragraph construction, organizational strategies, and the development of ideas within the essay form. Like College Prep 1, this is a pre-baccalaureate developmental writing course that is not required of all students but which may be repeated as many times as necessary. Graded Pass/No Pass only, it does not count toward a student's GPA, but does count toward units earned. Course fees.

LA100 First-Year Seminar

3 credits

This course will examine diverse ways of optimizing students' experience in college. Different aspects of the student and human experience will be covered, acclimating students to and improving the nature of the learning community. Guest experts will visit to discuss specialized aspects of the course content, and several classes will be devoted to putting the lessons into active practice via "lab" sessions.

LA103 Directed Research + Writing 1

3 credits

"Directed Research and Writing" (Course numbers LA103, 203, 303 & 403 for Liberal Arts) will be able to be taken 1-3 units at a time, depending on the student's needs. These courses are not designed to teach an existing LA or AH course on an independent study basis. Rather, they will be similar to the graduate-level model, where we allow for specifically designed intensive studies in the student's desired areas of interest. A student must be in good academic standing, have a mentor instructor who agrees to direct the study, and present to the mentor a proposed focus for the units earned; this then needs to be approved by both the instructor and chair. If approved, the instructor will craft the specifics re: assignments, workload, and learning outcomes for that semester's study. Three units of credit would require roughly 5 books read and 5000-7000 words written over the course of the semester. Some of the writing could take the form of journals and more informal reflections, however a formal academic written analysis of some kind must be part of the writing produced. Also, museum visits or personal tours of artifacts, et al, may stand in lieu of some of the readings. We would let the instructor determine the balance, depending on the materials and areas of study; each case would be unique.

LA104 English Composition

3 credits

This course is the first leg of a full-year writing requirement and focuses on exploratory writing and methods of rhetoric. The goal is to provide the groundwork for the more sophisticated writing and thinking that is required later in their academic careers, as well as to help students reach a level of expository prose writing deemed appropriate for the university level. Classes are conducted in a workshop setting where students explore issues of craft as it relates to the process of writing.

LA111 Critical Reasoning

3 credits

This course prepares students for the writing, reading, and analysis required in their undergraduate education by learning various methods of argumentation, logic, and inquiry. Students practice their reasoning skills in writing assignments and discussions that demand analysis via critical reasoning. Assigned readings focus on basic philosophical questions and issues facing thinkers in all academic disciplines. This course helps students discover that writing is a natural, creative, and meaningful activity that helps them learn about themselves and the world. Students also learn the importance of questioning and critiquing the words and ideas of others. Ultimately, students experience first-hand how critical reasoning enables them to become informed and educated citizens of the world, with the abilities to affect change via their own words and actions.

LA112 Say What?! Critical Reasoning: Freedom of Speech

3 credits

Evelyn Beatrice Hall may “disapprove of what you say, but... will defend to the death your right to say it.” It’s in the spirit of Hall that this course will proceed, reveling in the tension between the offender and the offended, the provocateur and those who prefer the status quo. Sedition, libel, slander, privacy issues, obscenity, pornography, symbolic speech, hate speech, the impact of technology on First Amendment freedoms, and the collective historical context thereof will be examined at great length in the spirit of curiosity and growth. It is almost certain this class will present ideas that are abhorrent, objectionable, offensive, and uncomfortable, and bringing these ideas into the light of a classroom that values free speech is the very thing that will sterilize them. As such, this class is the only trigger warning you’ll ever need to be informed and educated citizens of the world, with the abilities to affect change via their own words and actions. Successful completion of this course is a prerequisite for all Liberal Arts & Art History courses.

LA125 Scientific Anatomy

3 credits

This course provides an introduction to the human body structure and its functions. Skeletal, muscular, circulatory, nervous, and reproductive systems are studied. Projects are intended to prepare students for their studio experiences in life-drawing and life-painting.

LA175 Poetry Workshop 1

3 credits

The primary goal of this course is to provide practice in the basics of poetry writing, with a simultaneous exploration of poetry’s various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft a t w o r k i n e a c h p i e c e (aspects such as meter, structure, rhyme, voice, tone, free verse, lyric, and form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other’s new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD’s Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer’s perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors. Similar to how the College Preparatory Writing classes are structured (and how other courses accommodate both undergraduate and graduate students in the same class), LCAD’s Creative Writing Workshops will be able to simultaneously accommodate students taking the course as an Introductory Workshop (at the 100 level, practicing the basic craft essentials) and those in the more Advanced levels (200, 300, 400, working on more complex aspects of technique and voice, longer pieces, or a collection of works). While all levels will benefit from group feedback and critiques, individual assignments will be appropriate to the enrolment level.

LA192 Intro to Poetry - Literary Survey, Analysis

3 credits

William Carlos Williams suggests, “It is difficult to get the news from poems yet men die miserably every day for lack of what is found there.” In this class, nobody dies. Through lecture, discussion, and writing exercises, students address the following topics: rhythm, image, form, diction, metaphor, condensed language, denotation, and connotation -- all keys to not only not dying but rather living a meaningful life.

LA194 Creative Writing Workshop: Multi-Genre

3 credits

The primary goal of this course is to provide practice in the basics of writing in multiple genres, offering students a wide range of options for expressing their stories and words regardless of the forms they may take. While traditional structures and vehicles such as songwriting and spoken word performance art would be included, this class is meant to help encourage daring and difficult works that may push the boundaries of established forms and formalities. This may include multiple-disciplinary literature, literary artwork, installations, interactive works, intertextuality, new media. Students will be encouraged to explore different avenues for their writing, understanding that there is no single “right way” to communicate a story, and that sometimes new inventions of form and even format is called for.

Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other’s new work, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will

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LA196 Fiction Writing Workshop

3 credits

The primary goal of this course is to provide practice in the basics of fiction writing, with a simultaneous exploration of fiction's various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as structure, conflict, plot, character, point of view, setting, dialogue, voice, tone, narrative form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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LA197 Creative Writing Workshop: Non-Fiction

3 credits

The primary goal of this course is to provide practice in the basics of non-fiction writing, with a simultaneous exploration of non-fiction's various theories and techniques. Students will become familiar with techniques and challenges related to a variety of non-fiction writing, biography, personal essay, memoir, historical profiles, newspaper reporting, magazine features, critical reviews. Students will be introduced to a variety of styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as structure, conflict, plot, character, point of view, setting, dialogue, voice, tone, narrative form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

LA198 Creative Writing Workshop: Script Writing

3 credits

The primary goal of this course is to provide practice in the basics of script writing, with a simultaneous exploration of various theories and techniques related to creating scripted stories and storytelling techniques. Students will become familiar with common terminologies and structures: beat sheets, treatments, outlines, pitches, One Act, 3-act, 4-act, Teleplays, Screenplays,

Documentaries, Multimedia, Graphic Novels, etc. Students will be introduced to a variety of styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as structure, conflict, plot, character, point of view, setting, dialogue, voice, tone, narrative form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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LA199 Creative Writing: Storytelling 3 credits

Both a survey course and a creative writing course, the focus is on the art and craft of how stories are told across artistic genres. Storytelling is employed in various ways within each of our studio majors: literary devices and narrative techniques can add richness and depth to artwork, regardless of genre. By learning about comparative storytelling across cultures, and by practicing some of these techniques via original writing assignments, students gain a deeper understanding of how the human story can be effectively told. Satisfies either the writing leg of the Creative Writing Minor or the American Cultural Experience (in some semesters, the Non-Western Cultural Experience Requirement). Enrollment priority will be given to Creative Writing Minors.

LA203 Directed Research + Writing 2 3 credits

"Directed Research and Writing" (Course numbers LA103, 203, 303 & 403 for Liberal Arts and AH103, 203, 303, and 403 for Art History) will be able to be taken 1-3 units at a time, depending on the student's needs. These courses are not designed to teach an existing LA or AH course on an independent study basis. Rather, they will be similar to the graduate-level model, where we allow for specifically designed intensive studies in the student's desired areas of interest. A student must be in good academic standing, have a mentor instructor who agrees to direct the study, and present to the mentor a proposed focus for the units earned; this then needs to be approved by both the instructor and chair. If approved, the instructor will craft the specifics re: assignments, workload, and learning outcomes for that semester's study. Three units of credit would require roughly 5 books read and 5000-7000 words written over the course of the semester. Some of the writing could take the form of journals and more informal reflections, however a formal academic written analysis of some kind must be part of the writing produced. Also, museum visits or personal tours of artifacts, et. al, may stand in lieu of some of the readings. We would let the instructor determine the balance, depending on the materials and areas of study; each case would be unique. A student would be able to earn all units toward a minor via this "Directed Research and Writing" coursework (AH103 for the first 3 units, AH203 for the next 3, and so on); existing courses could also apply to the minor in any combination to reach the 12-unit total.

LA204 The Science of Sight 3 credits

The Science of Sight is a comprehensive overview of the visual phenomenon of eyesight incorporating information from disciplines of anatomy and health, history, psychology, sociology, natural science and computer science. Though topics outside of the discipline of art will be introduced, the primary intended audience are those who intend to focus their career in the visual arts. The class consists of lectures, mini-experiments, viewing of short films, group discussions, and student presentations. Guest lecturers for specific topics are encouraged when available.

LA209 Dystopian Literature 3 credits

Dystopian novels are powerful and imaginative works that highlight a future we do not want to see. But they are more than just sci-fi. By exaggerating and distorting the logic of our present system, authors make strong political statements about the times we live in. This course will explore some of the pillars of dystopian literature and focus a critical eye on modern connections.

LA218 American Literature

3 credits

This is a survey course of the Literature of the United States, and may focus on a specific author (or group of authors), time period, theme, or culture.

LA231 Mathematics

3 credits

This course reviews basic concepts and processes in arithmetic as well as key concepts and questions in geometry. The course explores questions in the philosophy of mathematics regarding the nature of numbers, space, infinity, and truth, as well as topics of concern to artists such as proportion, the Golden Mean, and the mathematics of light.

LA235 Introduction to Psychology

3 credits

This course explores the basic psychological concepts underlying human behavior and development. Students may gain an understanding of the history of the science of psychology and how it has advised our culture over the last century.

LA236 Introduction to Linguistics

3 credits

This course explores the science of how language changes and how it is learned, focusing on speech sounds, sound patterns, how words are formed and organized into sentences, and eventually understood. Students will discover the properties that languages have in common and how they differ. By surveying the features of many languages and various subfields in linguistics, this course may be used to fulfill the non-western cultural requirement. This course also satisfies the Liberal Arts elective.

LA237 Financial Literacy

3 credits

Economics, mathematics, and sociology combine to form the study of financial literacy. Knowing how to handle money, investments, retirement, and much more are covered in this course. Though money offers a shifting ground, this course should give you the ability to adapt to changing conditions.

LA239 Project Green: Hillside

3 credits

This course is an ecological survey of the native flora and fauna of our surrounding wilderness area. Students will collaborate as a research team to participate in the ecological restoration of a coastal sage scrub community, develop research questions, document results, and propose further research. The canyon offers a unique outdoor class environment, applied research opportunity, and a rewarding experience of engaged stewardship in our ecological community.

LA242 Project Green: Oceans

3 credits

Project GREEN: Ocean is designed to provide students with a broad introduction to the coastal oceans of Orange County. As a part of the course work, students will observe, analyze physical processes and distribution of organisms in the intertidal and shallow zones, and document their findings. These findings will be translated into digital educational materials that will be made available to the public. Students will also investigate coastal processes, coastal marine ecosystems (kelp forests, the intertidal zone) and the impact of humans on the coastal ocean. Students will study the marine mammals that call the Orange County coast home, for migratory seasons, or for all of the year.

LA242 The Zombie Zeitgeist

3 credits

This course explores the zombie as a literary, historical, and pop culture archetype, focusing on the role of the zombie in horror, adventure, fantasy, and satiric literature and film. Spanning Antiquity to the present, this course surveys literature, cinema, and critical theory to examine the earliest precedents of the undead in the Ancient and Classical world, the origins of zombies in West Africa and the Caribbean, their adoption in Western culture, and their subsequent proliferation in Latin America, Asia, and (back to) Africa. Zombies provide an ideal means through which to examine cultures and issues of xenophobia, globalization, capitalism, and individuality. It is a symbol that has crossed many borders, reaching truly global status in the last twenty years. Weekly assignments will require written reflection and analysis.

LA245 Introduction to Philosophy

3 credits

Designed to introduce students to a sociological understanding of how we build and live in communities. With a strong emphasis on the psychology of power structures, social institutions, social reasoning, and social constructivism, this course helps students to understand the role of the individual within the larger society. With a broad scope into the science of groups, topics may also include urgent current events to build a vivid understanding of the social interactivity in everyday life.

LA247 Introduction to Sociology

3 credits

Designed to introduce students to a sociological understanding of how we build and live in communities. With a strong emphasis on the psychology of power structures, social institutions, social reasoning, and social constructivism, this course helps students to understand the role of the individual within the larger society. With a broad scope into the science of groups, topics may also include urgent current events to build a vivid understanding of the social interactivity in everyday life.

LA248 Interpersonal Communication

3 credits

This course studies and analyzes the means by which we communicate with other people or within groups of people. Written and oral communication involve nuance and awareness that is often implicit, but rarely articulated. Talking, listening, body language, conflict, resolution, empathy, metamessages, and social signaling are all aspects that connect with how we communicate, how we understand, and how we wish to make our intentions known. This course will involve writing, speaking, analyzing, and other forms of skill building.

LA250 Human Evolution

3 credits

This course provides an overview of the theories of human origins. Areas emphasized include human genetics, selective pressures, Darwinian gradualism, continental drift, migration patterns, mammals, comparative anatomy, and the fossil record. A quantitative approach is employed.

LA251 Acting for Animators

3 credits

The challenge for the animator is to create the illusion of life in animated images. This course involves the animator in theoretical considerations of performance, analyses of animated films, and studio experiences aimed at realizing the animator's goal of creating the illusion of life in animated images. This course is reserved for Animation majors.

LA255 Human Diversity

3 credits

Human Diversity explores biological variation in modern humans, biological concepts of species and subspecies and the race concept from a social perspective. Following completion of this course you should have a greater understanding of the misuse of the term "race," an appreciation of human biological diversity, and a grasp of the adaptive nature of human variation.

LA260 Human Sexuality

3 credits

Human Sexuality is a course that combines lectures, films, discussions and research regarding our sexuality from physiological, psychological and sociological perspectives. Topics include history, anatomy, reproduction, cross-cultural perspectives, gender roles, myths, safety and variations in sexual expression.

LA275 Poetry Workshop 2

3 credits

The primary goal of this course is to provide practice in the basics of poetry writing, with a simultaneous exploration of poetry's various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as meter, structure, rhyme, voice, tone, free verse, lyric, and form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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LA280 Feminist Literature

3 credits

From the earliest novel, "Tales of Genji" to Toni Morrison, feminist authors have long made their experience and point of view profound works of art. This survey course covers many novels and the impact they make in studying the social conditions of the authors.

LA281 Graphic Novels

3 credits

From memoirs to fantasy and superheroes, graphic literature has come a long way in recent decades. This survey course takes a look at graphic literature and what it means to communicate story in visual images.

LA290 World Literature

3 credits

This course may focus on a specific author, period, theme, or culture.

LA292 Advanced Creative Writing: Poetry Workshop

3 credits

The primary goal of this course is to provide practice in the basics of poetry writing, with a simultaneous exploration of poetry's various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as meter, structure, rhyme, voice, tone, free verse, lyric, and form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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LA294 Advanced Creative Writing: Multi-Genre Work

3 credits

The primary goal of this course is to provide practice in the basics of writing in multiple genres, offering students a wide range of options for expressing their stories and words regardless of the forms they may take. While traditional structures and vehicles such as songwriting and spoken word performance art would be included, this class is meant to help encourage daring and difficult works that may push the boundaries of established forms and formalities. This may include multiple-disciplinary literature, literary artwork, installations, interactive works, intertextuality, new media. Students will be encouraged to explore different avenues for their writing, understanding that there is no single "right way" to communicate a story, and that sometimes new inventions of form and even format are called for.

Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new work, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction.

Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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LA296 Advanced Creative Writing: Fiction Writing Workshop 3 credits

The primary goal of this course is to provide practice in the basics of fiction writing, with a simultaneous exploration of fiction's various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as structure, conflict, plot, character, point of view, setting, dialogue, voice, tone, narrative form). Students will be required to and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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LA297 Advanced Creative Writing: Non-Fiction Writing Workshop 3 credits

The primary goal of this course is to provide practice in the basics of non-fiction writing, with a simultaneous exploration of non-fiction's various theories and techniques. Students will become familiar with techniques and challenges related to a variety of non-fiction writing, biography, personal essay, memoir, historical profiles, newspaper reporting, magazine features, critical reviews. Students will be introduced to a variety of styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as structure, conflict, plot, character, point of view, setting, dialogue, voice, tone, narrative form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of this semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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LA298 Advanced Creative Writing: Script Writing Workshop

3 credits

The primary goal of this course is to provide practice in the basics of script writing, with a simultaneous exploration of various theories and techniques related to creating scripted stories and storytelling techniques. Students will become familiar with common terminologies and structures: beat sheets, treatments, outlines, pitches, One Act, 3-act, 4-act, Teleplays, Screenplays, Documentaries, Multimedia, Graphic Novels, etc. Students will be introduced to a variety of styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as structure, conflict, plot, character, point of view, setting, dialogue, voice, tone, narrative form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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LA322 Professional Studies for Fine Artists

3 credits

This course combines classroom and field activities and covers topics such as portfolio development, photographing and presenting artwork, self-promotion, graduate school admission, professional organizations and small business practices (including legal guidelines, such as tax and copyright laws). Resources include guest artists, speakers of interest and field trips.

LA323 Professional Studies for Illustrators

3 credits

This lecture course introduces the student to small business practices that help bridge the gap between the educational experience and the professional world of the illustrator. Topics include self-promotion, processes and intricacies of finding work, printing of promotional collateral, setting up a working studio, legal and pricing guidelines, and billing clients, contracts, and professional organizations. Includes guest artists and field trips to art studios, agencies, and art directors.

LA324 Professional Studies for Animators

3 credits

This course concentrates on preparing students to enter team-based creative environments with emphasis on digital portfolio and reel development, communication skills, industry networking opportunities and success strategies for collaborative projects.

LA325 Professional Studies for Game Artists

3 credits

This course concentrates on preparing students to enter team-based creative environments with emphasis on digital portfolio and reel development, communication skills, industry networking opportunities and success strategies for collaborative projects.

LA326 Professional Studies for Designers

3 credits

This lecture/studio course introduces students to business practices, thereby bridging the gap between the educational experience and the professional world of the graphic designer. Topics include self-promotion, processes and intricacies of finding work, printing processes and collateral, general business guidelines, billing clients, contracts, and professional organizations.

LA380 New Media Auteur

3 credits

This Liberal Arts course is developed especially with the Experimental Animation student in mind. Where many approaches to character animation lead directly to mainstream industry, students of experimental animation may also choose to pursue an artistic life in new media. This class covers topics of the modern media "auteur", including online video platforms, podcasts, social media strategies, mobile apps and other ways of distributing animation content while creating a presence and defining an artistic identity in virtual space. The course is designed to be continually adapting to and adopting new platforms and strategies as they evolve. Although designed for the animator, this course can be taken by students of other artistic disciplines as well.

LA392 Advanced Creative Writing: Poetry Workshop

3 credits

The primary goal of this course is to provide practice in the basics of poetry writing, with a simultaneous exploration of poetry's various theories and techniques. Students will be introduced to a variety of literary styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as meter, structure, rhyme, voice, tone, free verse, lyric, and form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

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LA394 Advanced Creative Writing: Multi-Genre Work

3 credits

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LA396 Advanced Creative Writing: Fiction Writing Workshop

3 credits

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LA397 Advanced Creative Writing: Non-Fiction Writing Workshop

3 credits

The primary goal of this course is to provide practice in the basics of non-fiction writing, with a simultaneous exploration of non-fiction's various theories and techniques. Students will become familiar with techniques and challenges related to a variety of non-fiction writing, biography, personal essay, memoir, historical profiles, newspaper reporting, magazine features, critical reviews. Students will be introduced to a variety of styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as structure, conflict, plot, character, point of view, setting, dialogue, voice, tone, narrative form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

Similar to how the College Preparatory Writing classes are structured (and how other courses accommodate both undergraduate and graduate students in the same class), LCAD's Creative Writing Workshops will be able to simultaneously accommodate students taking the course as an Introductory Workshop (at the 100 level, practicing the basic craft essentials) and those in the more Advanced levels (200, 300, 400, working on more complex aspects of technique and voice, longer pieces, or a collection of works). While all levels will benefit from group feedback and critiques, individual assignments will be appropriate to the enrolment level.

LA398 Advanced Creative Writing: Script Writing Workshop

3 credits

The primary goal of this course is to provide practice in the basics of script writing, with a simultaneous exploration of various theories and techniques related to creating scripted stories and storytelling techniques. Students will become familiar with common terminologies and structures: beat sheets, treatments, outlines, pitches, One Act, 3-act, 4-act, Teleplays, Screenplays, Documentaries, Multimedia, Graphic Novels, etc. Students will be introduced to a variety of styles and devices via assigned readings by accomplished authors, with guided in-class discussions and group analyses of the craft at work in each piece (aspects such as structure, conflict, plot, character, point of view, setting, dialogue, voice, tone, narrative form). Students will be required to complete a variety of writing assignments and similarly take part in close critiques of each other's new writing, both in class and via written feedback composed away from class, providing textual analysis from both aesthetic and technical

standpoints, articulating both emotional and intellectual responses to the works. Accomplished guest authors will visit the class to provide additional mentoring and inspiration. Excursions to public readings will augment classroom instruction. Class work may culminate in a formal publication and/or public performances (e.g., as part of LCAD's Literary Companions Reading Series). By the end of the semester students will have broadened their understanding of the genre from a writer's perspective, improved their mechanics in regards to craft, and perhaps even taken several giant steps closer to discovering their own unique voices and visions as authors.

Similar to how the College Preparatory Writing classes are structured (and how other courses accommodate both undergraduate and graduate students in the same class), LCAD's Creative Writing Workshops will be able to simultaneously accommodate students taking the course as an Introductory Workshop (at the 100 level, practicing the basic craft essentials) and those in the more Advanced levels (200, 300, 400, working on more complex aspects of technique and voice, longer pieces, or a collection of works). While all levels will benefit from group feedback and critiques, individual assignments will be appropriate to the enrolment level.

LA423 Senior Capstone

2 credits

The Senior Capstone experience is designed to foster intellectual and artistic self-reflection in the student's final semester. Graduating seniors, while in the process of creating their Senior Portfolio 2 Projects (the 419 Studio body of work in their major), simultaneously analyze, explain, and defend its creation via the writing of a major analytical essay and a formal oral defense of the same. The student must clearly explain how his or her "Aesthetic Point of View" (as previously articulated in AH420 Aesthetics) is evident in the 419 Senior Portfolio 2 project. A student must receive a passing grade on both the Capstone essay and the Capstone oral defense. Senior Capstone must be taken concurrently with 419 Senior Portfolio 2 so that the work being done in one class simultaneously informs the work being done in the other. Senior Capstone may not be taken as Independent Study. Graded P/NP.

LA424 Senior Capstone and Thesis Defense

3 credits

The Senior Capstone experience is designed to foster intellectual, conceptual, and artistic self-reflection by the graduating senior as they contemplate, articulate and expound on the meaning, value, and purpose of their Senior Portfolio Project. There are two major components to the class: the writing of a major essay (with drafts and related assignments) comprising a detailed, in-depth, analytical explication of the student's Senior Portfolio Project or Thesis Film focusing on the student's creative intent and processes involved, followed by a formal oral defense of the same. The student must receive a passing grade on both the essay and the oral defense in order to pass the class and graduate. Senior Capstone must be taken concurrently with the student's final Portfolio/Thesis class so that the work being done in one class simultaneously informs the work being done in the other. This class is graded pass/no pass. A passing grade in Senior Capstone is required in order to graduate with a degree. Senior Capstone may not be taken as Independent Study. Language Arts, Concurrent with final Portfolio/Thesis class.

LA501 Game Narrative

3 credits

A lecture course discussing the theory, skills, history, and philosophy of game narrative. The course focuses upon demonstrating connectivity between game design as a practice and storytelling as a practice, as well as exposing why all games necessarily tell stories, even if they are not explicitly narrative. At the core of the taught materials, theories from aesthetics and philosophy of art are combined with practical experience from the challenges of game writing to present a unique and thorough foundation to writing for digital entertainment and art.

LA508 Thesis Development

2 credits

Through an in-depth focus on the masters of game design and their methodologies, techniques and process, students begin to formulate a vocabulary and a dialog to create a supportive document for their thesis game. Students in Art of Game Design create an innovative and theoretically informed body of work that is exhibited in a manner and context that supports its creative content. In the thesis, students will produce a written component that addresses the theoretical premise of the work.

LA515 Contemporary Issues in Painting

3 credits

This course is less a reading colloquium than a critical discussion seminar, consisting primarily of visits to exhibitions in the Los Angeles area pertinent to the subject of "contemporary realism," including discussions with some of the exhibiting artists and other local curatorial and critical commentators. These visits are bracketed first and last sessions with class crits of individual class members' work; in the last session the class members will be expected to discuss the evolution of their work in relation to at least some of what they had seen during the course itself.

LA516 Focused Topics

3 credits

This course explores specific art and critical theory issues in depth. On a semester basis, topics will be offered according to the needs and interests of the MFA students. Potential areas of examination might include: Identity issues related to race, class, and/or gender; feminism and post-feminist theory; focused topics related to post-modernism; surrealist past and present; post-modern and contemporary portraiture, genre scenes, or landscape painting; or the confluence of art, science, the study of perception, and Neuroaesthetics.

LA520 Figuration & Modernism

3 credits

This course traces the major movements and canonical figures of Modernism from 1850-1960. The theoretical underpinnings of Modernism are examined through selected readings. The course will follow the path of representational art and how it was influenced by Modernist theories and processes throughout the first half of the 20th century.

LA521 Management Psychology

2 credits

This course will be a survey and analysis into the various forms of how monetization is utilized within the game industry. Students can expect to learn how game developers implement monetization strategies surrounding crowd funding, in game advertising, Free to Play models, and more traditional publisher / developer business models. This course will be divided up into three sections. Firstly, a critical analysis of a wide range of successful monetization models in gaming such as Candy Crush, Guild Wars 2, Clash of Clans, etc. Secondly is creating a monetization plan for a game you are/will be creating, planning out data tracking, marketing, pitch documents, etc. Thirdly, a proof of concept of an approved plan in development using third party tools, marketing materials, or any form of media pertinent to the student's development project.

LA522 Theory & Criticism

3 credits

This course examines contemporary representational art in galleries and museums of the greater Los Angeles area. Noted art writer John Seed leads classes through current exhibitions with critical examination of the work on view. Theory and Criticism also includes writing assignments on contemporary artists and group critiques of student work.

LA530 Figuration and Postmodernism

3 credits

This course traces the development of representational art since 1960 and coordinates it with the major changes in the art world during this period. Attention will be given to the influence of late Modernism, Pop Art, Minimalism, Process Art and Photorealism, and other significant movements on representational painting and drawing. Along with the imagery of this period, the course will trace the important theoretical bases of Postmodernism including Structuralism and Deconstruction. The course will also address contemporary representation and its connection to past developments.

LA602 Experimental Game Design

3 credits

This course is a master's-level portrait class. The creation of engaging portraits will be explored. Our models will be diverse, presenting unfamiliar challenges. Technical options will be covered. Creative approaches will be encouraged. Human geographic adaptation, and how it influences appearance will be discussed.

LA603 Management + Marketing

2 credits

This class will cover the business of publisher and game developer relations and how to manage and cultivate them to form lasting and productive partnerships. Students will get first hand insights into the realities of the business side of the video game industry from approval processes to funding projects. The course covers how to manage work relationships with publisher contacts, producers, art directors, and marketing departments. Students will also learn how to manage game development teams through milestone scheduling, setting realistic time estimations for tasks, and agile methodologies to keep developers accountable and prepared for the inevitable rapid schedule changes in production.

LA605 The Business of Game

2 credits

The Business of Game course focuses on the fundamentals of building a game company. From setting up your business to budgeting, leadership and developing successful entrepreneurial tactics, this course builds on the core functions. This course also outlines strategies for starting and building a business that bridges the talents of creative, technical and entertainment expertise.

LA608 Thesis Project Directed Study 2

4 credits

Thesis Development is an in-depth focus on the masters of game design and their methodologies, techniques, and processes. Students will formulate a vocabulary and a dialog with which they will begin to create a supportive document for their thesis game. In Art of Game Design, students create an innovative and theoretically informed body of work that is exhibited in a manner and context that supports its creative content. Building upon the foundations established during GA508, students in Thesis Project Directed Study 1 will continue developing a written component that addresses the theoretical premise of their work alongside their business and marketing plans, as well as a thorough and polished game design document (GDD).

LA615 Contemporary Issues in Painting 2

3 credits

The course is a critical discussion seminar, consisting primarily of visits to exhibitions in the Los Angeles area pertinent to the subject of "contemporary realism," including discussions with some of the exhibiting artists and other local curatorial and critical commentators. These visits are bracketed -- first and last sessions -- with class crits of individual class members work. In the last session students will be expected to discuss the evolution of their work in relation to at least some of what they had seen during the course itself.

LA617 Pedagogy + Professional Studies

3 credits

This course is designed to prepare students for careers as professional artists and college-level educators. The course will also serve to inform students' experiences as teaching assistants during graduate study. Students will receive instruction on developing syllabi, structuring class time and delivering lecture material. Other sections of the course will detail the process of creating presentation materials to museums, galleries and alternative spaces for exhibition. The course will also focus on professional applications and interviewing strategies for academic appointments.

LA620 The Writing Artist

1 credit

This course examines the writing of other visual artists from a variety of mediums and reviews the fundamentals of English grammar and composition. The course will focus on the development of an authentic academic voice, providing the syntactical tools and rhetorical strategies necessary to describe artistic content and process. Course work will include grammar exercises designed for the adult, artistic scholar to facilitate the drafting of the Thesis document.

LA625 MFA Thesis 1

2 credits

This specialized course is designed to develop the MFA Thesis: a substantial summative statement analyzing and explaining the student's final studio work in the MFA program. More than a mere artist statement, the writing is to be a formal academic analysis (of approximately 8,000 words), which will be submitted at the end of the final semester of study to stand in partial fulfillment of the requirements for the degree Master of Fine Arts. This MFA Thesis will describe the studio project fully, integrate the student's understanding of historical and contemporary issues with themes that the student is exploring in her or his studio practice, explain the research and methodology behind the creation of the art itself, describe any self-imposed limitations, and present a sufficiently developed justification of the artwork.

LA626 MFA Thesis 2

2 credits

This specialized course is designed to develop the MFA Thesis: a substantial summative statement analyzing and explaining the student's final studio work in the MFA program. More than a mere artist statement, the writing is to be a formal academic analysis (of approximately 8,000 words), which will be submitted at the end of the final semester of study to stand in partial fulfillment of the requirements for the degree Master of Fine Arts. This MFA Thesis will describe the studio project fully, integrate the student's understanding of historical and contemporary issues with themes that the student is exploring in her or his studio practice, explain the research and methodology behind the creation of the art itself, describe any self-imposed limitations, and present a sufficiently developed justification of the artwork.

LA627 MFA Thesis 3

2 credits

This specialized course is designed to develop the MFA Thesis: a substantial summative statement analyzing and explaining the student's final studio work in the MFA program. More than a mere artist statement, the writing is to be a formal academic analysis (of approximately 8,000 words), which will be submitted at the end of the final semester of study to stand in partial fulfillment of the requirements for the degree Master of Fine Arts. This MFA Thesis will describe the studio project fully, integrate the student's understanding of historical and contemporary issues with themes that the student is exploring in her or his studio practice, explain the research and methodology behind the creation of the art itself, describe any self-imposed limitations, and present a sufficiently developed justification of the artwork.

LA708 Thesis Project Directed Study 2

4 credits

Thesis Directed Study is an in-depth focus on the masters of game design and their methodologies, techniques, and processes. In Thesis Directed Study 2, students will work with thesis advisors to narrow their projects' scope and direct their game projects towards manageable scale with direction in special areas of interest that will enhance and drive their project towards a unique and creative solution. Building upon the working drafts crafted during GA608, students in Thesis Directed Study 2 will complete the formal written component of their thesis that addresses the theoretical premise of their work alongside their business and marketing plans, as well as a thorough and polished game design document (GDD).

ANIMATION

COURSE REQUIREMENTS 2022-2023

FRESHMAN 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units	Prerequisites
FD150 Fundamentals of Drawing/Perspective	3	
FD151 Fundamentals of Figure Drawing	3	
FD157 Fundamentals of Animation	3	

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA100 First-Year Seminar	3	
LA104 English Composition	3	English Diagnostic
AH332 History of Animation	3	

FRESHMAN 2ND SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

	Units	Prerequisites
FD155 Fundamentals of Story	3	FD150
FD158 Fundamentals of Maya (Satisfies Math Requirement)	3	
AN209 Animation 1	3	FD151, FD157

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA111 Critical Reasoning	3	LA104
Art History: Ancient Civilizations- Pick One	3	
AH114 Mesoamerican Empires of the Aztec and Maya		
AH115 Intro to Asian Art and Culture		
AH116 Ancient Civilizations: Egypt-Greece-Rome		

SOPHOMORE 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units	Prerequisites
AN215 Character Design for Animators 1	3	AN209
AN217 Figure Drawing for Animators 1	3	FD151
AN218 Storyboarding 1	3	FD155
AN303 Digital Clean Up	3	AN209

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
Art History: Medieval Worlds in Motion- Pick One	3	
AH204 The Medieval World		
AH205 Nature in Art: Japan, Korea, Tibet		
LA251 Acting for Animators	3	

SOPHOMORE 2ND SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

	Units	Prerequisites
AN201 CG Modeling	3	FD158, AN215
AN250 CG Animation 1	3	FD158, AN209
AN309 Animation 2	3	AN209, AN302
AN310 Layout	3	FD150, AN209

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
Art History: Renaissance + Early Modern Worlds- Pick One	3	
AH206 Illuminating Women: Female Artists, Scientists, Poets, and Philosophers of the Renaissance		AH114 OR AH115
AH207 Age of Michelangelo, 1450-1550		AH114 OR AH115
AH305 Worldly + Otherworldly Creatures		AH114 OR AH115

JUNIOR 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

	Units	Prerequisites
AN301 CG Animation 2	3	AN250
AN317 Figure Drawing for Animators 2	3	AN217
AN325 Directing for Animators	3	AN218, AN309, AN310
AN409 Animation 3	3	AN309

ANIMATION

COURSE REQUIREMENTS 2021-2022

LIBERAL ARTS REQUIREMENTS

Physical Science: Pick One

- LA125 Scientific Anatomy
- LA204 The Science of Sight
- LA239 Project Green: Hillside
- LA242 Project Green: Oceans
- LA250 Human Evolution
- LA255 Human Diversity
- LA260 Human Sexuality

Units
3

Prerequisites

JUNIOR 2ND SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

- AN220 Animal Drawing 1
- AN313 Visual Development 1
- AN418 Thesis Film 1

Units
3
3
6

Prerequisites
AN217
AN215, AN310
AN325, AN409

LIBERAL ARTS REQUIREMENTS

Social Science: Pick One

- LA235 Introduction to Psychology
- LA236 Introduction to Linguistics
- LA245 Introduction to Philosophy
- LA247 Introduction to Sociology
- LA248 Interpersonal Communication

Units
3

Prerequisites

SENIOR 1ST SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

- AN419 Thesis Film 2

Units
6

Prerequisites
AN418

LIBERAL ARTS REQUIREMENTS

- LA324 Professional Studies for Animators

Art History: Modern Movements - Pick One

- AH404 Los Tres Grandes: Mexican Muralist Movement
- AH405 Traditional Arts of Western Africa
- AH406 Modern Visualities: 19th-20th Century Photography in South and East Asia

Units
3
3

Prerequisites

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

SENIOR 2ND SEMESTER (TOTAL UNITS: 14)

STUDIO REQUIREMENTS

- AN311 Background Painting
- AN404 Animation Practicum
- AN420 Thesis Film 3

Units
3
2
3

Prerequisites
AN302, AN310
AN419
AN419

LIBERAL ARTS REQUIREMENTS

- LA424 Senior Capstone and Thesis Defense

Art History: Contemporary Movements: Pick One

- AH407 Exiles in LA: Art, Architecture, Film of Wartime Émigrés
- AH408 Living Through History: American Culture Wars
- AH409 Exhibition Design

Units
3
3

Prerequisites

LA251, Concurrent AN420
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

TOTAL UNITS TO GRADUATE: 122

DRAWING + PAINTING

COURSE REQUIREMENTS 2022-2023

FRESHMAN 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

FD150 Fundamentals of Drawing/Perspective	Units	3	Prerequisites
FD151 Fundamentals of Figure Drawing		3	
FD153 Fundamentals of Figure + Portrait Sculpture		3	

LIBERAL ARTS/ART HISTORY REQUIREMENTS

LA100 First-Year Seminar	Units	3	Prerequisites
LA104 English Composition		3	English Diagnostic

FRESHMAN 2ND SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

FD154 Fundamentals of Painting	Units	3	Prerequisites
FD159 Digital Photo for Fine Artists		3	FD150, FD151
FA204 Intermediate Figure Sculpture		3	FD153

LIBERAL ARTS REQUIREMENTS

LA111 Critical Reasoning	Units	3	Prerequisites
Art History: Ancient Civilizations: Pick One			LA104
AH114 Mesoamerican Empires of the Aztec and Maya			
AH115 Intro to Asian Art and Culture			
AH116 Ancient Civilizations: Egypt-Greece-Rome			

SOPHOMORE 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

FA201 Intermediate Figure Drawing	Units	3	Prerequisites
FA202 Introduction to Figure Painting		3	FD150, FD151
FA203 Painting 2		3	FD154
FA205 Artistic Anatomy		3	FA201

LIBERAL ARTS REQUIREMENTS

Art History: Medieval Worlds in Motion: Pick One	Units	3	Prerequisites
AH204 The Medieval World			
AH205 Nature in Art: Japan, Korea, Tibet			
Social Science: Pick One		3	
LA235 Introduction to Psychology			
LA236 Introduction to Linguistics			
LA245 Introduction to Philosophy			
LA247 Introduction to Sociology			

SOPHOMORE 2ND SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

FA001 Fine Art Advancement Review	Units	0	Prerequisites
FA206 Color and Figuration: Intermediate Figure Painting		3	FA201, FA202
FA301 Advanced Figure Drawing 1		3	FA201
FA302 Intermediate Portraiture		3	FA201, FA202

LIBERAL ARTS REQUIREMENTS

Art History: Renaissance + Early Modern Worlds: Pick One	Units	3	Prerequisites
AH206 Illuminating Women: Female Artists, Scientists, Poets, Philosophers of the Renaissance			AH114 OR AH115
AH207 Age of Michelangelo, 1450-1550			AH114 OR AH115
AH305 Worldly + Otherworldly Creatures			AH114 OR AH115
Quantitative Reasoning: Pick One		3	
LA231 Mathematics			
LA237 Financial Literacy			

JUNIOR 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

FA303 Quick Studies 1	Units	3	Prerequisites
FA304 Materials and Techniques 1		3	FA203
FA305 Advanced Figure Painting 1		3	FA206
FA401 Studio Practice 1: Concept to Creation		3	FA301

DRAWING + PAINTING

COURSE REQUIREMENTS 2022-2023

LIBERAL ARTS REQUIREMENTS

AH Elective

Units

3

Prerequisites

Science: Pick One

3

- LA125 Scientific Anatomy
- LA204 The Science of Sight
- LA239 Project Green: Hillside
- LA242 Project Green: Oceans
- LA250 Human Evolution
- LA255 Human Diversity
- LA260 Human Sexuality

JUNIOR 2ND SEMESTER (TOTAL UNITS: 17)

STUDIO REQUIREMENTS

Units

3

Prerequisites

- FA306 Experimental Drawing
- FA307 The Figure in Environments
- FA403 Landscape Painting 1
- IS401 Independent Study or Internship

3

3

2

FA206

FA206

FA203

LIBERAL ARTS REQUIREMENTS

Units

3

Prerequisites

LA322 Professional Studies for Fine Artists

3

Language Arts: Pick One

- LA103 Directed Research + Writing: Special Topics
- LA175 Poetry Workshop
- LA192 Poetry Survey and Analysis
- LA193 Creative Writing Summer Intensive (travel)
- LA194 Creative Writing Multi-Genre Workshop
- LA196 Creative Writing Fiction Workshop
- LA197 Creative Writing Non-Fiction
- LA198 Creative Writing Script Writing Workshop
- LA199 Creative Writing Storytelling
- LA209 Dystopian Literature
- LA218 American Literature
- LA281 Graphic Novel
- LA290 World Literature

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

SENIOR 1ST SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

Units

3

Prerequisites

- FA418 Senior Portfolio 1 Fine Arts
- FAELEC Fine Art Elective
- STELEC Studio Elective

3

3

FA001

LIBERAL ARTS REQUIREMENTS

Units

3

Prerequisites

Art History: Modern Movements: Pick One

- AH404 Los Tres Grandes: Mexican Muralist Movement
- AH405 Traditional Arts of West Africa
- AH406 Modern Visualities: 19th – 20th Century Photography in South

AH114 OR AH115, AH204 OR AH205 OR
AH206 OR AH207 OR AH305

SENIOR 2ND SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

Units

3

Prerequisites

- FA308 Watercolor 1
- FA419 Senior Portfolio 2: Fine Arts

3

FA203

FA418

LIBERAL ARTS REQUIREMENTS

Units

3

Prerequisites

LA424 Senior Capstone and Thesis Defense

3

Art History: Contemporary Movements: Pick One

- AH407 Exiles in L.A.: Art, Architecture, Film, and Wartime Emigres
- AH408 Living Through History: American Culture Wars
- AH409 Exhibition Design

Language Arts, Concurrent with FA419
AH114 OR AH115, AH204 OR AH205 OR
AH206 OR AH207 OR AH305

TOTAL UNITS TO GRADUATE: 122

DRAWING + PAINTING W/ILLUSTRATION EMPHASIS COURSE REQUIREMENTS 2022-2023

FRESHMAN 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

	Units	Prerequisites
FD150 Fundamentals of Drawing/Perspective	3	
FD151 Fundamentals of Figure Drawing	3	
FD160 Pictorial Design for Illustration	3	FD150 concurrent, FD151 concurrent

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA100 First-Year Seminar	3	
LA104 English Composition	3	English Diagnostic

FRESHMAN 2ND SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units	Prerequisites
FD154 Fundamentals of Painting	3	FD150, FD151
FD161 Fundamentals of Illustration	3	FD150, FD151
FD162 Fundamentals of Digital Painting -or-	3	FD150, FD151, FD160 concurrent, FD154 concurrent
FD164 Fundamentals of Digital Painting/Color Theory	3	

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA111 Critical Reasoning	3	LA104
Art History: Ancient Civilizations- Pick One	3	
AH114 Mesoamerican Empires of the Aztec and Maya		
AH115 Intro to Asian Art and Culture		
AH116 Ancient Civilizations: Egypt-Greece-Rome		

SOPHOMORE 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units	Prerequisites
FA201 Intermediate Figure Drawing	3	FD150, FD151
FA202 Intro to Figure Painting	3	FD150, FD151
FA203 Painting 2	3	FD154
FA205 Artistic Anatomy 1	3	FA201

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
Art History: Medieval Worlds in Motion- Pick One	3	
AH204 The Medieval World		
AH205 Nature in Art: Japan, Korea, Tibet		
Social Science- Pick One	3	
LA235 Introduction to Psychology		
LA236 Introduction to Linguistics		
LA245 Introduction to Philosophy		
LA247 Introduction to Sociology		
LA248 Interpersonal Communication		

SOPHOMORE 2ND SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

	Units	Prerequisites
FA001 Fine Art Advancement Review	0	
FA206 Color and Figuration: Intermediate Figure Painting	3	FA201, FA202
FA301 Advanced Figure Drawing 1	3	FA201
IL214 Illustration 1	3	FD150, FD151, FD154, FD160, FD161

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
Art History: Renaissance + Early Modern Worlds- Pick One	3	
AH206 Illuminating Women: Female Artists, Scientists, Philosophers of the Renaissance		AH114 OR AH115
AH207 Age of Michelangelo, 1450-1550		AH114 OR AH115
AH305 Worldly + Otherworldly Creatures		AH114 OR AH115
Quantitative Reasoning: Pick One	3	
LA231 Mathematics		
LA237 Financial Literacy		

JUNIOR 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

	Units	Prerequisites
FA303 Quick Studies	3	FA206
FA305 Advanced Figure Painting 1	3	FA206
FA313 Pop-Surrealism	3	FA206
FA413 Studio Practice 1: Concept to Creation	3	FA301

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
History of Illustration -or- AH Elective	3	

DRAWING + PAINTING W/ILLUSTRATION EMPHASIS COURSE REQUIREMENTS 2022-202

JUNIOR 2ND SEMESTER (TOTAL UNITS: 17)

STUDIO REQUIREMENTS

FA302 Intermediate Portraiture	3	FA201, FA202
FA306 Experimental Drawing	3	FA206
FA320 Mural Painting 1	3	FA206
IS401: Independent Study or Internship	2	

LIBERAL ARTS REQUIREMENTS

LA322 Professional Studies for Fine Artists	3	
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Language Arts: Pick One

LA103 Directed Research + Writing: Special Topics	3	LA111
LA175 Poetry Workshop		LA111
LA192 Poetry Survey and Analysis		LA111
LA193 Creative Writing Summer Intensive (travel)		LA111
LA194 Creative Writing Multi-Genre Workshop		LA111
LA196 Creative Writing Fiction Workshop		LA111
LA197 Creative Writing Non-Fiction		LA111
LA198 Creative Writing Script Writing Workshop		LA111
LA199 Creative Writing Storytelling		LA111
LA209 Dystopian Literature		LA111
LA281 Graphic Novel		LA111
LA290 World Literature		LA111

SENIOR 1ST SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

FA418 Senior Portfolio 1: Fine Arts	3	FA001
STELEC Studio Elective	3	

LIBERAL ARTS REQUIREMENTS

Art History: Modern Movements - Pick One

AH404 Los Tres Grandes: Mexican Muralist Movement		AH114 OR AH115, AH204 OR AH205
AH405 Traditional Arts of Western Africa		AH114 OR AH115, AH204 OR AH205
AH406 Modern Visualities: 19 th -20 th Century Photography		AH114 OR AH115, AH204 OR AH205

Science: Pick One

LA125 Scientific Anatomy	3	
LA204 The Science of Sight		
LA239 Project Green: Hillside		
LA242 Project Green: Oceans		
LA250 Human Evolution		
LA255 Human Diversity		

SENIOR 2ND SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

FA308 Watercolor 1	3	FA203
FA419 Senior Portfolio 2: Fine Arts	3	FA418

LIBERAL ARTS REQUIREMENTS

LA424 Senior Capstone and Thesis Defense	3	
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Art History: Contemporary Movements- Pick One

AH407 Exiles in LA: Art, Architecture, Film of Wartime	3	AH114 OR AH115, AH204 OR AH205
AH408 Living Through History: American Culture Wars		AH114 OR AH115, AH204 OR AH205
AH409 Exhibition Design		AH114 OR AH115, AH204 OR AH205

TOTAL UNITS TO GRADUATE: 122

DRAWING + PAINTING W/SCULPTURE EMPHASIS

COURSE REQUIREMENTS 2022-2023

FRESHMAN 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

FD150 Fundamentals of Drawing/Perspective	Units	3	Prerequisites
FD151 Fundamentals of Figure Drawing		3	
FD153 Fundamentals of Figure and Portrait Sculpture		3	

LIBERAL ARTS REQUIREMENTS

LA100 First-Year Seminar	Units	3	Prerequisites
LA104 English Composition		3	English Diagnostic

FRESHMAN 2ND SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

FD154 Fundamentals of Painting	Units	3	Prerequisites
FD159 Digital Photo for Fine Artists		3	FD150, FD151
FA204 Intermediate Figure Sculpture		3	FD153

LIBERAL ARTS REQUIREMENTS

LA111 Critical Reasoning	Units	3	Prerequisites
Art History: Ancient Civilizations: Pick One		3	LA104

- AH114 Mesoamerican Empires of the Aztec and Maya
- AH115 Intro to Asian Art and Culture
- AH116 Ancient Civilizations: Egypt-Greece-Rome

SOPHOMORE 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

FA201 Intermediate Figure Drawing	Units	3	Prerequisites
FA202 Intro to Figure Painting		3	FD150, FD151
FA203 Painting 2		3	FD154
FA205 Artistic Anatomy		3	FD201

LIBERAL ARTS REQUIREMENTS

Art History: Medieval Worlds in Motion: Pick One	Units	3	Prerequisites
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- AH204 The Medieval World
- AH205 Nature in Art: Japan, Korea, Tibet

Social Science: Pick One

- LA235 Introduction to Psychology
- LA236 Introduction to Linguistics
- LA245 Introduction to Philosophy
- LA247 Introduction to Sociology
- LA248 Interpersonal Communication

SOPHOMORE 2ND SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

FA001 Fine Art Advancement Review	Units	0	Prerequisites
FA206 Color and Figuration: Intermediate Figure Painting		3	FA201, FA202
FA301 Advanced Figure Drawing 1		3	FA201, FA202
FA309 Advanced Figure Sculpture 1		3	FA204

LIBERAL ARTS REQUIREMENTS

Art History: Renaissance + Early Modern Worlds: Pick One	Units	3	Prerequisites
AH206 Illuminating Women: Female Artists, Scientists, Poets, and Philosophers of the Renaissance			AH114, AH115
AH207 Age of Michelangelo, 1450-1550			AH114, AH115
AH305 Worldly + Otherworldly Creatures			AH114, AH115

Quantitative Reasoning: Pick One

- LA231 Mathematics
- LA237 Financial Literacy

DRAWING + PAINTING W/SCULPTURE EMPHASIS COURSE REQUIREMENTS 2022-2023

JUNIOR 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

FA304 Materials and Techniques 1	Units	Prerequisites
FA305 Advanced Figure Painting 1	3	FA203
FA407 Advanced Figure Sculpture 2	3	FA206
FA413 Studio Practice 1: Concept to Creation	3	FA309
	3	FA301

LIBERAL ARTS REQUIREMENTS

Art History Elective

Science: Pick One

LA125 Scientific Anatomy	Units	Prerequisites
LA204 The Science of Sight	3	
LA239 Project Green: Hillside	3	
LA242 Project Green: Oceans		
LA250 Human Evolution		
LA255 Human Diversity		
LA260 Human Sexuality		

JUNIOR 2ND SEMESTER (TOTAL UNITS: 17)

STUDIO REQUIREMENTS

FA302 Intermediate Portraiture	Units	Prerequisites
FA306 Experimental Drawing	3	FA201, FA202
FA403 Landscape Painting 1	3	FD154
IS401 Independent Study: Mold Making or Internship	2	FA203

LIBERAL ARTS REQUIREMENTS

LA322 Professional Studies for Fine Artists

Language Arts: Pick One

LA103 Directed Research + Writing: Special Topics	Units	Prerequisites
LA175 Poetry Workshop	3	
LA192 Poetry Survey and Analysis	3	LA111
LA193 Creative Writing Summer Intensive (travel)		LA111
LA194 Creative Writing Multi-Genre Workshop		LA111
LA196 Creative Writing Fiction Workshop		LA111
LA197 Creative Writing Non-Fiction		LA111
LA198 Creative Writing Script Writing Workshop		LA111
LA199 Creative Writing Storytelling		LA111
LA209 Dystopian Literature		LA111
LA218 American Literature		LA111
LA281 Graphic Novel		LA111
LA290 World Literature		LA111

SENIOR 1ST SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

FA418 Senior Portfolio 1: Fine Arts	Units	Prerequisites
FAELECTIVE	3	FA001
STELEC Studio Elective	3	FA001

LIBERAL ARTS REQUIREMENTS

Art History: Modern Movements: Pick One

AH404 Los Tres Grandes: Mexican Muralist Movement	Units	Prerequisites
AH405 Traditional Arts of Western Africa	3	AH114 OR AH115, AH204 OR AH205 OR
AH406 Modern Visualities: 19 th -20 th Century Photography in South/East Asia		AH206 OR AH207 OR AH305

SENIOR 2ND SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

FA308 Watercolor 1	Units	Prerequisites
FA419 Senior Portfolio 2: Fine Arts	3	FA203
	3	FA418

LIBERAL ARTS REQUIREMENTS

LA424 Senior Capstone and Thesis Defense

Art History: Contemporary Movements: Pick One

AH407 Exiles in L.A.: Art, Architecture, Film of Wartime Emigres	Units	Prerequisites
AH408 Living Through History: American Culture Wars	3	Language Arts, Concurrent with FA419
AH409 Exhibition Design		AH114 OR AH115, AH204 OR AH205 OR

TOTAL UNITS TO GRADUATE: 122

ENTERTAINMENT DESIGN

COURSE REQUIREMENTS 2022-2023

FRESHMAN 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

FD151 Fundamentals of Figure Drawing	Units	3
FD162 Fundamentals of Digital Painting		3
FD166 Sketching for Entertainment		3

Prerequisites

LIBERAL ARTS REQUIREMENTS

LA100 First-Year Seminar	Units	3
LA104 English Composition		3

Prerequisites

English Diagnostic

FRESHMAN 2ND SEMESTER (TOTAL UNITS: 17)

STUDIO REQUIREMENTS

ED220 Figure Painting for Entertainment	Units	3	Prerequisites	FD151, FD162, FD166
FD160 Pictorial Design for Illustration		3		FD151, FD166
FD163 Fundamentals of Entertainment Design		3		FD151, FD166
Pick One		2		FD151, FD166
FD148 Fundamentals of Blender				
FD133 Fundamentals of 3D				

LIBERAL ARTS REQUIREMENTS

LA111 Critical Reasoning	Units	3
Art History: Ancient Civilizations		3

Prerequisites

LA104
LA111 or concurrent

- AH114 Mesoamerican Empires of the Aztec and Maya
- AH115 Intro to Asian Art and Culture
- AH116 Ancient Civilizations: Egypt-Greece-Rome

SOPHOMORE 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

ED212 3D Design 2 (Intro to Zbrush)	Units	3	Prerequisites	FD133 or FD158
ED219 Digital Landscape Painting		3		FD162, FD166, FD160
FA205 Artistic Anatomy		3		ED220
IL224 Advanced Perspective For Illustration		3		FD166, FD133

LIBERAL ARTS REQUIREMENTS

Art History: Medieval Worlds: Pick One	Units	3	Prerequisites	
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- AH204 The Medieval World
- AH205 Nature in Art: Japan, Korea, Tibet

Social Science: Pick One

- LA235 Introduction to Psychology
- LA236 Introduction to Linguistics
- LA245 Introduction to Philosophy
- LA247 Introduction to Sociology
- LA248 Interpersonal Communication

SOPHOMORE 2ND SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

ED001 Illustration Advancement Review	Units	0	Prerequisites	
ED218 Visual Storytelling for Entertainment		3		IL224 or concurrent, FD160, ED219 or concurrent
ED235 Environment Design for Entertainment 1		3		FD160, FD166, IL224
ED327 Costume Design for Entertainment		3		FA205 or concurrent
ED401 Organic 3D Sculpture (Advanced Zbrush)		3		ED212

LIBERAL ARTS REQUIREMENTS

Art History: Renaissance + Early Modern Worlds: Pick One	Units	3	Prerequisites	
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- AH206 Illuminating Women: Female Artists, Scientists
- AH207 Age of Michelangelo, 1450-1550
- AH305 Worldly + Otherworldly Creatures

Quantitative Reasoning: Pick One

- LA231 Mathematics
- LA237 Financial Literacy

JUNIOR 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

ED241 Character Design 1	Units	3	Prerequisites	ED220, ED327 or concurrent
ED325 Storyboarding for Entertainment- Live Action Film + TV		3		ED218
ED301 Concept Design for Entertainment		3		ED401, ED235

ENTERTAINMENT DESIGN

COURSE REQUIREMENTS 2022-2023

LIBERAL ARTS REQUIREMENTS

AH304 History of Entertainment Design

Science: Pick One

- LA125 Scientific Anatomy
- LA204 The Science of Sight
- LA239 Project Green: Hillside
- LA242 Project Green: Oceans
- LA250 Human Evolution
- LA255 Human Diversity
- LA260 Human Sexuality

Units

3
3

Prerequisites

JUNIOR 2ND SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

- ED328 Environment Design for Entertainment 2
- ED340 Digital Matte Painting for Entertainment - Live Action TV and Film
- ED341 Character Design 2

Units

3
3
3

Prerequisites

ED235, ED301
FD162, ED219, ED235, ED301
ED241

LIBERAL ARTS REQUIREMENTS

LA327 Professional Studies for Entertainment Design

Language Arts: Pick One

- LA103 Directed Research + Writing: Special Topics
- LA175 Poetry Workshop
- LA192 Poetry Survey and Analysis
- LA193 Creative Writing Summer Intensive (travel)
- LA194 Creative Writing Multi-Genre Workshop
- LA196 Creative Writing Fiction Workshop
- LA197 Creative Non-Fiction
- LA198 Creative Writing Script Writing Workshop
- LA199 Creative Writing Storytelling
- LA209 Dystopian Literature
- LA218 American Literature
- LA281 Graphic Novel
- LA290 World Literature

Units

3
3

Prerequisites

LA111
LA111
LA111
LA111
LA111
LA111
LA111
LA111
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LA111
LA111
LA111
LA111
LA111

SENIOR 1ST SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

- ED402 Themed Entertainment Design 1
- ED403 New Technologies
- ED418 Senior Portfolio 1: Entertainment Design

Units

3
3
3

Prerequisites

ED301, ED340, ED328
ED401, ED340
Senior Status. Completion of all Junior, Sophomore and Freshman level classes.

LIBERAL ARTS REQUIREMENTS

Art History: Modern Movements - Pick One

- AH404 Los Tres Grandes: Mexican Muralist Movement
- AH405 Traditional Arts of Western Africa
- AH406 Modern Visualities: 19th-20th Century Photography in South and East Asia

Units

3

Prerequisites

AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305

SENIOR 2ND SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

- ED419 Senior Portfolio 2: Entertainment Design
- EDELEC Entertainment Design Elective

Units

3
3

Prerequisites

ED418

LIBERAL ARTS REQUIREMENTS

LA424 Senior Capstone and Thesis Defense

Art History: Contemporary Movements: Pick One

- AH407 Exiles in L.A.: Art, Architecture, Film of Wartime Émigrés
- AH408 Living Through History: American Culture Wars
- AH409 Exhibition Design

Units

3
3

Prerequisites

Language Arts, Concurrent with ED419
AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305

TOTAL UNITS TO GRADUATE: 122

EXPERIMENTAL ANIMATION

COURSE REQUIREMENTS 2022-2023

FRESHMAN 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units	Prerequisites
FD150 Fundamentals of Drawing/Perspective	3	
FD151 Fundamentals of Figure Drawing	3	
FD157 Fundamentals of Story	3	

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA100 First-Year Seminar	3	
LA104 English Composition	3	English Diagnostic
AH332 History of Animation	3	

FRESHMAN 2ND SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

	Units	Prerequisites
FD157 Fundamentals of Animation	3	FD150, FD151
FD158 Fundamentals of Maya (Satisfies Math Requirement)	3	
FD165 Fundamentals of Design for Limited Animation	3	FD150

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA111 Critical Reasoning	3	LA104
Art History: Ancient Civilizations: Pick One	3	
AH114 Mesoamerican Empires of the Aztec and Maya		
AH115 Intro to Asian Art and Culture		
AH116 Ancient Civilizations: Egypt-Greece-Rome		

SOPHOMORE 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units	Prerequisites
AN201 CG Modeling 1	3	FD158
AN209 Animation 1	3	FD157
EX265 Storyboarding for Limited Animation	3	FD155
EX280 Character Design for Limited Animation and Stop Motion	3	FD150, FD151, FD165

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
Art History: Medieval Worlds in Motion: Pick One	3	
AH204 The Medieval World		
AH205 Nature in Art: Japan, Korea, Tibet		
LA251 Acting for Animators	3	

SOPHOMORE 2ND SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

	Units	Prerequisites
AN217 Figure Drawing for Animators 1	3	FD151
EX282 2D Analog/Digital Puppetry	3	FD157, EX280
EX284 2D Paperless Animation	3	AN209
EX286 CG Character Animation for TV	3	AN201

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
Art History: Renaissance + Early Modern Worlds-: Pick One	3	
AH206 Illuminating Women: Female Artists, Scientists, Poets, and Philosophers of the Renaissance		
AH207 Age of Michelangelo, 1450-1550		
AH305 Worldly + Otherworldly Creatures		

JUNIOR 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

	Units	Prerequisites
AN317 Figure Drawing for Animators 2	3	AN217
EX350 Art Direction for TV and New Media	3	EX265, EX282, EX284
EX360 Animation for New Media	3	EX282, EX284, EX286
EX380 Experimental Stop Motion Techniques	3	EX282

EXPERIMENTAL ANIMATION

COURSE REQUIREMENTS 2022-2023

LIBERAL ARTS REQUIREMENTS

Science: Pick One

- LA125 Scientific Anatomy
- LA204 The Science of Sight
- LA239 Project Green: Hillside
- LA242 Project Green: Oceans
- LA250 Human Evolution
- LA255 Human Diversity
- LA260 Human Sexuality

Units
3

Prerequisites

JUNIOR 2ND SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

- AN220 Animal Drawing 1
- EX370 Original Series Development
- EX384 Compositing for Animators
- EX390 Directing for Limited and Experimental Animation

Units
3
3
3
3

Prerequisites
FD151
EX350
EX282, EX284, EX286
EX350, EX360

LIBERAL ARTS REQUIREMENTS

- LA380 New Media Auteur

Units
3

Prerequisites

SENIOR 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

- EX418 Experimental Thesis Film 1
- STELEC Studio Elective

Units
3
3

Prerequisites
EX390

LIBERAL ARTS REQUIREMENTS

Social Science: Pick One

- LA235 Introduction to Psychology
- LA236 Introduction to Linguistics
- LA245 Introduction to Philosophy
- LA247 Introduction to Sociology
- LA248 Interpersonal Communications

- LA324 Professional Studies for Animators

Art History: Modern Movements- Pick One

- AH404 Los Tres Grandes: Mexican Muralist Movement
- AH405 Traditional Arts of Western Africa
- AH406 Modern Visualities: 19th-20th Century Photography in South and East Asia

Units
3

Prerequisites

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

SENIOR 2ND SEMESTER (TOTAL UNITS: 11)

STUDIO REQUIREMENTS

- EX419 Experimental Thesis Film 2
- STELEC Studio Elective

Units
3
2

Prerequisites
EX418

LIBERAL ARTS REQUIREMENTS

- LA424 Senior Capstone and Thesis Defense

Art History: Contemporary Movements: Pick One

- AH407 Exiles in LA: Art, Architecture, Film of Wartime Émigrés
- AH408 Living Through History: American Culture Wars
- AH409 Exhibition Design

Units
3
3

Prerequisites
LA251, Concurrent AN420

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

TOTAL UNITS TO GRADUATE: 122

GAME ART

COURSE REQUIREMENTS 2022-2023

FRESHMAN 1ST SEMESTER (TOTAL UNITS: 14)

STUDIO REQUIREMENTS

FD133 Fundamentals of 3D Studio Max	2	
FD164 Fundamentals of Digital Painting/Color Theory	3	
FD167 Drawing + Perspective for Game Art	3	

LIBERAL ARTS REQUIREMENTS

LA100 First-Year Seminar	3	
LA104 English Composition	3	English Diagnostic

FRESHMAN 2ND SEMESTER (TOTAL UNITS: 17)

STUDIO REQUIREMENTS

FD128 Fundamentals of Game Art	2	FD133
FD151 Fundamentals of Figure Drawing	3	
FD153 Fundamentals of Figure + Portrait Sculpture	3	
GA214 Visual Storytelling	3	FD164, FD167

LIBERAL ARTS REQUIREMENTS

LA111 Critical Reasoning	3	LA104
Art History: Ancient Civilizations: Pick One	3	
AH114 Mesoamerican Empires of the Aztec and Maya		
AH115 Intro to Asian Art and Culture		
AH116 Ancient Civilizations: Egypt-Greece-Rome		

SOPHOMORE 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

GA212 Portrait Drawing and Life Painting	3	FD151
GA250 Concept Sketchbook Ideation	3	FD167
GA275 Modeling 4 Game	3	FD128

LIBERAL ARTS REQUIREMENTS

Art History: Medieval Worlds in Motion: Pick One	3	
AH204 The Medieval World		
AH205 Nature in Art: Japan, Korea, Tibet		
Social Science: Pick One	3	
LA235 Introduction to Psychology		
LA236 Introduction to Linguistics		
LA245 Introduction to Philosophy		
LA247 Introduction to Sociology		
LA248 Interpersonal Communication		

SOPHOMORE 2ND SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

GA001 Advancement Review	0	
GA309 Creatures and Characters	3	GA275
Two of the following courses: Technical 1	6	
GA221 Animal + Creature Drawing 1		FD128, FD151, FD164
GA227 Digital Painting		FD164
GA305 Texture Painting		FD164, GA275
GA307 Special Tpx in Game		
GA311 Lighting + Rendering		GA275
GA316 2D Development Studio		FD128
One of the following courses:	3	
GA215 Character Design for Games		FD167
GA301 Environment Design for Game		FD167

LIBERAL ARTS REQUIREMENTS

Art History: Renaissance + Early Modern Worlds: Pick One	3	
AH206 Illuminating Women: Female Artists, Scientists, Poets, Philosophers of the Renaissance		AH114 OR AH115
AH207 Age of Michelangelo, 1450-1550		AH114 OR AH115
AH305 Worldly + Otherworldly Creatures	3	AH114 OR AH115

GAME ART

COURSE REQUIREMENTS 2022-2023

Quantitative Reasoning: Pick One

3

LA231 Mathematics

LA237 Financial Literacy

JUNIOR 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

Units

Prerequisites

GA313 Visual Development

3

GA250

GA400 Development Team

3

FD128

Two of the following courses: Technical 2

6

GA211 Digital Analytical Figure

FD164, GA309

GA220 Robots, Vehicles + Spaceships

FD128, GA250

GA255 Level Design

GA275

GA290 Rigging + Animation for Game

FD128, GA275

GA303 Scripting for Game

FD128

GA357 Advanced Drawing for Game

GA250

LIBERAL ARTS REQUIREMENTS

Units

Prerequisites

AH338 History of Game Art

3

Literature: Pick One

3

LA125 Scientific Anatomy

LA239 Project Green: Hillside

LA242 Project Green: Oceans

LA250 Human Evolution

LA255 Human Diversity

LA260 Human Sexuality

JUNIOR 2ND SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

Units

Prerequisites

One of the following courses: Design History

3

GA312 Architectural Visualization

GA250

GA320 Art of Costume in Game

GA250

Two of the following courses: World Building

6

GA216 Game Design

FD128

GA304 3D Environment Design 1

GA305 or GA311

GA310 Advanced Technologies for Game

GA303

GA314 Plein Air to Concept

FD128, GA212

GA325 3D Character Design 1

GA275, GA290

GA330 UI/UX for Games

GA214

LIBERAL ARTS REQUIREMENTS

Units

Prerequisites

LA325 Professional Studies for Game Artists

3

Language Arts: Pick One

3

LA103 Directed Research + Writing: Special Topics

LA111

LA175 Poetry Workshop

LA111

LA192 Poetry Survey and Analysis

LA111

LA193 Creative Writing Summer Intensive (travel)

LA111

LA194 Creative Writing Multi-Genre Workshop

LA111

LA196 Creative Writing Fiction Workshop

LA111

LA197 Creative Writing Non-Fiction

LA111

LA198 Creative Writing Script Writing Workshop

LA111

LA199 Creative Writing Storytelling

LA111

LA209 Dystopian Literature

LA111

LA218 American Literature

LA111

LA281 Graphic Novel

LA111

LA290 World Literature

LA111

GAME ART

COURSE REQUIREMENTS 2022-2023

SENIOR 1ST SEMESTER (TOTAL UNITS: 13)

STUDIO REQUIREMENTS

GA418 Senior Portfolio 1 - Game Art
GA420 Senior Mentor

Units

3
3
3

Prerequisites

GA001
Senior Status

One of the following courses: Advanced

GA308 World Development
GA404 3D Environment Design 2
GA425 3D Character Design 2
GAEEEC Game Art Elective

1

GA275, GA227
GA304
GA325

LIBERAL ARTS REQUIREMENTS

Units

3

Prerequisites

Art History: Modern Movements - Pick 1

AH404 Los Tres Grandes: Mexican Muralist Movement

AH405 Traditional Arts of Western Africa

AH406 Modern Visualities: 19th-20th Century Photography in South + East Asia

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

SENIOR 2ND SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

GA419 Senior Portfolio 2 - Game Art

Units

3
3

Prerequisites

GA418

One of the following courses:

GA321 Advanced Rigging + Animation
GA375 Modeling for Game 2
GA402 Advanced Digital Painting
GA409 Creatures + Characters 2

GA290
GA275
GA227
GA309

LIBERAL ARTS REQUIREMENTS

Units

3
3

Prerequisites

LA424: Senior Capstone and Thesis Defense

Art History: Contemporary Movements - Pick 1

AH407 Exiles in L.A.: Art, Architecture, Film of Wartime Émigrés

AH408 Living Through History: American Culture Wars

AH409 Exhibition Design

Language Arts, Concurrent with GA419

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

TOTAL UNITS TO GRADUATE: 122

GRAPHIC DESIGN + DIGITAL MEDIA

COURSE REQUIREMENTS 2022-2023

FRESHMAN 1ST SEMESTER (TOTAL UNITS: 14)

STUDIO REQUIREMENTS

	Units
FD118 Fundamentals of Comp & Color - Digital	2
FD127 Fundamentals of Digital Imaging 1 (Photoshop)	2
FD129 Fundamentals of Digital Imaging 2 (Illustrator)	2
FD145 Design Drawing	2

Prerequisites

LIBERAL ARTS REQUIREMENTS

	Units
LA100 First-Year Seminar	3
LA104 English Composition	3

Prerequisites

English Diagnostic

FRESHMAN 2ND SEMESTER (TOTAL UNITS: 17)

STUDIO REQUIREMENTS

	Units
FD123 Fundamentals of Graphic Design	2
FD137 Fundamentals of 3D	2
FD142 Fundamentals of Motion Graphics	2
FD144 Fundamentals of Type	2

Prerequisites

FD127
FD127, FD129
FD127, FD129
FD145

LIBERAL ARTS REQUIREMENTS

	Units
LA111 Critical Reasoning	3
Art History: Ancient Civilizations: Pick One	3

Prerequisites

LA104

- AH114 Mesoamerican Empires of the Aztec and Maya
- AH115 Intro to Asian Art and Culture
- AH116 Ancient Civilizations: Egypt-Greece-Rome

Social Science: Pick One

- LA235 Introduction to Psychology
- LA236 Introduction to Linguistics
- LA245 Introduction to Philosophy
- LA247 Introduction to Sociology
- LA248 Interpersonal Communication

SOPHOMORE 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units
GD223 Typography 1	3
GD224 Graphic Design 1	3
GD230 Computer Imaging	3
GD275 Digital Photography	3
STELEC Studio Elective	3

Prerequisites

FD127, FD129, FD123
FD127, FD129, FD123
FD127, FD129
FD127

LIBERAL ARTS REQUIREMENTS

	Units
Art History: Medieval Worlds in Motion: Pick One	3

Prerequisites

- AH204 The Medieval World
- AH205 Nature in Art: Japan, Korea, Tibet

SOPHOMORE 2ND SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units
GD001 Graphic Design + Digital Media Advancement Review	0
GD225 Typography 2	3
GD226 Graphic Design 2	3
GD251 3D-1: Animation for Motion Graphics	3
GD411 Motion Graphics + Visual Effects 1	3

Prerequisites

GD223, GD224
GD223, GD224
FD137
FD142

LIBERAL ARTS REQUIREMENTS

	Units
Art History: Renaissance + Early Modern Worlds: Pick One	3

Prerequisites

- AH206 Illuminating Women: Female Artists, Scientists, Poets, Philosophers of the Renaissance
- AH207 Age of Michelangelo, 1450-1550
- AH305 Worldly + Otherworldly Creatures

AH334 History of Graphic Design	3
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AH114 OR AH115
AH114 OR AH115
AH114 OR AH115

GRAPHIC DESIGN + DIGITAL MEDIA

COURSE REQUIREMENTS 2022-2023

JUNIOR 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

	Units	Prerequisites
GD202 User Interface Design 1	3	GD223, GD224
GD312 Communication Design 1	3	GD225, GD226
GD319 Brand Strategy	3	
GD320 Digital Videography	3	FD127, FD142, GD275

LIBERAL ARTS REQUIREMENTS

Science: Pick One

	Units	Prerequisites
LA125 Scientific Anatomy	3	LA104 or Concurrent
LA204 The Science of Sight		LA104 or Concurrent
LA239 Project Green: Hillside		LA104 or Concurrent
LA242 Project Green: Oceans		
LA250 Human Evolution		
LA255 Human Diversity		
LA260 Human Sexuality		

JUNIOR 2ND SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

	Units	Prerequisites
GD314 Package Design 1	3	GD225, GD226
Graphic Design Electives: Pick Two	6	Check self-service for course-specific prerequisites

LIBERAL ARTS REQUIREMENTS

Language Arts: Pick One

	Units	Prerequisites
LA103 Directed Research + Writing: Special Topics	3	LA111
LA175 Poetry Workshop		LA111
LA192 Poetry Survey and Analysis		LA111
LA193 Creative Writing Summer Intensive (travel)		LA111
LA194 Creative Writing Multi-Genre Workshop		LA111
LA196 Creative Writing Fiction Workshop		LA111
LA197 Creative Writing Non-Fiction		LA111
LA198 Creative Writing Script Writing Workshop		LA111
LA199 Creative Writing Storytelling		LA111
LA209 Dystopian Literature		LA111
LA218 American Literature		LA111
LA281 Graphic Novel		LA111
LA290 World Literature		LA111

SENIOR 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

	Units	Prerequisites
GD418 Senior Portfolio 1	3	GD001, Senior Status
GDELEC Graphic Design Elective: Pick Two	6	Check self-service for course-specific prerequisites

LIBERAL ARTS REQUIREMENTS

Art History: Modern Movements: Pick One

	Units	Prerequisites
AH404 Los Tres Grandes: Mexican Muralist Movement	3	AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305
AH405 Traditional Arts of Western Africa		AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305
AH406. Modern Visualities: 19th-20th Century Photography in South and East Asia		AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305

Quantitative Reasoning: Pick One

	Units
LA231 Mathematics	3
LA237 Financial Literacy	

SENIOR 2ND SEMESTER (TOTAL UNITS: 13)

STUDIO REQUIREMENTS

	Units	Prerequisites
GD419 Senior Portfolio 2	3	GD418
GDELEC Graphic Design Elective	1	Check self-service for course-specific prerequisites

GRAPHIC DESIGN + DIGITAL MEDIA

COURSE REQUIREMENTS 2022-2023

LIBERAL ARTS REQUIREMENTS

LA424 Senior Capstone and Thesis Defense

Art History: Contemporary Movements: Pick One

AH407 Exiles in L.A.: Art, Architecture, Film of Wartime Émigrés

AH408 Living Through History: American Culture Wars

AH409 Exhibition Design

LA326 Professional Studies for Designers

Units

3

3

3

Prerequisites

Language Arts, Concurrent with GD419

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

TOTAL UNITS TO GRADUATE: 122

GRAPHIC DESIGN + DIGITAL MEDIA W/ACTION SPORTS EMPHASIS

COURSE REQUIREMENTS 2022-2023

FRESHMAN 1ST SEMESTER (TOTAL UNITS: 14)

STUDIO REQUIREMENTS

	Units
FD118 Fundamentals of Comp & Color - Digital	2
FD127 Fundamentals of Digital Imaging 1 (Photoshop)	2
FD129 Fundamentals of Digital Imaging 2 (Illustrator)	2
FD145 Design Drawing	2

Prerequisites

LIBERAL ARTS REQUIREMENTS

	Units
LA100 First-Year Seminar	3
LA104 English Composition	3

Prerequisites

English Diagnostic

FRESHMAN 2ND SEMESTER (TOTAL UNITS: 17)

STUDIO REQUIREMENTS

	Units
FD123 Fundamentals of Graphic Design	2
FD142 Fundamentals of Motion Graphics	2
FD144 Fundamentals of Type	2
FD137 Fund of 3D	2

Prerequisites

FD127

FD127, FD129

FD145

FD127, FD129

LIBERAL ARTS REQUIREMENTS

	Units
LA111 Critical Reasoning	3
Art History: Ancient Civilizations: Pick One	3

Prerequisites

LA104

AH114 Mesoamerican Empires of the Aztec and Maya

AH115 Intro to Asian Art and Culture

AH116 Ancient Civ: Egypt-Greece-Rome

Social Science: Pick One

LA235 Introduction to Psychology

LA236 Introduction to Linguistics

LA245 Introduction to Philosophy

LA247 Introduction to Sociology

LA248 Interpersonal Communication

SOPHOMORE 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units
GD223 Typography 1	3
GD224 Graphic Design 1	3
GD230 Computer Imaging	3
GD275 Digital Photography	3

Prerequisites

FD127, FD129, FD123

FD127, FD129, FD123

FD127, FD129

FD127

LIBERAL ARTS REQUIREMENTS

	Units
Art History: Medieval Worlds in Motion: Pick One	3

Prerequisites

AH204 The Medieval World

AH205 Nature in Art: Japan, Korea, Tibet

Quantitative Reasoning: Pick One

LA231 Mathematics

LA237 Financial Literacy

SOPHOMORE 2ND SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units
GD001 Graphic Design + Digital Media Advancement Review	0
GD225 Typography 2	3
GD226 Graphic Design 2	3
GD351 Action Sport Industry 1	3
GD411 Motion Graphics + Visual Effects 1	3

Prerequisites

GD223, GD224

GD223, GD224

FD142

GRAPHIC DESIGN + DIGITAL MEDIA W/ACTION SPORTS EMPHASIS COURSE REQUIREMENTS 2022-2023

LIBERAL ARTS REQUIREMENTS

Art History: Renaissance + Early Modern Worlds: Pick One

AH206 Illuminating Women: Female Artists, Scientists, Poets, Philosophers of the Renaissance	
AH207 Age of Michelangelo, 1450-1550	
AH305 Worldly + Otherworldly Creatures	
AH334 History of Graphic Design	3

Units

3

Prerequisites

AH114 OR AH115

AH114 OR AH115

AH114 OR AH115

JUNIOR 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

GD202 User Interface Design	3
GD232 Action Sports Video 1	3
GD251 3D-1: Animation for Motion Graphics	3
GD312 Communication Design 1	3
GD319 Brand Strategy	3

Units

3

3

3

3

3

Prerequisites

GD223, GD224

GD225, GD226

FD137

GD225, GD226

GD225, GD226

LIBERAL ARTS REQUIREMENTS

Science: Pick One

LA125 Scientific Anatomy
LA204 The Science of Sight
LA239 Project Green: Hillside
LA242 Project Green: Oceans
LA250 Human Evolution
LA255 Human Diversity
LA260 Human Sexuality

Units

3

Prerequisites

LA104 or concurrent

LA104 or concurrent

LA104 or concurrent

JUNIOR 2ND SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

GD314 Package Design 1	3
GD451 Action Sport Industry 2	3
GDELEC Graphic Design Elective	3

Units

3

3

3

Prerequisites

GD225, GD226

GD351

LIBERAL ARTS REQUIREMENTS

Language Arts: Pick One

LA103 Directed Research + Writing: Special Topics
LA175 Poetry Workshop
LA192 Poetry Survey and Analysis
LA193 Creative Writing Summer Intensive (travel)
LA194 Creative Writing Multi-Genre Workshop
LA196 Creative Writing Fiction Workshop
LA197 Creative Writing Non-Fiction
LA198 Creative Writing Script Writing Workshop
LA199 Creative Writing Storytelling
LA209 Dystopian Literature
LA218 American Literature
LA281 Graphic Novel
LA290 World Literature

Units

3

Prerequisites

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

SENIOR 1ST SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

GD234 Action Sport Business, Brand + Culture	3
GD418 Senior Portfolio 1: Graphic Design	3
GDELEC Graphic Design Elective	3

Units

3

3

3

Prerequisites

GD225, GD226

GD001, senior status

GRAPHIC DESIGN + DIGITAL MEDIA W/ACTION SPORTS EMPHASIS

COURSE REQUIREMENTS 2022-2023

LIBERAL ARTS REQUIREMENTS

Art History: Modern Movements: Pick One

- AH404 Los Tres Grandes: Mexican Muralist Movement
- AH405 Traditional Arts of Western Africa
- AH406 Modern Visualities: 19th-20th Century Photography in South and East Asia

Units

3

Prerequisites

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

SENIOR 2ND SEMESTER (TOTAL UNITS: 13)

STUDIO REQUIREMENTS

- GD419 Senior Portfolio 2
- GDELEC Graphic Design Elective

Units

3

1

Prerequisites

GD418

LIBERAL ARTS REQUIREMENTS

Art History: Contemporary Movements: Pick One

- AH407 Exiles in L.A.: Art, Architecture, Film of Wartime Émigrés

Units

3

Prerequisites

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

- AH408 Living Through History: American Culture Wars

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

- AH409 Exhibition Design

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

- LA326 Professional Studies for Designers

3

- LA424 Senior Capstone and Thesis Defense

3

Language Arts, Concurrent with GD419

TOTAL UNITS TO GRADUATE: 122

GRAPHIC DESIGN + DIGITAL MEDIA W/ILLUSTRATION EMPHASIS

COURSE REQUIREMENTS 2022-2023

FRESHMAN 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

	Units
FD118 Fundamentals of Comp & Color - Digital	2
FD127 Fundamentals of Digital Imaging 1 (Photoshop)	2
FD129 Fundamentals of Digital Imaging 2 (Illustrator)	2
FD150 Fundamentals of Figure Drawing + Perspective	3

Prerequisites

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA100 First-Year Seminar	3	
LA104 English Composition	3	English Diagnostic

FRESHMAN 2ND SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units	Prerequisites
FD123 Fundamentals of Graphic Design	2	FD127
FD142 Fundamentals of Motion Graphics	2	FD127, FD129
FD144 Fundamentals of Type	2	FD151
Illustration Elective: Pick One	3	

- FD151 Fundamentals of Figure Drawing
- FD154 Fundamentals of Painting
- FD160 Pictorial Design for Illustration
- FD161 Fundamentals of Illustration

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA111 Critical Reasoning	3	LA104
Art History: Ancient Civilizations: Pick One	3	

- AH114 Mesoamerican Empires of the Aztec and Maya
- AH115 Intro to Asian Art and Culture
- AH116 Ancient Civilizations: Egypt-Greece-Rome

Social Science: Pick One

- LA235 Introduction to Psychology
- LA236 Introduction to Linguistics
- LA245 Introduction to Philosophy
- LA247 Introduction to Sociology
- LA248 Interpersonal Communication

SOPHOMORE 1ST SEMESTER (TOTAL UNITS: 17)

STUDIO REQUIREMENTS

	Units	Prerequisites
FD137 Fund of 3D	2	
GD223 Typography 1	3	FD127, FD129, FD123
GD224 Graphic Design 1	3	FD127, FD129, FD123
GD230 Computer Imaging	3	FD127, FD129

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
Art History: Medieval Worlds in Motion: Pick One	3	

- AH204 The Medieval World
- AH205 Nature in Art: Japan, Korea, Tibet

Quantitative Reasoning: Pick One

- LA231 Mathematics
- LA237 Financial Literacy

SOPHOMORE 2ND SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units	Prerequisites
GD001 Graphic Design + Digital Media Advancement Review	0	
GD225 Typography 2	3	GD223, GD224
GD226 Graphic Design 2	3	GD223, GD224
GD275 Digital Photography	3	FD127, FD129

GRAPHIC DESIGN + DIGITAL MEDIA W/ILLUSTRATION EMPHASIS COURSE REQUIREMENTS 2022-2023

Illustration Elective: Pick One

3

AN220 Animal Drawing
FD151 Fundamentals of Figure Drawing
FD154 Fundamentals of Painting
FD160 Pictorial Design for Illustration
FD161 Fundamentals of Illustration
IL210 Rendering
IL212 3-D Design 2 (ZBRUSH)
IL214 Color Illustration 1
IL223 Words, Images, & Ideas

LIBERAL ARTS REQUIREMENTS

Units

Prerequisites

Art History: Renaissance + Early Modern Worlds: Pick One

3

AH206 Illuminating Women: Female Artists, Scientists, Poets, Philosophers of the Renaissance

AH114 OR AH115

AH207 Age of Michelangelo, 1450-1550

AH114 OR AH115

AH305 Worldly + Otherworldly Creatures

AH114 OR AH115

AH334 History of Graphic Design

3

JUNIOR 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

Units

Prerequisites

GD202 User Interface Design 1

3

GD223, GD224

GD319 Brand Strategy

3

GD225, GD226

GD411 Motion Graphics + Visual Effects 1

3

FD142

Illustration Elective: Pick One

3

AN220 Animal Drawing
FD151 Fundamentals of Figure Drawing
FD154 Fundamentals of Painting
FD160 Pictorial Design for Illustration
FD161 Fundamentals of Illustration
IL210 Rendering
IL212 3-D Design 2 (ZBRUSH)
IL214 Color Illustration 1
IL223 Words, Images & Ideas

LIBERAL ARTS REQUIREMENTS

Units

Prerequisites

Science: Pick One

3

LA125 Scientific Anatomy
LA204 The Science of Sight
LA239 Project Green: Hillside
LA242 Project Green: Oceans
LA250 Human Evolution
LA255 Human Diversity
LA260 Human Sexuality

JUNIOR 2ND SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

Units

Prerequisites

GD312 Communication Design 1

3

GD225, GD226

GD320 Digital Videography

3

GD251 3D-1: Animation for Motion Graphics OR IL212 - 3-D Design 2

3

GRAPHIC DESIGN + DIGITAL MEDIA W/ILLUSTRATION EMPHASIS COURSE REQUIREMENTS 2022-2023

LIBERAL ARTS REQUIREMENTS

Language Arts: Pick One

LA103 Directed Research + Writing: Special Topics
LA175 Poetry Workshop
LA192 Poetry Survey and Analysis
LA193 Creative Writing Summer Intensive (travel)
LA194 Creative Writing Multi-Genre Workshop
LA196 Creative Writing Fiction Workshop
LA197 Creative Writing Non-Fiction
LA198 Creative Writing Script Writing Workshop
LA199 Creative Writing Storytelling
LA209 Dystopian Literature
LA218 American Literature
LA281 Graphic Novel
LA290 World Literature

Units

3

Prerequisites

LA111
LA111
LA111
LA111
LA111
LA111
LA111
LA111
LA111
LA111
LA111
LA111
LA111

SENIOR 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

GD314 Package Design 1

GD418 Senior Portfolio 1

Illustration Elective: Pick One

AN220 Animal Drawing
FD151 Fundamentals of Figure Drawing
FD154 Fundamentals of Painting
FD160 Pictorial Design for Illustration
FD161 Fundamentals of Illustration
IL210 Rendering
IL212 3-D Design 2 (ZBRUSH)
IL214 Color Illustration 1
IL223 Words, Images & Ideas

Units

3

3

3

Prerequisites

GD001, Senior Status
GD001, Senior Status

LIBERAL ARTS REQUIREMENTS

Art History: Modern Movements: Pick One

AH404 Los Tres Grandes: Mexican Muralist Movement

AH405 Traditional Arts of Western Africa

AH406. Modern Visualities: 19th-20th Century Photography in South and East Asia

LA326 Professional Studies for Designers

Units

3

Prerequisites

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

SENIOR 2ND SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

GD419 Senior Portfolio 2

GDELEC Graphic Design Elective

Units

3

3

Prerequisites

GD418

LIBERAL ARTS REQUIREMENTS

LA424 Senior Capstone and Thesis Defense

Art History: Contemporary Movements: Pick One

AH407 Exiles in L.A.: Art, Architecture, Film of Wartime Émigrés

AH408 Living Through History: American Culture Wars

AH409 Exhibition Design

Units

3

3

Prerequisites

Language Arts, Concurrent with GD419

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305
AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

TOTAL UNITS TO GRADUATE: 122

ILLUSTRATION

COURSE REQUIREMENTS 2022-2023

FRESHMAN 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

	Units	Prerequisites
FD150 Fundamentals of Drawing/Perspective	3	
FD151 Fundamentals of Figure Drawing	3	
FD160 Pictorial Design for Illustration	3	FD150 or concurrent, FD151 concurrent OR FD166 concurrent

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA100 First-Year Seminar	3	
LA104 English Composition	3	English Diagnostic

FRESHMAN 2ND SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units	Prerequisites
FD154 Fundamentals of Painting	3	FD150, FD151
FD161 Fundamentals of Illustration	3	FD150, FD151, FD160, FD154 concurrent
FD162 Fundamentals of Digital Painting	3	FD150, FD151, FD160 concurrent, FD154 concurrent

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA111 Critical Reasoning	3	LA104

Art History: Ancient Civilizations: Pick One

- AH114 Mesoamerican Empires of the Aztec and Maya
- AH115 Intro to Asian Art and Culture
- AH116 Ancient Civilizations: Egypt-Greece-Rome

Social Science: Pick One

- LA235 Introduction to Psychology
- LA236 Introduction to Linguistics
- LA245 Introduction to Philosophy
- LA247 Introduction to Sociology
- LA248 Interpersonal Communication

SOPHOMORE 1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

	Units	Prerequisites
FA201 Intermediate Figure Drawing	3	FD150, FD151
FA202 Introduction to Figure Painting	3	FD150, FD151
IL210 Rendering	3	FD154, FD161
IL224 Advanced Perspective For Illustration	3	FD150 OR FD166, FD133

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
Art History: Medieval Worlds in Motion: Pick One	3	
AH204 The Medieval World		
AH205 Nature in Art: Japan, Korea, Tibet		

SOPHOMORE 2ND SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units	Prerequisites
FA205 Artistic Anatomy	3	FA201
IL001 Advancement Review	0	
IL214 Illustration 1	3	FD150, FD151, FD154, FD161, FD154, FD160
IL223 Words Images and Ideas	3	FD160, FD161, FD162
IL249 Applied Art Reproduction	3	FD160, FD162

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
Art History: Renaissance + Early Modern Worlds: Pick One	3	
AH206 Illuminating Women: Female Artists, Scientists, Poets, Philosophers of the Renaissance		AH114 OR AH115
AH207 Age of Michelangelo, 1450-1550		AH114 OR AH115
AH305 Worldly + Otherworldly Creatures		AH114 OR AH115

Quantitative Reasoning: Pick One

- LA231 Mathematics
- LA237 Financial Literacy

ILLUSTRATION

COURSE REQUIREMENTS 2022-2023

JUNIOR 1ST SEMESTER (TOTAL UNITS: 18)

STUDIO REQUIREMENTS

	Units	Prerequisites
GD230 Computer Imaging	3	FD160, FD162, OR FD127, FD129
GD231 Internet Design 1	3	FD160, FD162, OR FD127, FD129
IL216 Illustrative Painting	3	IL210, IL224, FA201, FA202, IL214
ILELEC Illustration Elective	3	

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
AH331 History of Illustration	3	
Science: Pick One	3	
LA125 Scientific Anatomy		
LA204 The Science of Sight		
LA239 Project Green: Hillside		
LA242 Project Green: Oceans		
LA250 Human Evolution		
LA255 Human Diversity		
LA260 Human Sexuality		

JUNIOR 2ND SEMESTER (TOTAL UNITS: 14)

STUDIO REQUIREMENTS

	Units	Prerequisites
IL314 Illustration 2	3	IL210, IL214, IL216
IL315 Graphic Illustration 1	3	IL223, FD160, FD162
IL330 Digital Painting for Illustration 1 OR IL228 Digital Drawing from Observation	3	FD162, IL210, FA201, FA202, IL214, IL224
ILELEC Illustration Elective	2	IL210, IL214, IL216

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
Language Arts: Pick One	3	LA111
LA103 Directed Research + Writing: Special Topics		LA111
LA175 Poetry Workshop		LA111
LA192 Poetry Survey and Analysis		LA111
LA193 Creative Writing Summer Intensive (travel)		LA111
LA194 Creative Writing Multi-Genre Workshop		LA111
LA196 Creative Writing Fiction Workshop		LA111
LA197 Creative Writing Non-Fiction		LA111
LA198 Creative Writing Script Writing Workshop		LA111
LA199 Creative Writing Storytelling		LA111
LA209 Dystopian Literature		LA111
LA218 American Literature		LA111
LA281 Graphic Novel		LA111
LA290 World Literature		LA111

SENIOR 1ST SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

	Units	Prerequisites
IL416 Illustration 3 – Advanced Studies	3	
IL418 Senior Portfolio 1: Illustration	3	IL001, GD230, IL216, IL314, IL315, (IL330 OR IL228)

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
Art History: Modern Movements: Pick One	3	
AH404 Los Tres Grandes: Mexican Muralist Movement		AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305
AH405 Traditional Arts of Western Africa		AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305
AH406. Modern Visualities: 19th-20th Century Photography in South and East Asia		AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305
LA326 Professional Studies for Illustrators		

SENIOR 2ND SEMESTER (TOTAL UNITS: 12)

STUDIO REQUIREMENTS

	Units	Prerequisites
IL419 Senior Portfolio 2: Illustration	3	IL418
FA308 Watercolor 1 OR IL219 Digital Landscape Painting	3	IL216 for Watercolor, FD162 OR FD166 for Digital Landscape

ILLUSTRATION

COURSE REQUIREMENTS 2022-2023

LIBERAL ARTS REQUIREMENTS

LA424 Senior Capstone and Thesis Defense

Art History: Contemporary Movements: Pick One

AH407 Exiles in L.A.: Art, Architecture, Film of Wartime Émigrés

AH408 Living Through History: American Culture Wars

AH409 Exhibition Design

Units

3

3

Prerequisites

Language Arts, Concurrent with IL419

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

AH114 OR AH115, AH204 OR AH205 OR AH206
OR AH207 OR AH305

TOTAL UNITS TO GRADUATE: 122

MFA DRAWING

COURSE REQUIREMENTS 2022-2023

1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

FA500 Mentor Studio 1
STELEC Studio Elective

Units
8
3

Prerequisites

LIBERAL ARTS REQUIREMENTS

LA620 The Writing Artist
LA* Liberal Arts Elective -or-
AH* Art History Elective

Units
1
3

Prerequisites

2ND SEMESTER (TOTAL UNITS: 16)

STUDIO REQUIREMENTS

FA550 Mentor Studio 2
STELEC Studio Elective

Units
8
3

Prerequisites

FA500 Mentor Studio 1

LIBERAL ARTS REQUIREMENTS

LA625 MFA Thesis 1
LA* Liberal Arts Elective -or-
AH* Art History Elective

Units
2
3

Prerequisites

LA620

3RD SEMESTER (TOTAL UNITS: 16)

STUDIO REQUIREMENTS

FA600 Mentor Studio 3
STELEC Studio Elective

Units
8
3

Prerequisites

FA550 Mentor Studio 2

LIBERAL ARTS REQUIREMENTS

LA626 MFA Thesis 2
LA617 Pedagogy + Professional Studies

Units
2
3

Prerequisites

LA625

4TH SEMESTER (TOTAL UNITS: 13)

STUDIO REQUIREMENTS

FA650 Mentor Studio 4
STELEC Studio Elective, *if taking FA650 for 8 units*

Units
8 or 11

Prerequisites

FA600 Mentor Studio 3

LIBERAL ARTS REQUIREMENTS

LA627 MFA Thesis 3

Units
2

Prerequisites

LA626

TOTAL UNITS TO GRADUATE: 60

MFA GAME DESIGN

COURSE REQUIREMENTS 2022-2023

1ST SEMESTER (TOTAL UNITS: 17)

STUDIO REQUIREMENTS

	Units	Prerequisites
GA507 Specialized Programming	5	
GA518 Game Design	3	
GA523 Game Production	3	
GA607 Level Design	3	

Liberal Arts Requirements

	Units	Prerequisites
LA602 Experimental Game Design	3	

2ND SEMESTER (TOTAL UNITS: 14)

STUDIO REQUIREMENTS

	Units	Prerequisites
GA501 Prototyping	5	
GA517 Player Centric Design	3	
GA606 UI/UX	3	

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA508 Thesis Development	3	

3RD SEMESTER (TOTAL UNITS: 16)

STUDIO REQUIREMENTS

	Units	Prerequisites
GA521 Survey of Monetization Practices	3	
GA605 Production Studio 1	5	

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA521 Management Psychology	3	
LA608 Thesis Project Directed Study	5	

4TH SEMESTER (TOTAL UNITS: 13)

STUDIO REQUIREMENTS

	Units	Prerequisites
GA509 Special Topics in Game Design	3	
GA655 Production Studio 2	5	GA605

LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA708 Thesis Project Directed Study 2	5	LA605

TOTAL UNITS TO GRADUATE: 60

MFA PAINTING

COURSE REQUIREMENTS 2022-2023

1ST SEMESTER (TOTAL UNITS: 15)

STUDIO REQUIREMENTS

FA500 Mentor Studio 1

STELEC Studio Elective

Units

8

3

Prerequisites

LIBERAL ARTS REQUIREMENTS

LA620 The Writing Artist

LA* Liberal Arts Elective -or-

AH* Art History Elective

Units

1

3

Prerequisites

2ND SEMESTER (TOTAL UNITS: 16)

STUDIO REQUIREMENTS

FA550 Mentor Studio 2

STELEC Studio Elective

Units

8

3

Prerequisites

FA500 Mentor Studio 1

LIBERAL ARTS REQUIREMENTS

LA620 MFA Thesis 1

LA* Liberal Arts Elective -or-

AH* Art History Elective

Units

2

3

Prerequisites

LA620

3RD SEMESTER (TOTAL UNITS: 16)

STUDIO REQUIREMENTS

FA600 Mentor Studio 3

STELEC Studio Elective

Units

8

3

Prerequisites

FA550 Mentor Studio 2

LIBERAL ARTS REQUIREMENTS

LA626 MFA Thesis 2

LA617 Pedagogy + Professional Studies

Units

2

3

Prerequisites

LA625

4TH SEMESTER (TOTAL UNITS: 13)

STUDIO REQUIREMENTS

FA650 Mentor Studio 4

STELEC Studio Elective, if taking FA650 for 8 units

Units

8 or 11

Prerequisites

FA600 Mentor Studio 3

LIBERAL ARTS REQUIREMENTS

LA623 MFA Thesis 3

Units

2

Prerequisites

LA626

TOTAL UNITS TO GRADUATE: 60