

**2023 - 2024**



**Student Handbook  
+ Catalog**

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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 Provost.

## 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](http://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

## **Office of Academic Affairs**

Kerri Redeker, Manager of Academic Affairs

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

Joelle McGhee, Administrative Assistant to Department Chairs Main Campus

Nikolas Bacey, Model Coordinator

KC Carl, Receptionist Big Bend Campus

Thomas 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, Director of Admissions

Ray Vargas, Assistant Director of Admissions

Sureya Davis, Admissions Counselor

Micah Bianco, Admissions Counselor

Averi Endow, Admissions Counselor

Claire Olson, Admissions Coordinator

Justin Yescas, Admissions Transfer + International Student Specialist

Joshua Munoz, Admissions Administrative Assistant + Receptionist

## **Business Office**

Jim Godek, Chief Financial Officer

Winona Christiansen-Kirk, Accounts Payable Manager

Fatima Silva, Bursar

Brooke Rosenfeld, Associate Bursar

## **Office of Human Resources**

Agnes Sanchez, Chief People Officer

Katherine Pinkerton, Human Resources Manager

Kenzie Lombard, Human Resources Coordinator

## **Office of College Advancement**

Jeff Higashi, Vice President of Development

## **Marketing + Communications**

Bassem Girgis, Director of Marketing + Communications

Jillian Curiel, Marketing Coordinator

Diana Davalos, Senior Graphic Designer

## **Financial Aid**

Christopher Brown, Vice President of Enrollment Management

Reginald West, Financial Aid Manager

## **Facilities**

Juan Lopez, Director of Facilities

Austin Hemsath, Maintenance Manager

Amber Secor, Maintenance Technician

James Matus, 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

Vivian Ortiz, Director of Student Life and Conduct

Robin Fuld, Director of Career Services

Joy Zembruski, School Counselor

Lisa Clark-Villanueva, Coordinator for Students with Disabilities

## **Campus Safety**

Jim Wooley, Director of Campus Safety + Security

## **IT Services**

Matt Morton, Chief Information Officer

Raphael Asghar, Database Administrator

Alex Krigbaum, Helpdesk Technician L2

Ryan Nambu, Helpdesk Manager

Katja Kroeger, Helpdesk Technical Coordinator

Rick Sanchez, Webmaster

Shawn Tetzlaff, Systems Administrator

Bryan Moore, Desktop Administrator

Hugo Hernandez, Fabrication Laboratory Manager

## **Board of Trustees Officers**

Jared Mathis, Chair

Hiro Konoshita, Vice Chair

Kathryn Burton Gray, Treasurer

Justin Thavirat, Secretary

## **Trustees**

Nancy Bushnell

Suzanne Chonette

Barbara Clarence

Nelson Coates

Lisa Dallendorfer

Ron Holecek

Ted Landsmark

Lisa Mansour

Nancy Milby

# Message From The President

## Dear LCAD Student,

We are delighted to have you as a part of our community and among the generations of students who have attended LCAD and gone on to become leading creatives in art and design.

You are members of LCAD at a time when creativity, ingenuity and innovation are proving to be vital qualities for solving social and economic challenges, constructively challenging the status quo, and making the world a better place. We look forward to enhancing your talent and strengthening your knowledge and critical skills throughout every corner of our campus.

To prepare for your success, our extraordinary faculty are constantly improving ways to teach and learn. At the same time, we are strengthening the connection between LCAD and the creative professions you will aspire to join upon graduation. The industries and institutions you will be entering when you graduate are constantly adapting to seismic changes in commerce, technology, production, and societal values. Providing you with the robust skills and know-how that align with these industry trends is a central priority for us.

Our faculty and staff are highly qualified creative industry artists and designers who will provide you with important skills in order to better position you for success in your life pursuits and creative endeavors. They are passionate individuals who care deeply about you as you move through your educational pathway as burgeoning artists and designers. The LCAD community is diverse, open-minded and most importantly supportive to each other. It is in this special place in Laguna Beach where empathy entwines with imagination. It is our privilege to have you as members of our community composed of faculty, staff, students, alumni and trustees at LCAD and of the larger community of Laguna Beach. Wishing you much success and enjoyment and a learning experience like no other.

Sincerely,

Steven Brittan



# Student Affairs, Programs, and Services

## 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](mailto: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 10:00 pm) (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 8:30 am 11:45 pm (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 8:30 am 11:45 pm (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

Hours are Monday through Thursday : 9:30am-8:00pm

Friday: 9:30am–5:00pm

First Saturday each month: 12:00pm to 5:00pm

## Big Bend Library

2825 Laguna Canyon Road

Hours are Monday through Thursday: 12:00pm–5:00pm

## MFA Studios

2633 Laguna Canyon Road Open 24/7

## FabLab and Woodshop

All students, staff, and faculty have access to the FabLab and WoodShop for college related projects. Space and equipment is on a first-come, first-served basis and the facilities are open from 9 am to 5 pm Monday through Friday. Extended hours vary per semester.

### FabLab

Located on Main Campus, in room 8A, equipment includes 3D printers, 3D scanners, a laser cutter, vinyl cutter, vacuum former, CNC router, sanding tools, and worktables.

### WoodShop

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. If you need something cut, our staff can cut it for you. If you are looking to use the woodshop, you'll need to undergo training and pass a written exam first. Please contact the Lab Manager at [fablab@LCAD.edu](mailto:fablab@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 4:30pm. 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 [hherandez@LCAD.edu](mailto:hherandez@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. LCAD's Residence Life staff and Resident Advisors are on property in case of emergencies.

## **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 Jeff Higashi at [jhigashi@LCAD.edu](mailto:jhigashi@LCAD.edu).

## **Student Life**

Student Life offers a variety of co-curricular and extracurricular activities to its students through campus wide events + programming, Student Organizations and Student Government. Past events have included Rush Night, Halloween Spooktacular, Welcome Back BBQ, Student Art Market, Culture + Identity based series events, Coffee Wednesdays, and stop + serve community engagement opportunities. Be sure to watch for announcements of events on [my.LCAD.edu](http://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 [myLCAD.edu](http://myLCAD.edu).

## **Disabilities/Americans With Disabilities Act**

LCAD complies with the Americans with Disabilities Act, Section 504 of the Rehabilitation Act, the ADA, 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](mailto: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.

## 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. For office hours and to see the counselor, you can schedule an appointment via [counselor@LCAD.edu](mailto:counselor@LCAD.edu).

## Residence Life

LCAD's Residence Life & Housing Office, Residence Life staff, 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 54 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](mailto:housing@LCAD.edu).

### 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.

### 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](http://my.LCAD.edu).

## 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 selfgoverning 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](http://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](mailto: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; fundraising opportunities; 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 Campus Christie Health Services titled at LCAD as "LCAD Cares", which allows students unlimited 24/7 virtual access to board-certified professionals 24/7.

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](http://www.coveredca.com). On-campus housing students do need to follow the requirements set forth by the Office of Student Life regarding required immunizations.

## Covid-19 Vaccine and Booster Information

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/>.

## 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 schedules are available online at [octa.net](http://octa.net). Please take time to navigate local transit websites and to research bus routes applicable to you.

## 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](mailto: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 Dean of Student Affairs 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 Art and Architecture ePortal, ARTstor, Art Source (EBSCO), and Ask Art (Academic Edition), and Colourbox. Other online resources include LinkedIn Learning, Academic One File, the EBSCO ebook Academic Collection, The Gnomon Workshop, and Mango Languages, and the Hoopla streaming service. 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 first-come, first-serve basis.

The Big Bend Campus Library holds over 2,800 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](https://LCAD.edu/library).

## 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 should be turned in to the receptionist at the front desk of either Main Campus or Big Bend. 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.

## 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](mailto:kredeker@LCAD.edu) must be requested for use during other than regular operating hours.

## 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](https://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 perprint. The main LCAD Print Lab is located on our Big Bend Campus. 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 via the online print form at: <https://webprint.LCAD.edu/>. 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

## 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 oncampus or at events offcampus 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 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 nonnarcotic 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:

- + 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 for said time;
- + 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. Longterm 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](http://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](mailto:housing@LCAD.edu) for information regarding emotional support animals in oncampus 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:

- + Possesses a valid, active license, and includes the effective date, license number, jurisdiction, and type of professional license;
- + Is licensed to provide professional services within the scope of the license in the jurisdiction in which the documentation is provided;
- + 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;

- + Completes a clinical evaluation of the student regarding the need for an emotional support animal; and
- + 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.

## **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:

- + Threatening the physical safety of any member of the LCAD community;
- + Creating and/or contributing to an educational culture that is hostile to any LCAD member;
- + Discriminating against another person or persons; or
- + 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 Student Affairs and Title IX Coordinator at [dlee@LCAD.edu](mailto:dlee@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.

## 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 Student Affairs, David Lee, at [dlee@LCAD.edu](mailto:dlee@LCAD.edu).



## 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.

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 regard 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](http://www.LCAD.edu) and [www.my.LCAD.edu](http://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](http://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 the alleged person 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 publicservice 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 via the complaint form on my.LCAD.edu. You may also contact the Title IX Coordinator/ Dean of Student Affairs, David Lee, with any Title IX related questions at [dlee@LCAD.edu](mailto:dlee@LCAD.edu).

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

## Clery Violation

### 2. Clery Crimes (Sexual)

- + Rape
- + Fondling
- + Incest
- + Statutory Rape

### 3. 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.

1. Physical abuse, verbal abuse, threats, intimidation, coercion and/or other conduct, which threatens or endangers the health or safety of any person.
2. Tampering with the election of any LCAD recognized student organization or outcome of student events involving prizes and winnings.
3. 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.
4. 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.

5. 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.
6. 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.
7. Violation of published or posted LCAD policies, rules, or regulations.
8. Violation of federal, state, or local law on LCAD premises or at LCAD sponsored or supervised activities.
9. Use, possession, or distribution of narcotic or other controlled substances except as permitted by law.
10. Use, possession, or distribution of alcoholic beverages except as expressly permitted by the law and LCAD regulations, or public intoxication on LCAD premises.
11. Illegal or unauthorized possession of firearms, explosives, other weapons, or dangerous chemicals on LCAD premises.
12. 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.
13. 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.

### **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, lrowland@LCAD.edu

### Staff Concerns

hr@LCAD.edu

### Student Code of Conduct

Viv Ortiz, Director of Student Life + Conduct, vortiz@LCAD.edu

### Title IX Coordinator

David Lee, Dean of Students dlee@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 a 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

- + Formation of the Student Conduct Committee. A standing Student Conduct Committee shall be chosen at the beginning of each academic year
- + Student Conduct Committee shall have the following responsibilities: Appeal body for academic violations and non-Title IX/non-academic code of conduct violations
- + The Student Conduct Committee shall be comprised of Current faculty, staff and student representatives
- + 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 Student Affairs, 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 Vice President of Academic 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 and Design [www.wascsenior.org/comments](http://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](http://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](http://bppe.ca.gov/enforcement/faqs.shtml) [bppe.ca.gov/enforcement/complaint.shtml](http://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 contact the office of Academic Affairs at 2222 Laguna Canyon Road, Laguna Beach, CA 92651 or by phone at 949-3766000. This disclosure was last revised on 06/17/2022.

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, Ext.231 Dean of Student Affairs: David Lee, Ext 245

Director of Campus Safety: Jim Wooley,Ext.296 Chief People Officer: Agnes Sanchez, 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 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 noncampus 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 949376-6000.

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 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 Laguna Canyon Road
- + South Campus: Sidewalk by Laguna Canyon Road
- + MFA Studios:
- + Parking lot by LCR
- + Residential Housing: Parking lot by Laguna Canyon Road

## 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 David Lee, Dean of Student Affairs [dlee@LCAD.edu](mailto:dlee@LCAD.edu) or at 949-376-6000 x235.

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 LBPD 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

If the student is not a Residence Hall student, please report any missing student concerns directly to the Director of Campus Safety 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 oncampus, 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 oncampus, 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 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.

## **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.

<b>Criminal Offenses: On-Campus Housing Facilities</b>	<b>2020</b>	<b>2021</b>	<b>2022</b>
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)	1	0	0
Arson	0	0	0

<b>Criminal Offenses- Public Property</b>	<b>2020</b>	<b>2021</b>	<b>2022</b>
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

<b>Hate Crimes On Campus:</b> 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.	<b>2020</b>	<b>2021</b>	<b>2022</b>
<b>Race</b>	0	0	0
<b>Religion</b>	0	0	0
<b>Sexual Orientation</b>	0	0	0
<b>Gender</b>	0	0	0
<b>Gender Identity</b>	0	0	0
<b>Disability</b>	0	0	0

  

<b>Hate Crimes On Campus Housing:</b> 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.	<b>2020</b>	<b>2021</b>	<b>2022</b>
<b>Race</b>	0	0	0
<b>Religion</b>	0	0	0
<b>Sexual Orientation</b>	0	0	0
<b>Gender</b>	0	0	0
<b>Gender Identity</b>	0	0	0
<b>Disability</b>	0	0	0

  

<b>Hate Crimes Public Property:</b> 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.	<b>2020</b>	<b>2021</b>	<b>2022</b>
<b>Race</b>	0	0	0
<b>Religion</b>	0	0	0
<b>Sexual Orientation</b>	0	0	0
<b>Gender</b>	0	0	0
<b>Gender Identity</b>	0	0	0
<b>Disability</b>	0	0	0



Arrest On-Campus	2020	2021	2022
Liquor Law Violations	0	0	0
Weapons, carrying, possessing, etc.	0	0	0
Drug Abuse Violations	0	0	0

Arrest Public Property	2020	2021	2022
Liquor Law Violations	0	0	0
Weapons, carrying, possessing, etc.	0	0	0
Drug Abuse Violations	4	0	2

Disciplinary Actions – On Campus	2020	2021	2022
Liquor Law Violations	0	0	0
Weapons, carrying, possessing, etc.	0	0	0
Drug Abuse Violations	0	0	0

Disciplinary Actions – On Campus Student Housing	2020	2021	2022
Liquor Law Violations	0	0	0
Weapons, carrying, possessing, etc.	0	0	0
Drug Abuse Violations	0	0	0

Disciplinary Actions – Public Property	2020	2021	2022
Liquor Law Violations	0	0	0
Weapons, carrying, possessing, etc.	0	0	0
Drug Abuse Violations	0	0	0

## 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 David Lee, Dean of Student Affairs, [dlee@LCAD.edu](mailto:dlee@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 By-stander Intervention and Local/ National Resources, please visit the following webpage below for complete information.

[www.LCAD.edu/health-safety](http://www.LCAD.edu/health-safety)

Clery Report: Criminal Offenses On-Campus	2020	2021	2022
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)	1	0	0
Arson	0	0	0

## 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 Residence Life staff

## 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 Another Kind Café (if the fire is in 775 or 785...see map)

# 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.

<b>Fires--Summary for 775, 785, 787 and 793 Laguna Canyon Road</b>	<b>2020</b>	<b>2021</b>	<b>2022</b>
<b>Fires</b>	0	0	0
<b>Injuries</b>	0	0	0
<b>Deaths</b>	0	0	0

Fires at the Residence Hall should be reported to the Director of Student Life and Resident Manager, at 949-376-6000 x235. 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.

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 at the Residence Hall should be reported to the Director of Student Life and Resident Manager, at 949-376-6000 x235. 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 reenter the building only when administrative staff so instructs.

## Application Requirements

- + Application 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 inprogress 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).

## 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.

Prospective borrowers may qualify for loans or other assistance under the Title IV, HEA programs. The terms and conditions of the Title IV, HEA program loans may be more favorable than the provisions of the private education loans.

Financial aid is available from one or more of the following sources: Institutional and private scholarships, part-time employment, and Federal, State, or Institutional Grants, and Federal and Private 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 Student Aid Index (SAI) formerly known as the Expected Family Contribution (EFC) 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 a 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 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.

## Financial Aid 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. Offer letter processing time may vary depending on student aid report requirements.

## LCAD Grants and Scholarships

The LCAD Scholarship Fund is made up of money generously provided by individual donors, outside organizations, alumni, and the College. Students are notified about these opportunities throughout the year through their LCAD email account.

## 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 noncitizens 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 student hourly rates are consistent with minimum wage. To participate in the FWS program, a student must be eligible for and be awarded funds towards FWS as part of their financial aid package. If you are interested in the FWS program, please contact the Financial Aid Office.

## Direct Loan Program

The Direct 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.

Federal Direct Subsidized or Unsubsidized loans, low interest Parent Loan for Undergraduate Students (PLUS) loans and Grad PLUS loans, cannot be disbursed without completion on studentaid.gov of Student Loan Entrance Counseling and a Student Loan Master Promissory Note (MPN), and in the case of PLUS loans, a PLUS application and PLUS MPN.

## 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 below 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

## Direct Loan Limits

### Direct Subsidized Loan

Freshman: \$3,500

Sophomore: \$4,500

Junior: \$5,500

Senior: \$5,500

### 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

$\$5,500 + \$2,000 = \$7,500$

### Additional Unsubsidized Funding

Independent students and students whose parents are denied a PLUS loan:

**Freshman: \$4,000**

**Sophomore: \$4,000**

**Junior: \$5,000**

**Senior: \$5,000**

### 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 student. 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 halftime. 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.

This requires a PLUS application and PLUS MPN on studentaid.gov.

### Direct Unsubsidized 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 disbursed 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).

Loan Type	10 Year Treasury Note High Yield	Add-On	Fixed Interest Rate
Direct Subsidized Loans & Direct Unsubsidized Loans for Undergraduate Students	3.448%	2.05%	5.50%
Direct Unsubsidized Loans for Graduate and Professional Students	3.448%	3.60%	7.05%
Direct PLUS Loans for Parents of Dependent Undergraduate Students and for Graduate or Professional Students	3.448%	4.60%	8.05%

### Federal Interest Rates 2023-2024 Academic Year\*

\* As of 07/29/2023

Origination fees are:

1.057% Origination fee for Subsidized/Unsubsidized Student Loans. : 4.230% Origination fee for PLUS/ Grad PLUS Loans.

### 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 to meet the credit criteria for most lenders. LCAD will work with any lender that the student chooses. Prospective borrowers may qualify for loans or other assistance under the Title IV, HEA programs. The terms and conditions of the Title IV, HEA program loans may be more favorable than the provisions of the private education loans.

### 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 2023/24 recipients receive up to \$35,650 annually towards tuition costs for the duration of their four-year BFA or PostBaccalaureate 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 the student does not pass all of the necessary classes in their last semester, the student does not qualify for this scholarship again. In addition, you can never receive any LCAD Scholarship again unless you are enrolled in an MFA program at LCAD.

### 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, \$500 each of their first two semesters, towards tuition costs their first year at LCAD 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](mailto:financialaid@LCAD.edu)

### **National Student Loan Database System (NSLDS)**

Federal student loans are monitored by the National Student Loan Data System (NSLDS) and LCAD is required to report student borrower enrollment status regularly to that system. NSLDS is accessible to authorized personnel in guarantee agencies, lenders, and schools. Students can access their information through the [studentaid.gov](http://studentaid.gov) portal using their FSA ID and Password.

### **Exit Counseling Requirements**

Exit Counseling details are emailed to each borrower upon any of the following situations: Graduation, Withdrawal, drop below 6 units, or Extended LOA. These can be completed at [studentaid.gov](http://studentaid.gov).

### **Satisfactory Academic Progress (SAP)**

Students are required to maintain SAP in their educational program as described in the school catalog. SAP is evaluated based on qualitative and quantitative measurements (GPA and completed courses) at the end of the academic year. To remain eligible for federal, state and most institutional aid, a student must meet the SAP criteria as specified below:

#### Qualitative Measurement: GPA Requirement

Undergraduate students are required to maintain a 2.0 minimum cumulative LCAD GPA on a 4.0 scale at the end of each academic year. Repeated courses are included in the calculation of GPA. Grade of incomplete is not included in the calculation of GPA. The Incomplete grade reverts to an F if not completed by the due date and it will impact GPA. Merit Scholarships will not be disbursed until any outstanding Incomplete grade is resolved.

- + Graduate students are required to maintain a Pass or Low Pass on all their classes

#### Quantitative Measurement: Maximum Time Frame and Pace Requirement

- + Maximum Time Frame (credit completion): Undergraduate students must complete their degree within 183 credits (122 credits x 150%). Students can receive federal aid for 150% of the length of their degree program. State grants have a maximum time frame of four years.
- + Pace: Undergraduate students must complete at least 67% (122/183) of the units they attempt at the end of each academic year. Transfer credits are included in the calculation as attempted and completed hours.
- + Students with failing grades can receive federal aid for repeated coursework. Students can use federal financial aid once to repeat a course with a passing grade. Repeated courses are included in the calculation as attempted hours.
- + Grades of incomplete are counted as attempted but not completed. If a grade of incomplete is not changed to a passing grade within the time frame outlined in the catalog, it may impact the student's ability to meet the pace requirements and disqualify this student from receiving federal, state and/or institutional aid.
- + Students with SAP impacted by changes in major are expected to complete all degree requirements before reaching 182 attempted credit hours. Financial Aid staff reviews SAP impacted by changes in major on a case-by-case basis.

#### Additional Institutional Requirements (LCAD Scholarships): Unit Requirement Students are required to be enrolled at least 9 units (3/4 time) each semester to maintain eligibility for institutional awards.

- + Undergraduate students are required to complete at least 9 credits per semester
- + Graduate students are required to complete at least 6 credits per semester
- + Failed/Incomplete/Withdrawal grades and audits are not included in the credit requirement completion calculation.
- + Any and all institutional awards are not earned until after the completion of the tuition adjustment period as published in the student handbook.
- + Students who drop below the minimum requirement before this time are ineligible for the award that term.
- + Students who take a leave of absence or withdraw prior to the completion of the Withdrawal period lose eligibility to keep their institutional awards for the semester.

+ LCAD full ride scholarships are available for undergraduate students for up to eight semesters and for graduate students for up to four semesters based on their determined grade level their first semester at LCAD.

## SAP Evaluation Process

Satisfactory Academic Progress is evaluated at the end of each academic year. A student who does not meet one or more SAP requirements will be placed on the unsatisfactory SAP status of Warning and will lose eligibility for financial aid. A student who has lost eligibility for financial aid due to the Unsatisfactory SAP status can request reinstatement of financial aid by submitting a written appeal to the Student Financial Services Appeal Committee.

An academically dismissed student regains eligibility for financial aid if they are readmitted by the Academic Standing Committee and have an approved SAP Appeal.

## Appeal Process/ Regaining Eligibility

Students who fail to meet the SAP standard(s) can submit a written appeal to the Student Financial Aid Office. The appeal must explain the reason(s) that led to the SAP failure and the changes that will allow the student to meet the SAP standards in the future. Students will be notified of the SAP Appeal decision via LCAD student email. Students with approved SAP appeals are placed on Probation Status and are eligible to receive financial aid for one semester. Students on Probation Status must meet SAP requirements at the end of their semester to keep their eligibility for financial aid.

Students have the responsibility to respond to Student Financial Office communication regarding suspended financial aid eligibility. Appeal requests must be sent to the Appeal Committee prior to the appeal deadline stated in the LCAD SAP status notification. Students may also regain eligibility by meeting the SAP standards while taking the coursework at their own expense. Academically dismissed students regain eligibility for financial aid if readmitted by the Academic Standing Committee and have an approved SAP Appeal.

## 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.

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- + Disparagement or misrepresentations of VA services through use of the mark, or by the use of confusingly similar wording, are strictly prohibited.

## **BFA + Post Baccalaureate Tuition**

Tuition for 2023/2024 will be \$35,650/year or \$17,825/semester with part-time enrollment calculated at \$1,485/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 2023/2024: \$37,830/year, \$18,915/semester or \$1,261/unit. Art of Game Design 2023/2024 \$41,220/year, \$20,610/semester or \$1,374/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.



# **Academic Policies and Procedures**

## **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.

## 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 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 Vice President of Academic 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 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.

## 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, 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 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 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 bachelor's 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

## Academic Program Requirements

### 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:
  - + 44 credits in studio work
  - + 16 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.

## 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.

## 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)

1080 Marina Village, Alameda Pkwy, Suite 500, Alameda, CA 94501

(510) 995--3165

Website: [wscuc.org](http://wscuc.org)

### National Association of Schools of Art and Design (NASAD)

11250 Roger Bacon Dr., Suite 21 Reston, VA, 20190-5248

(703) 437-0700

Website: [nasad.arts-accredit.org](http://nasad.arts-accredit.org)

LCAD is a member of the:

### Association of Independent Colleges of Art and Design

236 Hope Stree, Providence, RI, 02906

(401) 270-5991

Website: [aicad.org](http://aicad.org)

## Adding, Dropping, Or Withdrawing From A Course

A student may add or drop a class in the selfservice student portal 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." 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](http://my.LCAD.edu). See also [Withdrawal from the College](#) and [Withdrawing from a Course](#).

## 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](mailto:registrar@LCAD.edu).

## Attendance Policy

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 nonattendance failure grade of “X” will be entered if the student fails to withdraw by the published withdrawal deadline.

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.

## Attendance Policy Tardiness 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.

## 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.

## 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

## 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. All students who wish to participate in Commencement must have all accounts current and in good standing with the College.

Degree Conferral Dates for the semester are as follows:

**Fall Semester: Last day of fall semester**

**Spring Semester: Last day of spring semester**

**Summer Semester: August 15**

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.

### **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

## 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.

## Course Audits

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.

## 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 Vice President of Academic Affairs/ Chief Academic Officer requesting to be matriculated back into the BFA degree program. The decision of the Department Chair and Vice President of Academic 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 Enrollment Policy: Limitations For Studio

A student is entitled to enroll in one and the same course up to three (3) times 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.

## 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.

### Full-time load:

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

### 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.

## Course 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.

### Dual Majors

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 fundamental courses of the new major

## English Policy For Incoming Students

All entering students at LCAD are required to take the English Diagnostic Exam administered before or during orientation. Only incoming students who have received a baccalaureate degree or higher from an American regionally accredited college or university 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. 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)

## 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.

## 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:

- 1) 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.
- 2) 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.
- 3) 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:

1. Student Name
2. Address (campus, mailing, permanent, e-mail)
3. Telephone Numbers
4. Photograph
5. Major Field of Study
6. Enrollment Status (e.g. Undergraduate or graduate; freshman, sophomore, junior or senior, etc)
7. Dates of Attendance
8. Number of Units in which Enrolled
9. Anticipated degree and degree date
10. Degrees and Honors Received
11. 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.

4) 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, Off-Campus Programs**

Field trips and off-campus programs including tours of galleries, working studios, or any other College related off-campus activities, domestic or international, 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 always conduct themselves in a professional manner during on and off-campus activities. The Student Code of Conduct applies to all College events both on and off campus.

## **Graduation Requirements**

Graduation requirements include completion of all degree requirements, a minimum GPA of 2.0 (BFA) and 3.0 (MFA), which includes a minimum of 2.5 for all courses designated as studio requirements for the major.

BFA and Certificate students must also meet the residency requirement (Seen page 70), the minimum requirement of 122 credits overall and all specific unit total requirements for the Foundation, Major, Liberal Arts and Art History courses. 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.

MFA students must earn a minimum overall 3.0 GPA and complete 60 credits.

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 for students to check with the Registrar at the beginning of their senior year to verify that they are on track to participate in commencement proceedings.

Students planning to graduate from the BFA, Certificate, or MFA program must complete the online Graduation Application located on my.LCAD.edu 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.

BFA and Certificate program students must complete all degree requirements within a period of ten (10) years from their first date of registration. MFA students must complete all degree requirements within five (5) years from their first date of registration. Students who fail to complete all degree requirements by the stipulated deadlines will be required to complete the current curriculum requirements that are published in

the course catalog, which may entail additional coursework and credits.

## Grades

LCAD uses the following system for assigning grade points:

GRADE	GRADE POINTS
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
F	0.0
X	0.0
AU	N/A
I	I
P	P
NP	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.

### Grades For Repeated Classes

Receipt of a grade of "C" or lower in a major-specific course taken at LCAD requires that a student re-

peat 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.

## 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 most recently completed 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 the “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.

## Incomplete Grade

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 before the conclusion of the next semester. An “Incomplete” may be extended one additional semester with the written approval of the instructor but only as a result of an extraordinary circumstance. 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.

## Independent Study



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

**Financial responsibility for any independent study will be assessed according to the following criteria:**

- + Graduating seniors who require 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 Independent Study Form and the Registrar and the Department Chair have approved the request, it is the responsibility of the student to seek out the corresponding faculty member to get his or her approval. Finally, the student must file the completed form with the Registrar prior to the last day to add/drop classes as published in the academic calendar.

## **International Students**

International students needing cross-cultural services or acculturation assistance should contact Dean of Student Affairs, David Lee, via email at [dlee@LCAD.edu](mailto:dlee@LCAD.edu).

## 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

## Legal Change of Sex

Students who request their sex be changed on their college records must provide the Registrar with an original social security card, driver's license reflecting changed sex, passport or court order that certifies that the student has legally changed her/her/their gender. Records will be amended after the Registrar has reviewed and approved the appropriate documentation. Copies of the sex change documentation will be retained in the student's academic file. :

## 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. Please contact the Registrar at registrar@LCAD.edu to facilitate your return from a leave of absence.

## Materials and Supplies

Material lists are provided to students via moodle.LCAD.edu. Expenses vary from class to class. 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.

## **Orientation**

Orientation for new students is held the week prior to the start of each semester. Its purpose is to welcome new students to campus and to introduce them to LCAD's administration, faculty, studios, computer facilities, library, gallery, and peers and to begin the acculturation process of transitioning into the LCAD community and campus life.

## **Minimum Enrollment**

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

## **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.

## **Online Services for Learning And Research: LinkedIn Learning**

Students are encouraged to take advantage of LinkedIn Learning, 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 subject to, and must comply with, the terms of the license agreement under which it is provided.

## **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 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.

## **Preferred Name Policy**

Laguna College of Art + 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 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/preferred-namechange/>. Your preferred name, which is different than your legal name, will be used by LCAD in the following ways:

- + Class rosters
- + Student ID card
- + LCAD email address
- + Video/web-conferencing
- + On-campus Housing records
- + PowerCampus and Self-Service
- + 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. 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

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-na-mechange.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 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

## **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 Provost.

## **Pornographic Material**

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

## **Re-Entry/Readmission 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 re-admit 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.

## **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).

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, Experimental Animation, Game Art, Graphic Design + Digital Media, or Illustration.

## Residency Requirement For Writing Classes

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 course requirement
- + 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 outlined in the 3 bullet points above and 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.

## Satisfactory Academic 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 Academic 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 requirements
- + Maintenance of a minimum 2.0 cumulative GPA
- + Fulfillment of all financial obligations to LCAD

# Solomon Amendment

In accordance with the Solomon Amendment, LCAD is required to disclose the name, address, phone number, date of birth, major, and class level of all enrolled students upon request of any branch of the military. The 1996 Solomon Amendment provides for the Secretary of Defense to deny federal funding to institutions of higher learning if they prohibit or prevent ROTC or military recruitment on campus.

## Statement of Principles On Freedom of Expression

Laguna College of Art and Design is dedicated to the free pursuit of knowledge and 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 short, 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).

## 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.

## Off-Campus Study Policy

Undergraduate students may study abroad/off-campus for one to two academic semesters upon approval from a student's department chair in addition to the Vice President of Academic Affairs. Students who study abroad are not currently 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. Students may also have opportunities to participate in short-term LCAD faculty-led off-campus programs.

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 may 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.

## 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.



## 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 federally recognized accreditation associations including but not limited to: 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, a student's length of time at LCAD is determined by the number of studio units granted after a review of their Transfer Portfolio by the corresponding major Chair.

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.

## Transfer Credit For International Students

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](http://ierf.org)), ECE ([ece.org](http://ece.org)) or WES ([wes.org](http://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.

## Transfer Credit 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 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.

## 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](mailto:transfer@LCAD.edu)

## 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.

## Withdrawal From College

Students not intending to return to LCAD should complete a Permanent Withdrawal Form, available on [my.LCAD.edu](http://my.LCAD.edu).

## Withdrawing From A Class

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](http://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. 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.

# Course Descriptions

## AH103: Directed Research + Writing 1

Credits: 3

“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.

Pre-requisites: None

## AH114: Mesoamerican Empires of the Aztec and Mayans

Credits: 3

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.

Pre-requisites: None

## AH115: Introduction to the History of Asian Art

Credits: 3

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.

Pre-requisites: None

## AH116: Ancient Civ: Egypt-Greece-Rome

Credits: 3

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.

Pre-requisites: None

## AH190: Rome, City of Splendor

Credits: 3

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.

Pre-requisites: None

## AH203: Directed Research + Writing 2

Credits: 3

“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.

Pre-requisites: AH103

## AH205: Nature in Art: The Arts of East Asia—Japan

Credits: 3

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.

Pre-requisites: None

## AH206: Illuminating Women—Female Artists, Healers

Credits: 3

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. Prerequisite: AH210, or one course from the Ancient Civilizations category. This course can be taken concurrently with one class from the Medieval Worlds in Motion category. 3 units.

Pre-requisites: Prereq: AH114 or AH115

## AH207: Age of Michelangelo, 1450-1650

Credits: 3

“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, 1450-1650*. 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. Prerequisite: AH210, or one course from Ancient Civilizations category. This course can be taken concurrently with Medieval Worlds in Motion category.

Pre-requisites: AH114 or AH115

## AH209: For the Love of Dante—Imagination, Imagery, and the Circle of Knowledge

Credits: 3

It’s an old idea. Imagination is the weapon of the poet. Wielded properly, it can dislocate us from where we are, ferry us back to the past, and transport us into the future. But imagination has its faults according to Dante Alighieri (1265-1321), exiled poet of the late Middle Ages. Imagination or visionariness (the ability or likeliness to see visions) as Dante found out, confounds us when we attempt to describe visions with words. Vision exceeds language, exceeds speech. In his *Divine Comedy*, Dante laments how speech is unable to contain the plenitude of what he envisions; that not everything can be elucidated with language. In this sense, the *Comedy* is a way of thinking about the relationship between vision and language, and equally important, the cultural traction inherent in images. People had deep imaginations in Medieval culture, and artists and illustrators were there to bring those visions to life. Upon examination of the nightmares populating the poem’s *Inferno*—the fallen Lucifer, serpent-covered Furies, loathsome Harpies, deceitful Geryon, as well as classical figures from the *Purgatorio* and crystalline beings populating the *Paradiso*, all made famous by Botticelli, Bosch, Blake, and Doré among others—we’ll consider the ethics of Medieval Italian culture symbolized by such vivid imagery, but we’ll also prepare ourselves for what the poem is really about: a love so perfect it can move the sun and stars. We’ll also ask what we think Dante was doing in the writing of it. Is it a romance? An epic tale? Is it autobiographical? A novel? Novel, as in new, marvelous, strange, unexpected? The answer is Yes. It is all these things, including a remarkably styled circle of knowledge, or an “encyclopedia” in the old sense—knowledge gathering that begins with a point of departure, takes us along the road of learning, and ends at the same point—but with us standing at a new point, with a different view. In short, Dante uses all the tools of the Liberal Arts in the *Divine Comedy* to come to know the world around him and to construct a poem of hope, of peace, of exile, and a poem of desire as a witnessing to his imagination, his visions, and to his understanding of love.

Pre-requisites: None



## AH210: Western Art History 1

Credits: 3

This course introduces students to art historical issues and important monuments from pre-history until the Renaissance period in the Western tradition. It establishes a social, political, and historical context for the production of art in society, and provides art students with a sense of the historical development of styles as a continuous tradition relating to their own work.

Pre-requisites: None

## AH220: Western Art History 2

Credits: 3

This course introduces students to art historical issues and important monuments from the Renaissance through the mid-nineteenth century in the Western tradition. It establishes a social, political, and historical context for the production of art in society, and provides art students with a sense of the historical development of styles as a continuous tradition relating to their own work.

Pre-requisites: AH210

## AH304: History of Entertainment Design

Credits: 3

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 designer in 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.

Pre-requisites: None

## AH320: Modern + Contemporary Art History

Credits: 3

This course addresses developments in art from the mid-nineteenth century to the present. Although the course focuses on the western scene, issues of contemporary global art are also discussed. Museum and gallery visits are required.

Pre-requisites: AH220

### **AH331: History of Illustration**

Credits: 3

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. Required for Illustration majors.

Pre-requisites: None

### **AH332: History of Animation**

Credits: 3

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. Required for Animation majors.

Pre-requisites: None

### **AH334: History of Graphic Design**

Credits: 3

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. Required for Graphic Design majors.

Pre-requisites: None

### **AH338: History of Game Art**

Credits: 3

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.

Pre-requisites: None

## AH401: Revolutionary Activism: Feminist Artists

Credits: 3

Largely obscured from the history of “feminist” art, Latin American artists such as Ana Mendieta, Yolanda Andrade, Sylvia Palacios Whitman, Marisol, and Marie Orensanz, among many others, were crucial to the development of contemporary art in the twentieth century. Active in Latin America and the United States during a key period in this dual-continental history, many of these artists may not have considered themselves feminists per se, but their work can be interpreted in relation to feminist art theory. This course examines selected issues, movements, and artists of global importance from the 1960s to the mid-1980s. We will explore ways in which themes such as repression parallel those of liberation and how women, whose experiences were shaped by violence, censorship, and exile, developed an aesthetic that addressed body politics, marginalization, and repressive regimes. What can we learn from women whose legacies continue to be relevant today? Through text, video, and images exploring these histories, students will produce written responses and formulate a final research project based on one of the organizing themes of this class.

Pre-requisites: AH114 or AH115 and AH204 or AH205

## AH404: Los Tres Grandes—The Mexican Muralist Mo

Credits: 3

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. Prerequisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

Pre-requisites: AH114 or AH115 and AH204 or AH205

## H406: Modern Visualities: 19th to 20th-Century

Credits: 3

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. Prerequisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

Pre-requisites: AH114 or AH204 or AH205

## AH407: Exiles in L.A.—Art, Architecture, in L.A

Credits: 3

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. Prerequisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

Pre-requisites: AH320 or AH404 or AH405 or AH406

## AH408: Living Thru History Understanding the American Culture Wars

Credits: 3

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. Prerequisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

Pre-requisites: AH320 or AH404 or AH405 or AH406

## AH409: Intro to Exhibition Design

Credits: 3

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 perceptual 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 catalogs, articles, and other didactic material, as well as participate in oral presentations and collaborative hands-on projects. Prerequisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

Pre-requisites: AH320 or AH404 or AH405 or AH406

## AH411: Vision, Passion, Rebellion Modern Art

Credits: 3

Set primarily in Paris, this course traces the development and public reception of modern art in Europe from the mid-19th century through the early years of the 20th century. The main focus of this course is the Post-Impressionists, artists working in diverse styles during the years 1880-1900. In order to better understand the radical approaches to art undertaken by these artists, the course will include a brief investigation of the cultural, political, and artistic trends which led up to the period known as Post-Impressionism. Thus, students will gain familiarity with the major art movements of the 18th and 19th centuries: Neoclassicism, Romanticism, Realism, and Impressionism. This course will be framed by the theories of “bohemian” poet Charles Baudelaire, whose close friendship with many artists helped shape the trajectory of modern art. Encircled by other like-minded writers, these artists spurred the creative process and championed one another. Van Gogh, Toulouse-Lautrec, Munch, Mucha, and Klimt are among the artists examined in this class. Through close analysis of the artists’ own words, students will explore the psyche of the modern artist as they sought to create an expressive art imbued with feeling, originality, and innovation. This course requires a museum visit, independent research, analysis of primary sources (artist letters and essays), and the creation of an artwork related to course content.

Pre-requisites: AH114 or AH204 or AH205

## AH412: The Charisma of the Past: The His of Nostalgia

Credits: 3

Nostalgia is notoriously amorphous. Is it conservative or liberal. Is it political. Or does it align more with culture and aesthetics. Is it a psychological phenomenon that is confined to the plane of the individual. Or is it collective. Is it an industry unto itself, responsible for a relentless stream of remakes and reboots that appear on Netflix and in theaters or is it that which animates very real and vivid memories that can never truly be recovered. In truth, it is all these things and more. Nostalgia blurs the boundaries between politics and aesthetics, between the realm of individual reflection and collective calls for restoration. Discovered by a Swiss doctor in the seventeenth century, nostalgia was at first a literal disease (akin to homesickness) that afflicted soldiers and servants made to serve far from home. The concept migrated, first geographically and then metaphorically, but it has always maintained a deeply sensual component. This course is designed in such a way that we will trace the “career” of nostalgia through three key realms—Politics, Culture, and Nature—in order to demystify and typologize nostalgia so that we may differentiate between the reflectivity of “modernist nostalgia” and the commodified pastiche of retro that the culture industry offers as a pallid substitute for the past. In the end, it is important that we become familiar with how nostalgia works on us and how we, as artists, thinkers, and creatives use nostalgia as a conceptual framework for seeing, analyzing, and representing the past as more than just kitsch, or a cramped politics of looking back toward a “simpler” past, or the myth of an Edenic and untouched natural environment. In this course we will read across disciplines, authors such as Svetlana Boym, Frederic Jameson, Walter Benjamin, Susan Stewart, and William Cronon. These readings, by and large, will provide the bulk of our intellectual understanding while we will take time in class to discuss the contemporary contours of nostalgia. Students will produce written responses to the readings and also formulate a final essay that will, instead of just summarizing the reading and discussions, ponder the future of nostalgia. Prerequisite: One course from Ancient Civilizations category and one course from either Medieval Worlds or Renaissance/Early Modern category.

Pre-requisites: AH320 o AH404 or AH405 or AH406

## AH420: Aesthetics

Credits: 3

This course includes consideration of such questions as: What is Art? What is Beauty? What is the role and responsibility of artists in society? Are there genuine standards by which we can judge art? Students have the opportunity to participate in dialogues concerning these questions.

Pre-requisites: AH320 or AH404 or AH405 or AH406

## **AN201: CG Modeling 1**

Credits: 3

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.

Pre-requisites: FD158

## **AN209: Animation 1**

Credits: 3

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).

Pre-requisites: FD157

## **AN215: Character Design 1**

Credits: 3

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.

Pre-requisites: FD150

## **AN217: Figure Drawing for Animators 1**

Credits: 3

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.

Pre-requisites: FD151



## **AN218: Storyboarding 1**

Credits: 3

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.

Pre-requisites: FD150 or FD166 or FD167 and FD155

## **AN220: Animal Drawing 1**

Credits: 3

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.

Pre-requisites: AN217

## **AN250: CG Animation 1**

Credits: 3

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.

Pre-requisites: FD158 and AN209

## **AN303: Digital Clean Up**

Credits: 3

Digital Skills focuses on teaching traditional clean-up drawing techniques in both traditional and digital formats. Clean-up drawing follows the rough animation process and is required before traditional 2D animation is ultimately colored. With initial clean-up drawing strategies being practiced on paper, most efforts in this course are directed toward digital clean-up approaches used in modern animation pipelines. The majority of this course will take place in ToonBoom Harmony. No prior knowledge of ToonBoom Harmony is required. Students must be of Sophomore standing and have successfully completed AN 209 Animation 1 to register for this course.

Pre-requisites: AN209

## AN309: Animation 2

Credits: 3

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).

Pre-requisites: AN209

## AN310: Layout

Credits: 3

In this course students will learn the role of layout in the filmmaking process, with an emphasis on feature films. The course 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 × 12 sketchbook and a set of cool grey Prism color markers to the first day of class.

Pre-requisites: AN218

## AN311: Background Painting

Credits: 3

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.

Pre-requisites: AN313

## AN313: Visual Development for Animators 1

Credits: 3

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.

Pre-requisites: AN310 and AN409 and AN215

## **AN317: Figure Drawing for Animators 2**

Credits: 3

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.

Pre-requisites: AN217

## **AN325: Directing for Animators**

Credits: 3

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.

Pre-requisites: AN215 and AN218 and AN310 and AN409

## **AN404: Animation Practicum**

Credits: 2

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.

Pre-requisites: AN419

## **AN409: Animation 3**

Credits: 3

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.

Pre-requisites: AN309

## **AN418: Thesis Film 1**

Credits: 6

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.

Pre-requisites: AN325 and AN409

## **AN419: Thesis Film 2**

Credits: 6

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.

Pre-requisites: AN418

## **AN420: Thesis Film 3**

Credits: 3

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.

Pre-requisites: AN419

## ED001: Entertainment Design Advancement Review

Credits: 0

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.

Pre-requisites: None

## ED212: 3D Design 2

Credits: 3

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).

Pre-requisites: FD158 or FD133 or FD148

## ED219: Digital Landscape Painting

Credits: 3

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.

Pre-requisites: FD166 and FD162 and FD160

## **ED220: Figure Painting for Entertainment**

Credits: 3

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.

Pre-requisites: FD151

## **ED235: Environment Design for Entertainment 1**

Credits: 3

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.

Pre-requisites: IL224 and FD160 and FD163

## **ED241: Character Design 1**

Credits: 3

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.

Pre-requisites: FD166 and ED212 and FA205 and ED327

## **ED301: Concept Design for Entertainment**

Credits: 3

This is 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.

Pre-requisites: ED235 and FA205

## ED302: Toy Design

Credits: 3

An insider's introduction to the world of Toy Design. This course will cover the basic concepts of toy line development and design. Action Figures, Vehicles, Playsets and Role-play items drawn from intellectual property (I.P.) applied across many different age categories and play patterns. Learn to develop the B-Sheets/Concept Drawings, Inputs/Control Drawings and Presentation images that are the mainstays of industry. More importantly learn how to bring play, fun and learning to cool products that inspire and enrich kids (and adult) imaginations and lives.

Pre-requisites: None

## ED325: Storyboarding for Entertainment Live Action

Credits: 3

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.

Pre-requisites: ED218 and FD166 and ED235

## ED328: Environment Design for Entertainment 2

Credits: 3

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.

Pre-requisites: ED235 and ED219 and IL224 and ED301

## **ED340: Digital Matte Painting for Entertainment**

Credits: 3

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.

Pre-requisites: FD162 and ED235 and ED301

## **ED341: Character Design 2**

Credits: 3

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.

Pre-requisites: ED241

## **ED401: Organic 3D Sculpture**

Credits: 3

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

Pre-requisites: ED212 and ED241

## **ED402: Themed Entertainment Design 1**

Credits: 3

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 of illustrations, props and models using appropriate materials. Places might include theatrical productions, theme parks, rides, performing arts and event venues.

Pre-requisites: ED235 and ED301



## ED403: New Technologies

Credits: 3

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 special-effects 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.

Pre-requisites: ED001

## ED404: Themed Entertainment Design 2

Credits: 3

Need from department Chair.

Pre-requisites: ED402

## ED418: Senior Portfolio 1: Entertainment Design

Credits: 3

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.

Pre-requisites: ED001, completion of Junior level classes, senior status.

## ED419: Senior Portfolio 2: Entertainment Design

Credits: 3

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.

Pre-requisites: ED418

## **EX265: Storyboarding for Limited Animation**

Credits: 3

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.

Pre-requisites: FD155

## **EX280: Character Design for Limited Animation + Stop Motion**

Credits: 3

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 students 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.

Pre-requisites: FD165

## **EX282: 2D Analog/Digital Puppetry**

Credits: 3

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.

Pre-requisites: FD157

## **EX284: 2D Paperless Animation**

Credits: 3

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. This course is a track-elective and can be taken in place of AN380.

Pre-requisites: AN209

## **EX286: 3D Character Animation 1**

Credits: 3

This intermediate level course builds off Fundamentals of Maya and CG Modeling, focusing on CG-based 3D character animation. Based in character performance and storytelling, students utilize keyframe animation while exploring the basics of 3D motion, body mechanics, motion-graph editing, and cycles via projects for tv, multimedia and game animation. Students produce individual and collaborative projects while investigating methods to create compelling character staging utilizing the 12 principles of animation, thumbnails, and personal video reference.

Pre-requisites: FD151

## **EX350: Art Direction for TV + New Media**

Credits: 3

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.

Pre-requisites: EX265 and EX280 and EX282 or EX284

## **EX370: Original Series Development**

Credits: 3

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. EX 350 is a required prerequisite for this course.

Pre-requisites: EX265 Or EX280

## **EX380: Experimental Stop Motion Techniques**

Credits: 3

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.

Pre-requisites: EX265 or EX280

## **EX384: Compositing for Animators**

Credits: 3

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.

Pre-requisites: EX282 or EX284 or EX286

## **EX390: Directing for Limited + Experimental Animation**

Credits: 3

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.

Pre-requisites: EX350 and EX360

## **EX418: Experimental Thesis Film 1**

Credits: 3

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.

Pre-requisites: EX390

## EX419: Experimental Thesis Film 2

Credits: 3

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. Student 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.

Pre-requisites: EX418

## FA001: Fine Art Advancement Review

Credits: 0

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.

Pre-requisites: None

## FA201: Intermediate Figure Drawing

Credits: 3

This course covers figure drawing from the draped and undraped model, emphasizing accurate representation of surface anatomy, proportion, gesture, weight, balance, structure, and light-logic 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.

Pre-requisites: FD150 and FD151

## FA202: Introduction to Figure Painting

Credits: 3

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.

Pre-requisites: FD150 and FD151

## FA203: Painting 2

Credits: 3

This painting course emphasizes accurate representation, composition, light logic, advanced color mixing, and further study of material and techniques of painting by studying historical and contemporary painters. Students paint primarily from observation, but also in combination with photographic sources. Subject matter includes still life and landscape. Historical and contemporary approaches and concepts are explored.

Pre-requisites: FD154

## FA204: Intermediate Figure Sculpture

Credits: 3

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, 1/4Life 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.

Pre-requisites: FD153

## FA205: Artistic Anatomy 1

Credits: 3

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.

Pre-requisites: ED220 or FA201

## FA206: Color + Figuration: Int Fig Painting

Credits: 3

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.

Pre-requisites: FA202

## **FA208: Fantasy Sculpture**

Credits: 3

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.

Pre-requisites: FD153

## **FA209: Animal Sculpture**

Credits: 3

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.

Pre-requisites: FD153

## **FA300: Studio Seminar**

Credits: 3

This studio class is for undergraduate students working in all mediums. The primary objective of this course is to offer extensive studio time to cultivate and advance individual studio projects. The classroom environment is structured as a seminar-style open studio, where students are provided with mentorship and guidance from their instructor and peers. Emphasis is placed on the creation of a thematically coherent body of work or an ambitious project that reflects the culmination of the student's knowledge and exploration. To facilitate this process, the studio component of the class is augmented by rigorous weekly group critiques.

Pre-requisites: FA203

## **FA302: Intermediate Portraiture**

Credits: 3

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.

Pre-requisites: FA202

### **FA303: Quick Studies**

Credits: 3

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.

Pre-requisites: FA206

### **FA304: Materials + Techniques 1**

Credits: 3

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.

Pre-requisites: FA203 or IL214

### **FA306: Experimental Drawing**

Credits: 3

This course explores interpretive drawing and experimentation with drawing media and new techniques. 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.

Pre-requisites: FA201

### **FA308: Watercolor 1**

Credits: 3

This course is an introduction to water-based media with an emphasis on transparent watercolor. Students learn the basic techniques of flat washes, graduated washes, and wet-into-wet applications. Stretching paper, transparent glazes, dry brush, and experimental techniques are also explored. Subjects include still life, landscape, and the portrait.

Pre-requisites: FD154



## **FA309: Advanced Figure Sculpture 1**

Credits: 3

This course includes continued 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.

Pre-requisites: FA204

## **FA310: Artistic Anatomy 2**

Credits: 3

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.

Pre-requisites: FA205

## **FA313: Pop-Surrealism**

Credits: 3

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 analyzes 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.

Pre-requisites: FA206

## **FA314: Advanced Figure Studio**

Credits: 3

This advanced course provides opportunities for students to work intensively from the life model using a variety of media. Development of visual languages and methodologies are encouraged through self-generated projects and critical engagement with faculty and peers. Projects address a range of contemporary approaches and explorations in the relationships between style and meaning.

Pre-requisites: FA206

## FA320: Mural Painting 1

Credits: 3

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.

Pre-requisites: FD154

## FA403: Landscape Painting 1

Credits: 3

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 (when approved). Minimal writing assignments will ask students to articulate their line of inquiry within the landscape genre.

Pre-requisites: FA203

## FA406: Watercolor 2

Credits: 3

This course further develops the use of water-based media. Students are encouraged to work from life, photographs, imagination, and to pursue individual projects. Students are also encouraged to explore the expressive and stylistic range of traditional and opaque watercolor. Research into historical and contemporary watercolor artists, culminating in a short research report to the class.

Pre-requisites: FA308

## FA407: Advanced Figure Sculpture 2

Credits: 3

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.

Pre-requisites: FA309

## **FA409: Materials + Techniques 2**

Credits: 3

This advanced 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.

Pre-requisites: FA304

## **FA413: Studio Practice 1: Concept to Creation**

Credits: 3

This immersive studio class focuses on self-generated projects and critical engagement through individual critiques, open discussions, guest lecturers, and museum visits. Individual studio practice, research, and methods of creating preparatory work will be a key component to this course. Students will be able to place their own projects into the broader context of contemporary art and develop meaningful tools using campus resources to generate ongoing research for long-term investigation.

Pre-requisites: FA206

## **FA418: Senior Portfolio 1: Fine Arts**

Credits: 3

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.

Pre-requisites: FA001

## **FA419: Senior Portfolio 2: Fine Arts**

Credits: 3

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.

Pre-requisites: FA418

## FA420: Mural Painting 2

Credits: 3

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.

Pre-requisites: FA320

## FA451: Advanced Portraiture

Credits: 3

Further explorations into 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.

Pre-requisites: FA302

## FA453: Special Topics: Figure Sculpture

Credits: 3

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.

Pre-requisites: FA407

## FA458: Sp Tpx: Portrait

Credits: 3

This advanced Special Topics course is designed to help students develop their skills in drawing and painting from observation, while also focusing on concept development. The course emphasizes color relationships, lighting, composition, and conceptual development, providing students with the tools necessary to create powerful and impactful artworks. Through a series of self-directed portfolio projects, students will explore historical and contemporary approaches to portraiture. The course encourages critical engagement through peer, faculty, and visiting artist critiques, providing students with constructive feedback to improve their work. By the end of this course, students will have developed a strong body of work that demonstrates their technical abilities, conceptual understanding, and personal vision. They will also have the skills and knowledge necessary to continue their artistic growth beyond the course.

Pre-requisites: FA451

## FA500: Mentor Studio 1

Credits: 8

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.

Pre-requisites: None. Graduate Level.

## FA501: Private Expression/Public Exposure

Credits: 3

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 methodologies, metaphorical expression, and the psychology of composition. Learning to identify one's own internal dialogue, clarify the psychological threads, and discovering the best means to deliver your intended meaning.

Pre-requisites: None. Graduate Level.

## FA502: Studio Production Intensive

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## FA503: Grad Tpx Figure Painting

Credits: 3

"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."

Pre-requisites: None. Graduate Level.

## FA504: Concepts of Narrative Fig Comp

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## FA505: Contemporary Issues: Methods + Meanings

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## FA508: The Filtered Intent

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## FA509: The Filtered Narrative

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## FA510: Master's Secrets: Past + Present

Credits: 3

This 3-unit MFA Studio class is focused on painting and drawing methods passed down in workshops or ateliers. 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.

Pre-requisites: None. Graduate Level.

## FA511: Color and Figuration: Intermediate Figure

Credits: 3

"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.

Graduate students in need of skill building may enroll in this course at the recommendation of the MFA Chair and will be given added challenges including a 15-week figurative painting as well as a presentation on individual research."

Pre-requisites: None. Graduate Level.

## FA512: Advanced Portraiture

Credits: 3

This course is a graduate 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.

Pre-requisites: None. Graduate Level.

## FA527: Creative Investigation

Credits: 3

Creative Investigation is a three unit Graduate level studio class designed to expand the options and approaches to representational art, foster creativity, provide 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.

Pre-requisites: None. Graduate Level.

## FA528: The Filtered Figure

Credits: 3

The live human figure is the 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. Multiple visiting artists will ensure diversity while continuity will be provided by the MFA Chair.

Pre-requisites: None. Graduate Level.

## FA530: Nature as Metaphor

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## FA550: Mentor Studio 2

Credits: 8

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.

Pre-requisites: FA500. Graduate Level.

## FA600: Mentor Studio 3

Credits: 8

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.

Pre-requisites: FA550. Graduate Level.



## **FA616: Color: Composition and Psychology**

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## **FA650: Mentor Studio 4**

Credits: 8 or 11

Mentor Studio 4 culminates with the student's graduate exhibition.

Pre-requisites: FA600. Graduate Level.

## **FD118: Fund Comp + Color: Digital**

Credits: 2

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.

Pre-requisites: None

## **FD119: Design + Motion**

Credits: 2

Students will be creating unique vector based design solutions and will bring them to life as a motion graphic. Design Sketching, Ideation, Digital Design Techniques and Motion Graphics will be demonstrated, practiced and applied. Two Professional Designers (LCAD faculty) will be leading this class with their expertise in Design, Print and Pattern, Digital Production and Motion Design. This project-based learning course primarily uses Adobe Illustrator and Adobe After Effects on lab computers. Some familiarity with either program may allow for more advanced outcomes but is not required. This summer course is recommended for those seeking skills relevant to digital art, graphic design, and motion graphics.

Pre-requisites: None

## **FD123: Fundamentals of Graphic Design**

Credits: 2

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 3 (CS3) software.

Pre-requisites: FD127 and FD129

## **FD128: Fundamentals of Game Art**

Credits: 2

This class teaches the fundamentals of game art production from a broad perspective. Students will learn to work within multiple specialties within the game art field in order to build up a general understanding of the pipeline and processes involved. Emphasis is placed on strong foundation skills, compelling conceptual ideas, and self-motivated problem solving. Class will consist of lectures, demonstrations, in-class workshops, and take-home projects. The second half of the class will be devoted to an all-inclusive final project, where students will work in groups to build a compelling playable game world. The final project will serve as a culmination of all they have learned in the class, as well as become a platform for further experimentation and problem solving. This class will not focus on a single element, but rather, it will attempt to give a broad overview of the role that art plays in the creation of Games.

Pre-requisites: FD133

## **FD129: Fund of Digital Imaging – Illustrator**

Credits: 2

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.

Pre-requisites: None

## **FD133: Fundamentals of 3D Studio Max**

Credits: 2

This course introduces students to the basic principles and techniques of 3d modeling, UV unwrapping, texturing, and familiarizing students with 3D software and professional best practices. The course is designed with the absolute beginner to 3D in mind, with a complete overview of the most commonly used tools and techniques. The course gives students the opportunity to work on an asset through the full game art pipeline, from concept to final in-game asset, as would be expected when working at a game studio.

Pre-requisites: None

## **FD137: Fundamentals of 3D**

Credits: 2

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

Pre-requisites: FD127 and FD129

## **FD142: Fundamentals of Motion Graphics**

Credits: 2

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.

Pre-requisites: FD127 and FD129

## **FD144: Fundamentals of Type**

Credits: 2

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.

Pre-requisites: FD127 and FD129

## **FD145: Design Drawing**

Credits: 2

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.

Pre-requisites: None

## **FD150: Fundamentals of Drawing + Perspective**

Credits: 3

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.

Pre-requisites: None

## **FD151: Fundamentals of Figure Drawing**

Credits: 3

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.

Pre-requisites: None

## **FD153: Fund of Figure + Portrait Sculpture**

Credits: 3

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.

Pre-requisites: FD151 or concurrent

## **FD154: Fundamentals of Painting**

Credits: 3

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

Pre-requisites: FD150

## **FD155: Fundamentals of Story**

Credits: 3

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

Pre-requisites: None

## **FD157: Fundamentals of Animation**

Credits: 3

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.

Pre-requisites: None

## **FD158: Fundamentals of Maya**

Credits: 3

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.

Pre-requisites: None

## **FD160: Pictorial Design for Illustration**

Credits: 3

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.

Pre-requisites: None

## **FD161: Fundamentals of Illustration**

Credits: 3

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 them throughout the semester and to successfully execute each project to the breadth of their ability.

Pre-requisites: FD150 and FD151

## **FD162: Fundamentals of Digital Painting**

Credits: 3

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.

Pre-requisites: None

### **FD163: Fundamentals of Entertainment Design**

Credits: 3

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.

Pre-requisites: None

### **FD164: Fund of Digital Painting/Color Theory**

Credits: 3

This course introduces students to the use of Photoshop for the rendering and painting of digital images from life and the imagination. A focus on developing observational skills and working from life will build a foundation for original imaginative work. Topics covered include Photoshop tools and best practices, fundamentals of light and shadow, color theory reference research, and basic design and composition. The course will include demos, lecture, and in class exercises & critique coupled with homework.

Pre-requisites: FD167

### **FD165: Fund of Design for Limited Animation**

Credits: 3

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.

Pre-requisites: None

### **FD166: Sketching for Entertainment**

Credits: 3

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.

Pre-requisites: None

## **FD168: Cinematic Composition: Art and Technique**

Credits: 3

This course is an introduction to the art of cinematography. Students will learn fundamental techniques of visual storytelling for film & television through the lens of the cinematographer. Emphasis is placed on storytelling with light, continuity, compositional strategies within the frame, and understanding the lens. Students will use cameras and create concept art as they learn to master cinematic compositions. Additionally, students will be required to watch and

analyze films to learn visual storytelling from master film makers. Students are encouraged to work with digital and traditional materials to complete all assignments.

Pre-requisites: None

## **FD169: Animation Jam**

Credits: 3

Where can you learn animation principles on the fly with a world-class animator, unlock the secrets of classical hand-drawn animation, gain important skills that will be the first step toward a college degree, and make an animated film with new friends? At this summer's LCAD Animation-Jam! Learn principles that make professional character animation look amazing, improve your drawing skills, learn about collaboration and the steps in making an animated film, and then make a film with your classmates. This highly focused summer course from LCAD Animation will be a memorable part of your summer. The group-film produced this summer will be included in the 2024 Laguna Animation Film Festival (LAFF) screening event in May 2024.

Pre-requisites: None

## **FD170: Intro to 3D Modeling for Games**

Credits: 3

This course introduces the techniques used for 3D modeling, starting from the ground up. Students will be introduced to a modeling program known as 3D Studio Max, and will learn how to navigate and use the program to model 3D props and assets. Students will also learn how to use UV unwrapping techniques to apply textures to their models, and will be able to implement them into a game engine to see how their props would look in an in-game view. This course gives students the opportunity to work through a 3D artist's pipeline and learn that 3D modeling is a very fun and technical way of creating art for games!

Pre-requisites: None

## GA001: Game Art Advancement Review

Credits: 0

The Advancement Review is a collection of the first three semesters of a student's work from key classes to check in on how students are progressing through the major, and to make sure they have a strong foundation to move forward with. The work is reviewed by faculty, and the student either passes, or is given revisions to complete before their next submission to the review the following semester. If a student continues to not pass advancement review, they will not be able to enter their senior classes.

Pre-requisites: None

## GA101: Game Industry 101

Credits: 1

This course is an overview of the game industry, its pipelines, processes, history, and opportunities. It will include fundamental information on how 3D Art is processed by game engines (the "anatomy of 3D art"), as well as guidance on how to make the most of your time in the LACD Game Art program.

Pre-requisites: None

## GA211: Digital Analytical Figure

Credits: 3

An understanding of human anatomy is the most fundamentally important aspect in creating believable characters and creatures for any field of entertainment. This course will help students to construct anatomically sound and aesthetically pleasing human and humanoid figures.

Pre-requisites: GA309

## GA212: Portrait Drawing + Life Painting

Credits: 3

This course investigates facial structure, proportions of the face and describing likeness, describing the figure using light and shadow, foundations of painting in gouache, color theory and color harmony, anatomical studies, foreshortening, composition, and the figure in the environment. Students learn to make visual and artistic decisions in the context of historical and contemporary figure drawing and painting styles.

Pre-requisites: FD151 and FD164

## GA214: Visual Storytelling

Credits: 3

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.

Pre-requisites: FD167



## GA215: Character Design for Games 1

Credits: 3

This course offers an intense investigation and deep dive into character design principles. Students will design unique and imaginative characters suited to the game and entertainment industry as a whole. Students begin with preliminary sketches and construction drawings, which are then refined to create finished character concepts consisting of turnarounds, facial expressions, callouts, and more. A variety of styles are explored. Emphasis is on working from one's imagination, expanding their visual library, and strengthening their drawing and presentation skills.

Pre-requisites: FD167 and FD151 and GA212

## GA220: Robots, Vehicles + Spaceships

Credits: 3

This course focuses on rendering and designing as it pertains to vehicles, spaceships and robot designs for the game and entertainment industry. Emphasis is on high-level design and presentation skills, and building finished portfolio pages. Each student will develop 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 tools will be Photoshop, Blender, Google Sketchup, and the Wacom tablet. The course will include lectures, demonstrations, class discussions, and critiques.

Pre-requisites: GA250 and GA275

## GA221: Animal + Creature Drawing

Credits: 3

Every character artist in the game industry is expected to understand all organic and

anatomical structures to their character designs; this understanding and ability to execute this skill set is key for a character artist. This course will teach students the anatomical structures of animals in order to understand how their organic forms are built in real life. Additionally, students will further develop their understanding of these structures by creating creature designs, where they will be challenged to push the anatomical principles they've learned to create fantasy creatures that make sense both anatomically and organically.

Pre-requisites: FD167 and FD151 and GA212

## GA227: Digital Painting

Credits: 3

This course aims to focus students on the thought process behind creating solid concept art, reinforce the fundamental elements of good painting (composition, use of color, and form), and give them the wherewithal to exploit digital media's strengths. Two approaches will be taught: standard digital painting techniques using brushes to render objects and scenes, and photobashing, where photos are warped, cut, and modified to speed up the painting process and bring photorealism to a piece.

## Pre-requisites: FD128 and FD164

GA250: Concept Sketchbook Ideation

Credits: 3

In this course, students will keep a sketchbook and develop techniques and thought processes to get their ideas down on paper and be able to communicate them with others. They will learn to iterate on them to take them from initial spark through final sketch. The focus is on preplanning, previsualization, and viz-comm processes, with an emphasis on thumbnail sketches to develop ideation relevant to the industry. The practice of keeping a sketchbook is a valuable part of an artist's growth, as well as a vital part of their overall portfolio of work that demonstrates what the final piece may not: your thought process.

Pre-requisites: FD167

## GA255: Level Design

Credits: 3

The purpose of this course is to instruct students in the design and construction of game levels. Theoretical aspects of level design will be discussed during each class. The class will discuss player navigation, 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.

Pre-requisites: GA275 or GA260

## GA260: Modeling for Concept

Credits: 3

3D modeling softwares are tools that can be utilized by both 2D and 3D artists. This course focuses on the common 3D processes used by concept artists to create a more efficient workflow that allows for faster iteration times and more accurate perspective and lighting in their compositions.

Pre-requisites: FD128

## GA275: Modeling for Game 1

Credits: 3

3D modeling software is deep and complex. This course focuses on mastering the essential concepts, tools, and workflows of 3D hard surface modeling in game development. This course will allow students to become comfortable with the complex interface of the 3D modeling software, so that they may have an easier time grasping the high-to-low poly pipeline for creating assets for games. The focus is on the use of professional tools to create complex props for integration into a game, from rough prototyping to final, textured assets. Aesthetics, construction, visual communication, light and form, and quality of work are stressed.

Pre-requisites: FD128

## GA301: Environment Design for Game 1

Credits: 3

This course offers an introduction to the conceptual process of environment design for video games. Environment concept artists for the game industry skillfully combine real world logic and design techniques to create unique and compelling environments, interiors, exteriors, props, and vehicles for a variety of stories and historical eras. This requires a dynamic understanding of industrial design and illustration skills to cohesively understand how things are built, and to visually communicate proper design elements through drawing, and show narrative aspects of the design. Students will create original design solutions through silhouettes, thumbnail sketches, and renderings to support a comprehensive visual narrative. Students will obtain a solid understanding of how to create original environments utilizing traditional methods, available technology, and 3D visualization techniques to create layouts.

Pre-requisites: FD167

## GA302: Game Pipeline

Credits: 3

Game Pipeline addresses production pipeline skills. Each year new production parameters are created by development projects the major has chosen for that academic year. This class is to engage the students in exploration and learning helping to better serve their ability to solve problems in the development environment.

Pre-requisites: FD128

## GA303: Scripting for Game

Credits: 3

This course covers the foundations of scripting for games, stressing fundamental computer programming principles with hands-on game development projects. An introduction to logical structures and design paradigms allow for core interactions in a visual and object-oriented environment. Additionally, technical knowledge dealing with development tools will figure prominently in the course, specifically the Unity game engine and version control.

Pre-requisites: FD128

## GA304: 3D Environment Design 1

Credits: 3

This course will provide students with the artistic and technical skills required for being a successful 3D environment artist. Building on previous skills learned in 3D development, this course expands students' abilities to craft professional quality assets 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 implementing their work in a real world application.

Pre-requisites: GA305 or GA311 and GA255 and GA001

## GA305: Texture Painting

Credits: 3

In this course, the student will learn and polish the skills necessary to create hand-painted textures. Students will use texture editing systems to adhere and manipulate textures onto 3D forms. Students learn to make textures that compliment the geometry of a mesh, how to optimize a low poly mesh to support hand-painted textures, as well as tiling textures. Skillful use of color, the illusion of light and shadow, and other effects, and appealing brushwork will be developed to equip students to excel in the hand-painted pipeline.

Pre-requisites: GA275 or GA260

## GA306: Gaming Genres

Credits: 3

This course is an exploration of the multiple genres of digital game play. the student will learn to understand current genres of games such as first-person shooter, platformers, and multiplayer real-time online games. Within the structure of the class they examine what makes the game work in respect to emotional responses, game challenges, point impact, and point trade as it affects the game's success.

Pre-requisites: None

## GA307: Special Tpx in Game

Credits: 3

This course allows the students to participate in a class that is specifically developed to integrate an industry design contest, sponsorship and/or a special educational or academic opportunity with visiting instructors or experts who bring their expertise to the Game Art program.

Pre-requisites: None

## GA309: Creatures + Characters 1

Credits: 3

This course harnesses the power of digital sculpting to create original characters and creatures from 3D rough iterations through final polished models. Starting with ideation, the student will create creatures and focus on their anatomy, mobility, attitude, skin, texture, and scale as they visually impact the viewer or player. The myriad of tools that ZBrush offers for organic and hard surface modeling, texture painting, cloth and fiber simulation, and procedural modeling will be introduced and used in a series of projects. Students will learn the advantages and disadvantages of the digital sculpting workflow versus the 3D modeling workflow, and practice rapid development of ideas and polish in ZBrush.

Pre-requisites: FD153 and GA260 or GA275

## GA310: Advanced Technologies for Game

Credits: 3

Houdini is an advanced 3D software application focused on procedural generation as well as other animation, modeling, visual effects, simulation, 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.

Pre-requisites: GA001 and GA275 or GA260

## GA311: Lighting + Rendering

Credits: 3

This course will cover efficient modeling and rendering for games, with an emphasis on the Physically-Based Rendering (PBR) shader pipeline. Students will create 3D worlds with an emphasis on mood and effects in current standard game engines to demonstrate the vital impact of lighting in game engines, as well as the need to account for their cost in realtime rendering. 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.

Pre-requisites: GA001 and GA275 or GA260

## GA312: Architectural Visualization

Credits: 3

This course is designed to provide a foundation in historical period design style as it relates to architecture. Students will explore and visit period styles while developing skills of observation, analysis, identification, interpretation, and representation while drafting and creating architectural renderings. Students will use a number of different 2D mediums to create architectural visualizations.

Pre-requisites: GA001 and GA250

## GA313: Visual Development

Credits: 3

'Building Worlds and The Power of Shape'

Students will embark on the process of developing their own unique intellectual property based on a story of their choice. We will approach this process from a visual development standpoint, with the specific purpose of presenting this reinterpretation to contemporary audiences as a mass market entertainment property (game, film, etc.)

Pre-requisites: GA001 and GA214 and GA250

## GA314: Plein Air to Concept

Credits: 3

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 and client work. Students will learn to study light and simplify complex organic forms into manageable designs using limited value systems and color theory. Students will study on site from life, and they will learn to use references so they can practice landscape painting in a studio setting. These resources include understanding how to work from photography and online resources such as mapcrunch and pinterest. The primary software used is Photoshop, but other digital painting software can be explored.

Pre-requisites: GA001 and FD164 and GA212

## GA315: Character Design for Game 2

Credits: 3

This course offers an intense investigation and deep dive into character design principles. Students will design unique and imaginative characters suited to the game and entertainment industry as a whole. Students begin with preliminary sketches and construction drawings, which are then refined to create finished character concepts consisting of turnarounds, facial expressions, callouts, and more. A variety of styles are explored. Emphasis is on working from one's imagination, expanding their visual library, and strengthening their drawing and presentation skills.

Pre-requisites: GA215

## GA317: Real-Time VFX

Credits: 3

Real-Time VFX is a focused discipline, and has been consistently one of the most in-demand roles sought after by studios. This course introduces beginners to this digital wizardry with an overview of the most common and fundamental techniques used to bring fires, explosions, missiles, and all kinds of other interesting and intriguing life to games! This class focuses on a series of exercises aimed at mastering these foundational elements. This course combines animation, texture painting, and modeling all together into one epic tempest!

Pre-requisites: FD164 and GA275 or GA260

## GA320: Art of Costume

Credits: 3

The Art of Costume is a cross-disciplinary studio course that explores character silhouette, costume, and the draped figure. The content of the class considers both the aesthetic and cultural ramifications of costume, and studies the dressed human form and its context through historic and contemporary periods. The course studies as its topic not only the most basic of subject matter in art history, but also reaches into the fields of theater, film, fashion, costume design, and skins for games.

Pre-requisites: GA001 and FD151 and GA250

## GA321: Advanced Rigging + Animation

Credits: 3

This class continues to strengthen the knowledge 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.

Pre-requisites: GA290

## GA322: Advanced Topics in Game

Credits: 1

This 1 unit elective will provide students the opportunity to focus on a specialized topic. Students will be given the opportunity to narrow their attention on a cutting edge technique at a more advanced level. The class will create a number of small, but focused projects utilizing current and emerging game art techniques.

Pre-requisites: FD133

## GA323: Shaders + Materials

Credits: 3

This course will cover efficient modeling and rendering for games, with an emphasis on the Physically-Based Rendering (PBR) shader pipeline. Students will create 3D worlds with an emphasis on mood and effects in current standard game engines to demonstrate the vital impact of lighting in game engines, as well as the need to account for their cost in realtime rendering. 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.

Pre-requisites: GA001 and/or GA260

## GA325: 3D Character Design 1

Credits: 3

This course will prepare students for the artistic and technical requirements necessary for success in the unique discipline of character design. Students will be utilizing several different 3D programs for the entire creation process that promotes both stylized/hand-painted and realistic/PBR pipelines. Students will learn how to create functional and usable 3D characters for use in games and will gain valuable skills related to modeling and texturing of characters for video games.

Pre-requisites: None

## GA330: UI/UX for Games

Credits: 3

identify the differences between UI and UX as they create wireframes, prototypes, style guides, front-end menus, and heads up displays (HUDs). Students will design a FUI (Fantasy/Future/Fictional/User Interface) then prepare all the art assets for Unreal. This is an ideal course for those that are interested in learning about what it takes to be a UI/UX designer/artist in the video game industry.

Pre-requisites: GA001 and GA214

## GA357: Advanced Drawing for Game

Credits: 3

This class will build upon fundamental and foundational drawing skills to help students design advanced character, prop and environment concepts. Projects will strengthen students' observational and conceptual drawing techniques alongside specific assignment requirements. Rigorous ideation processes and advanced principles of design will be the basis for finalizing concept art. Students will be building upon their own specific stylistic approaches to their designs, and will be mentored in their unique styles to strengthen the quality of their own work. Assignments require both traditional drawing tools and a digital painting program such as Adobe Photoshop or similar. 3D tools may be used as described by the instructor, and will require instructor approval on an assignment-by-assignment basis.

Pre-requisites: GA001 and GA212 and GA250

## GA375: Modeling for Game 2

Credits: 3

3D modeling software is deep and complex. This course focuses on further mastering the essential concepts, tools, and workflows of 3D hard surface and environment modeling in game development. This course will allow students to become comfortable with the complex interface of the 3D modeling software, so that they may have an easier time grasping the high-to-low poly pipeline for creating assets and environments for games. The focus is on the use of professional tools to create complex props for integration into game environments, from rough prototyping to final, textured assets. Aesthetics, construction, visual communication, light and form, and quality of work are stressed.

Pre-requisites: GA275



## GA400: Development Team

Credits: 3

In collaboration with partner schools and LCAD's MFA game program, students work in development teams that reflect current industry practices. The teams are established to create demos and vertical slices of original games. This multi-university, cross curricular opportunity allows artists to work with designers, engineers, and other developers, resulting in a greater understanding and awareness of the game creation process in a team environment.

Pre-requisites: FD128

## GA401: Environmental Design in Game 2

Credits: 3

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 is a digital class, using Adobe Photoshop CS3, Google Sketch up, and Autodesk Maya. This class functions as an efficient problem solving tool for game creation and will help students to formulate a personal process for creating a strong workflow.

Pre-requisites: GA301

## GA402: Advanced Digital Painting

Credits: 3

This course takes digital painting into advanced and specialized areas of the production pipeline. This class has a heavy emphasis on Photoshop's powerful masking and color-manipulation tools, which will be thoroughly explored. Techniques for manipulating photographic material into elaborate matte paintings and skyboxes, such as photobashing, will also be investigated and put into practice.

Pre-requisites: GA227 and GA001

## GA404: 3D Environments 2

Credits: 3

This course further prepares students with the artistic and technical skills necessary to be successful professional 3D environment artists. Using 3D development software, students will increase their ability to create 3D models and implement them into game engines efficiently. Students will gain advanced 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.

Pre-requisites: GA304

## GA405: Advanced Texture Painting

Credits: 3

This course builds on the skills and techniques acquired in previous texture and painting courses. Students will create a high-quality 3D hand-painted environment and related assets from scratch to a polished finish.

Pre-requisites: GA305

## GA409: Creatures + Characters 2

Credits: 3

This course will challenge students to expand the scope of their skill sets and workflows in the creation of production ready character assets, with emphasis on the high to low poly pipeline, and more complex characters and creatures. Students will refresh and expand their understanding of comparative anatomy and its exaggeration and stylization for dramatic and gameplay purposes. Emphasis is placed on polishing high resolution assets to a professional finish, including small details, polypainting, hair, and clothing.

Pre-requisites: GA309 and GA211 and GA001

## GA417: Adv Real-Time VFX

Credits: 3

This course builds on GA306 (Real-Time VFX) by introducing the dark arts of lighting and node based VFX editors and takes a deeper dive into how we can more effectively integrate shaders into node based systems. Students will again make a series of commonly used VFX with the new tech that this course introduces, and then will get to build their own mock art test!

Pre-requisites: GA317

## GA418: Senior Portfolio 1

Credits: 3

In this course the first and second semester seniors will have the opportunity to work on projects of their own design with the end product being a portfolio piece (or pieces) 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. Students will be paired with faculty mentors and will gather other industry mentors to guide them and offer feedback and advice throughout the term.

Pre-requisites: GA001

## GA419: Senior Portfolio 2

Credits: 3

In this course the first and second semester seniors will have the opportunity to work on projects of their own design with the end product being a portfolio piece (or pieces) 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. Students will be paired with faculty mentors and will gather other industry mentors to guide them and offer feedback and advice throughout the term.

Pre-requisites: GA418

## GA420: Senior Mentor 1

Credits: 3

Students will further develop and refine their work and skills from Professional Studies, Senior Portfolio, and other relevant courses. Students will also hear from industry guest speakers on a variety of topics dealing with life in the industry and will gain a better understanding of best practices when it comes to finding, applying for, and interviewing for a job in the industry.

Pre-requisites: GA412 or LA325 and GA001

## GA421: Senior Project 2: Mentor Program

Credits: 2

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.

Pre-requisites: GA420

## GA423: Advanced Shaders + Materials

Credits: 3

This course will cover the process of creating and applying complex materials to models for implementation into standard game engines, with an emphasis on the Physically-Based Rendering (PBR) shader pipeline. Students will create 3D scenes in current standard game engines to demonstrate the vital impact of lighting in games, as well as the need to account for their cost in realtime rendering. The class will cover texturing techniques in a 3D application and shader creation with proper lighting in a game engine.

Pre-requisites: GA311

## GA501: Prototyping 1

Credits: 5

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.

Pre-requisites: None. Graduate Level.

## GA507: Specialized Programming

Credits: 5

This studio course works concurrently with Prototyping (GA 501) 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.

Pre-requisites: None. Graduate Level.

## GA509: Special Topics in Game Design

Credits: 3

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

Pre-requisites: None. Graduate Level.

## GA516: Player Centric Design

Credits: 3

In today's rapidly changing and fragmented games market game creators need to be able to design games for people other than themselves. They need to develop a broad understanding of human behavior and player segmentation as it relates to gameplay, event, reward, flow and feature design. Most importantly, game designers must have the ability to develop and target the experience they are designing to a likely audience and know how to identify and test their assumptions.

Pre-requisites: None. Graduate Level.

## GA518: Game Design

Credits: 3

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 the student is able to confidently say, 'I am a game designer.'

Pre-requisites: None. Graduate Level.

## GA523: Game Production

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## GA605: Production Studio 1

Credits: 5

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.

Pre-requisites: GA523. Graduate Level.

## **GA606: UI/UX Design**

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## **GA607: Level Design**

Credits: 3

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.

Pre-requisites: GA518. Graduate Level.

## **GA655: Production Studio 2**

Credits: 5

Final Production studio for completion and testing of game projects.

Pre-requisites: GA605. Graduate Level.

## GD001: GD+DM Advancement Review

Credits: 0

### 1. ADVANCEMENT REVIEW

#### Overview:

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 strengths, weaknesses, and academic readiness to move forward in the program. Students must follow the Advancement Submission Guidelines and File Upload Instructions outlined below.

#### Review Purpose:

The purpose of the review is to identify if a student is academically prepared to handle the workload and academic rigor of upper level classes. The review will assess technical preparedness, work ethic, and design skill sets. All students must pass in order to be admitted into senior portfolio classes.

Students should not request portfolio preparation assistance from faculty; part of the evaluation takes into consideration the ability to prepare and submit individual work. Faculty can answer individual questions but may not assist in the submission preparation.

Failing to submit a portfolio or missing the portfolio deadline will restrict advancement in the major.

#### 2. Review Guidelines For Portfolio Submission:

Students will create ONE (1) PDF of multiple pages that will contain all requested information below. The PDF should include the written statement and all images requested. This should be submitted as a PDF, with the file name in this format: advancement-2024-spring-first name-last name.pdf

NOTE: students must optimize pdf file size before posting online. A google drive will be prepared for your submission.

#### Self Evaluation Written Statement

1. Students state their interests in design in addition to goals for moving forward in the profession.
2. A summary of key skill areas that students intend to improve in future design courses or classes they are most interested in taking.
3. Detail steps to be taken towards professional development. This can include such actions as joining professional organizations such as the AIGA, posting work on professional networking sites like Behance, establishing a profile on LinkedIn, internships, and undertaking any art related entrepreneurial activities.
4. Students rate themselves for each of the PLOs (Program Learning Outcomes) below as a self-assessment.

## Required Images and Content

### 1. Design Research

(Optional, but highly desired)

This category is optional because research skills may not be a focus in foundation studio classes. If there is any evidence of relevant research done in preparation for projects, students include visual samples of written explanation.

### 2. Design Thinking

This category is for showing evidence of preliminary concept development. This includes thumbnail sketches, mind-maps, mood boards, and other visual methods of showing thought process. Students detail the design thinking supported with visuals for at least 2 projects.

### 3. Design Analysis

This category stresses the ability to write and speak about design, including descriptions of the formal characteristics of a design solution, such as design principles used, color palette, and strengths and weaknesses of a design. Students should select projects where they can elaborate and justify the design decisions. This includes at least 3 designs with at least one paragraph to describe each respective one.

### 4. Composition and Color

This category showcases work that best utilizes principles of 2d design. Students Include 3 examples that show mastering over organization of design elements or page content.

### 5. Lettering and Typography

This category is for work that features words as an essential design element. Include at least 3 samples of work that demonstrates skill in hierarchy, legibility, and expression.

### 6. Digital Media Skills

This category is for demonstrating competence with creating and manipulating imagery, including photography, pixel and vector based art, and 3D images. Include at least 4 examples for this category. For work that is part of a series, the entire series can be grouped together to count as one example.

### 7. Multimedia and Time-based Design

This category is for demonstrating competence with multimedia design which would include multi-screen projects such as UI and websites and timeline based work with 3D animations, motion graphics, and videos, which can be shown in storyboard format with screen still frames. Showcase at least 3 projects with a brief description of the context for each one.

### 8. Professional Development

(Optional, but highly desired)

Include work which shows client-based work, personal creations for identity, or other evidence of professional development beyond strictly academic classwork.

## 3. Review Outcomes: Passing Or Retry

1. After the review, an advancement report will be emailed to all students and will indicate if they have advanced or not advanced.
2. If a student does not advance, they will receive a written explanation as to the cause and what they must do to improve. They should then plan to resubmit for the next submission period.
3. Each student will be advised individually but options may include tutoring, retaking a class/classes or other remediation until such time that the student work is up to standard to progress.
4. These recommendations must be completed before you can resubmit again for the Advancement Review during the next advancement period.
5. Students will have up to three opportunities to resubmit in either Fall or Spring the following term.



6. Passing the AR Review is a requirement to register and take your Capstone classes in your Senior Year. Not passing the Advancement review will delay your graduation and class enrollment.

Pre-requisites:

### **GD201: Applied Design Lab**

Credits: 3

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.

Pre-requisites: FD127 and FD129

### **GD202: User Interface Design 1**

Credits: 3

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.

Pre-requisites: FD118 and FD123 and FD127 and FD129

### **GD223: Typography 1**

Credits: 3

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.

Pre-requisites: FD123 and FD127 and FD129

## **GD224: Graphic Design 1**

Credits: 3

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.

Pre-requisites: FD123 and FD127 and FD129

## **GD225: Typography 2**

Credits: 3

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.

Pre-requisites: GD223 and GD224

## **GD226: Graphic Design 2**

Credits: 3

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.

Pre-requisites: GD224 and GD223

## **GD230: Computer Imaging**

Credits: 3

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).

Pre-requisites: FD160 and FD162 or FD127 and FD129

## GD231: Internet Design 1

Credits: 3

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.

Pre-requisites: FD160 and FD162 or GD223 and GD224

## GD232: Action Sport Video 1

Credits: 3

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.

Pre-requisites: FD127 and FD129 and GD275

## GD235: Special Topics

Credits: 3

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.

Pre-requisites: FD118 and FD123 and FD127 and FD129

## GD236: User Interface Design 2

Credits: 3

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.

Pre-requisites: GD202

## GD251: 3D-1: Animation for Motion Graphics

Credits: 3

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 photorealistic representation.

Pre-requisites: FD137 and FD142

## GD275: Digital Photography 1

Credits: 3

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.

Pre-requisites: FD127 and FD118

## GD302: Color, Materials + Finishes

Credits: 3

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.

Pre-requisites: FD118 and FD123 and FD127 and FD129

## GD303: Experiential Design

Credits: 3

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.

Pre-requisites: FD137 and FD142 and GD312

## **GD312: Communication Design 1**

Credits: 3

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.

Pre-requisites: GD225 and GD226 and GD230

## **GD315: Action Sport Video 2: On Location**

Credits: 3

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 affects its success. Students are introduced to the production model of editing video for location shooting.

Pre-requisites: GD232

## **GD319: Brand Design Strategy 1**

Credits: 3

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).

Pre-requisites: GD225 and GD226 and GD230

## **GD320: Digital Videography 1**

Credits: 3

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.

Pre-requisites: FD127 and FD129 and GD275

## **GD332: Brand Development & Marketing**

Credits: 3

Brand Development will address the cornerstone methods and philosophies of branding. Students will create brand campaigns, media, advertising and branded experiences for both hypothetical and real companies. Projects will use cross disciplinary skills.

Pre-requisites: GD225 and GD226

## **GD333: Graphic Design Honors Lab**

Credits: 3

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.

Pre-requisites: GD225 and GD226 and GD230

## **GD334: Visual Merchandising**

Credits: 3

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.

Pre-requisites: GD225 and GD226

## **GD350: Digital Videography 2 Motion & Movies**

Credits: 3

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.

Pre-requisites: GD320

## **GD375: Digital Photography 2**

Credits: 3

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.

Pre-requisites: GD275

## **GD402: 3D-2: Animation for Motion Graphics**

Credits: 3

This is an advanced course that explores, through assignments that emphasize narrative and stylistic qualities of dynamic, time-based presentations, computer modeling and concepts and techniques. Computer application: Maya.

Pre-requisites: GD251

## **GD411: Motion Graphics + Visual Effects**

Credits: 3

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.

Pre-requisites: FD134 and FD142 and GD230

## **GD413: Communication Design 2**

Credits: 3

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.

Pre-requisites: GD312

## GD415: Package Design 2

Credits: 3

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.

Pre-requisites: GD314

## GD418: Senior Portfolio 1

Credits: 3

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.

Pre-requisites: GD001 and GD312

## GD419: Senior Portfolio 2

Credits: 3

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.

Pre-requisites: GD418

## GD421: Motion Graphics + Visual Effects 2

Credits: 3

This course builds on the 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.

Pre-requisites: GD411



## **GD451: Action Sport Industry 2**

Credits: 3

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.

Pre-requisites: GD351

## **GD452: Prints + Patterns**

Credits: 3

This course teaches students how to make production ready prints and patterns for apparel or other uses.

Pre-requisites: FD123 and FD118 and FD127 and FD129

## **GD490: Advanced Studies: Typography**

Credits: 3

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.

Pre-requisites: GD225

## **GD491: Advanced Studies – Graphic Design**

Credits: 3

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.

Pre-requisites: GD226

## **GD493: Advanced Studies – Package Design**

Credits: 3

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.

Pre-requisites: GD415

## GD495: Special Topics: Communication Design

Credits: 3

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.

Pre-requisites: GD413

## IL001: Illustration Advancement Review

Credits: 0

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 AR will result in the student being withheld from entering senior status.

Pre-requisites: None

## IL210: Rendering

Credits: 3

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.

Pre-requisites: FD154 and FD161

## IL213: Drawing with Ink

Credits: 3

This course covers the history of the medium and artists who created their illustrations with ink. Varieties of fluids, tools, and supports and their usage will be studied and demonstrated. Assignments include ex-

ercises in hatching and crosshatching, stippling, ink washes with brush, technical drawing, and combining other media with ink. Practical application of techniques to the illustration field are learned through advertising, book, and editorial drawing projects.

Pre-requisites: FD150 and FD151

### **IL214: Illustration 1 – Color**

Credits: 3

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.

Pre-requisites: FD150 and FD154 and FD162

### **IL216: Illustrative Painting**

Credits: 3

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.

Pre-requisites: IL214 and IL210 and IL224

### **IL223: Words, Images + Ideas**

Credits: 3

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.

Pre-requisites: FD160 and FD162 and FD161

## IL224: Advanced Perspective for Illustration

Credits: 3

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 students 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.

Pre-requisites: FD150 or FD166

## IL249: Applied Art Reproduction

Credits: 3

This course is an exploration of how illustrations are used in the context of commercial projects. Exploration of printing and reproduction processes related to the needs of Illustrators. Emphasis on interaction with various industry professionals.

Pre-requisites: FD160 and FD162

## IL302: Toy Design

Credits: 3

Even in an ever-changing world, toys will always be in demand, and these days, what a toy is and who it's for is broadening—toys aren't just for kids anymore! In this course we will look at the importance of human representation in miniature form for various kinds of play. We will explore the history of humans in toy form, from the ancient clay action figures of gladiators fighting in the coliseum to the porcelain dolls of the Victorian era to the latest Marvel Superhero collectibles. We will look at the toy-representations of men and women throughout the last few decades and we will explore how those representations may shape young minds. Each student will design their own jointed figure based on something they feel passionate about and creating Concept Sketches, Control Art, and finally, the figure itself. We will use various materials and techniques to bring the designs to life, sculpting in industry standard materials and finally molding, casting and painting the figures.

Pre-requisites: None

## IL314: Illustration 2

Credits: 3

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.

Pre-requisites: IL210 and IL214 and IL224 and FA201

### **IL315: Graphic Illustration 1**

Credits: 3

This course provides a comprehensive exploration of the connection between illustration and design. Students are equipped to enter the professional world with market-ready skills, such as producing advertising illustrations for various media outlets including print, digital magazines or other printed collateral. Through assignments centering on relationships among art directors, illustrators and clients alike; this course helps prepare creative minds to flourish in any work environment they may find themselves drawn towards.

Pre-requisites: IL210 and IL214 and IL224 and FA201 and FA202

### **IL316: Fantasy Art**

Credits: 3

This course provides an introduction to the process and application of fantastic illustration to print products, interactive games, film/television, and mass media.

Pre-requisites: IL210 and IL214

### **IL319: Children's Book Illustration**

Credits: 3

This course is an extensive study of children's book illustration and publishing. The history of children's book illustration and various types of children's books are researched through visual presentations, lectures, class discussions, and assignments. Storytelling structure with an emphasis on appropriate reader-level identification critically follows standard professional guidelines. Students are encouraged to explore personal illustrative styles through media experimentation. Book subjects interpreted through a personal lens, cultural heritage, diversity, and inclusion, are examined as they relate to the field. Class critiques challenge students to defend their work and refine relevant skills with strong consideration for commercial application.

Pre-requisites: IL210 and IL214

### **IL320: Illustrated Book**

Credits: 3

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.

Pre-requisites: IL210 and IL214

### **IL330: Digital Painting for Illustration**

Credits: 3

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.

Pre-requisites: FD162 and IL210 and IL214 and IL224

### **IL337: Artist as Entrepreneur**

Credits: 3

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.

Pre-requisites: FD161

### **IL399: Children's Book Illustration 2**

Credits: 3

This course is an extensive study of children's book illustration and publishing. The history of children's book illustration and various types of children's books are researched through visual presentations, lectures, class discussions, and assignments. Storytelling structure with an emphasis on appropriate reader-level identification critically follows standard professional guidelines. Students are encouraged to explore personal illustrative styles through media experimentation. Book subjects interpreted through a personal lens, cultural heritage, diversity, and inclusion, are examined as they relate to the field. Class critiques challenge students to defend their work and refine relevant skills with strong consideration for commercial application.

Pre-requisites: IL319

### **IL414: Graphic Illustration 2**

Credits: 3

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.

Pre-requisites: IL315

## **IL418: Senior Portfolio 1: Illustration**

Credits: 3

Senior Portfolio 1 is taken after the completion of all foundation, sophomore, and junior level classes. It is a directed studies course that provides, through faculty supervision, the time, opportunity, and advice 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. Through extensive research, students provide a written project proposal on a topic or theme of their choice to create a cohesive body of work. The progress of this work 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 inside the classroom and outside, independently.

Pre-requisites: IL001 and GD230 and IL216 and IL314

## **IL419: Senior Portfolio 2: Illustration**

Credits: 3

This is a directed studies course that provides, through faculty supervision, the time, opportunity, and advice 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.

Pre-requisites: IL418

## **INT300: Internship Lab**

Credits: 3

This internship lab provides students with a supervised, practical learning experience in a work setting that is relevant to their major. Through virtual assignments and workplace projects + training the student will apply what they have learned in their LCAD classes in order to solidify professional goals, test possible career choices, build their networks, and gain a better understanding of employer expectations. This lab is to be taken concurrently with an internship for-credit and is designated as CREDIT/NO CREDIT for up to three (3) units of academic credit. This lab may be repeated one time for credit (a total of 6 units)

Pre-requisites: Junior Status

## INT602: Graduate Field Internship

Credits: 3

Students in this course undertake an industry assignment under the supervision of a faculty member within the industry.

Pre-requisites: Graduate Level

## LA010: College Prep Writing 1

Credits: 2 (Not eligible for credit towards BFA)

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.

Pre-requisites: None

## LA011: College Prep Writing 2

Credits: 2 (Not eligible for credit towards BFA)

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.

Pre-requisites: None

## LA103: Directed Research + Writing 1

Credits: 3

"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.

Pre-requisites: None

### **LA104: English Composition**

Credits: 3

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.

Pre-requisites: English Diagnostic

### **LA111: Critical Reasoning**

Credits: 3

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. Successful completion of this course is a prerequisite for all Liberal Arts & Art History courses.

Pre-requisites: LA104

## LA112: Say what?! Critical Reasoning: Freedom of Speech

Credits: 3

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.

Pre-requisites: LA104

## LA113: Narrative Forms

Credits: 3

“In the end, we’ll all become stories,” says Margaret Atwood. As such, it is essential that we understand the power of narrative and how to craft our own stories. This course explores various forms of narrative, including prose, oral traditions, scripts, and verse. Through close readings of exemplary works and hands-on writing exercises, students will gain an understanding of how to craft engaging narratives that capture the human experience in a variety of contexts. Topics covered will include narrative structure, theme and/or main idea, point of view, voice, and an exploration of how these elements are synthesized to maximize emotional, intellectual, and creative impact.

Pre-requisites: LA104

## LA114: Mystery + Reason

Credits: 3

According to Luis Buñuel, “Mystery is the essential element in all works of art.” Mystery, then, is the thing that makes us ask questions, look closer, think in different ways, and consider other possibilities—a great resource for developing logic, reason, creative thinking, and empathy. This course will use mystery writing—both fiction and nonfiction—to explore the nuances of logic, rhetoric, and critical thinking. Through close readings of exemplary works, as well as hands-on writing exercises, students will learn how to identify, analyze, and evaluate arguments and evidence. The course will wrestle with the precision of language, alternative perspectives, fallacious reasoning, and logos, ethos, and pathos in analysis and narrative. Students will apply both inductive and deductive modes of reasoning to solve mysteries and craft their own compelling narratives.

Pre-requisites: LA104 or LA113

## LA125: Scientific Anatomy

Credits: 3

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. No other course may be substituted.

Pre-requisites: None

## LA126: Social Ecology and Stewardship

Credits: 3

This class explores social and ecological opportunities in the surrounding natural and cultural community.

Pre-requisites: None

## LA175: Poetry Workshop 1

Credits: 3

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.

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.

Pre-requisites: LA111

## LA193: Creative Writing Workshop: Literary Sum

Credits: 3

Taking place either in New York City (with excursions to surrounding areas) or The West Coast (San Francisco mainly, with perhaps Oregon and Washington hops). 10-14 nights in June-July; cost approx. \$4,600 for airfare and hotel (with all taxes and surcharges included), transportation between cities, all museum/gallery/event entrance fees, several dinners, a few tours, meet-and-greet with established authors, and tuition for the 3-unit class. Likewise, this class could be taken by any student to fulfill the Liberal Arts elective, or applied to a Creative Writing minor.

As the literary counterpart to “The New York Scene?” Art History course, we’d study the writing generated from each area visited, but assignments would be mainly the student’s own creative writing, inspired by the writing, art, and culture of each place. New York is the literary and publishing capital of the world, so there would be lots to do and see and write about there—from the legendary reading series at the 92nd Street Y and bookstores galore, to tours of publishing houses and the campuses of Columbia and NYU, to an “Oscar Wilde in New York Walking Tour” and Shakespeare in the Park. Readings might include selections from Paul Auster, Galway Kinnell, Sharon Olds, William Kennedy, Edgar Allan Poe, Sarah Vowell, David Foster Wallace, Walt Whitman. If we head north instead of east, most of the trip would be centered in San Francisco with its legendary literary scene—City Light Bookstore, The Six Gallery, Marin County Poets—and readings might include works by Kim Addonizio, Isabel Allende, Philip K. Dick, Dave Eggers, Lawrence Ferlinghetti, CB Follett, James Houston, Jack Kerouac, Jack London, Tupac Shakur, Mark Twain. This West Coast trip might include a leg to explore the literary scenes of Oregon (Richard Brautigan, William Everson, William Stafford, Gary Snyder, Vladimir Nabokov, Ken Kesey), and/or Washington (Raymond Carver, Tom Robbins).

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Pre-requisites: None

## LA194: Creative Writing Workshop: Multi-Genre

Credits: 3

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, and 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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Pre-requisites: None

## LA195: Art Spotlight

Credits: 1

“Art Spotlight” is designed to zoom in to examine a specific artist, movement, or issue within the arts, or compare two or more artists, movements, or issues. The subject matter is narrow and the studies intense—like a spotlight. Example Art Spotlights include: Comedy Writing, Lyrics and Poetry, Postmodernism, the Grotesque, etc.

Pre-requisites: None

## LA196: Fiction Writing Workshop

Credits: 3

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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Pre-requisites: None

## LA197: Creative Writing Workshop: Non-Fiction

Credits: 3

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, and 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.

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Pre-requisites: None

## LA198: Creative Writing Workshop: Script Writing

Credits: 3

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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Pre-requisites: None

## LA199: Creative Writing: Storytelling

Credits: 3

No trait is more uniquely human than our ability to tell stories. Our ability to weave meaning into stories makes us human and gives us the social barometer for how one is expected to interact with the world.

Pre-requisites: LA111 or LA112



## LA201: The Politicization of Everything

Credits: 3

Since 1954 when the Supreme Court handed down its decision in *Brown v. Board of Education*, which sought to desegregate American schools, the people of the United States have been engaged in what some have come to call the “culture wars” in which even the most intimate things have become subject to politicization: sex, marriage, language, education, spiritual life, housing patterns, gun ownership, art, music, movies, literature, media, sports, access to bathrooms. Everything from abortion and bussing in schools to Gamergate and Drag Queen Story Hour 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 – segregation, Cold War, Vietnam, the Summer of Love – from which these battles emerged and trace them through the present, paying particularly close attention to the ways in which the legal expansion of rights, freedoms, and liberties for historically marginalized groups often elicited conservative reactions seeking to roll back those gains. Through open discussion, the politicization and policing of everything as a means of reasserting a traditionalist, and often sectarian, vision of culture on an increasingly liberal (and liberated) secular society will be examined. This course will focus on flashpoints or sites of contestation—*Roe v. Wade*, the reaction to the artist Andres Serrano’s *Piss Christ* (1987), the Oklahoma City Bombing, the North Carolina “Bathroom Bill” and many others – via contemporaneous media coverage and analysis. Students will produce written responses to the readings and also formulate a final project (with a written component) urgent to the awareness of policing and politicization of contemporary culture.

Pre-requisites: None

## LA204: The Science of Sight

Credits: 3

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.

Pre-requisites: None

## LA205: Mythology and Archetypes

Credits: 3

Myths are the dreams of the people. and familiar faces and patterns — that is to say, archetypes — run rampant in these myths. To be familiar with myths and archetypes is to understand the foundations of what makes humans human. Through readings, lectures, discussions, and writing exercises, students will learn to recognize and analyze archetypal motifs that appear across cultures and time periods and understand their significance in shaping human thought and behavior. By exploring the power of myths to connect us with our past and illuminate the present, students will gain insights into the complexities of the human experience, and develop a deeper appreciation for the foundational stories that stir our emotions and inspire our actions.

Pre-requisites: None

## LA206: Creative Writing: The Art of the Pitch

Credits: 3

So you have an idea that you believe is worth sharing with the world. How do you convince others to buy in, collaborate, produce, or publish your project? In this course, we explore the art of pitching through a combination of lectures, discussions, and workshop exercises. By breaking down the essential elements of a successful pitch and learning to create compelling pitch materials—query letters, pitch decks, one sheets, and more—students will develop the requisite sales and persuasive skills to be “good in the room.” With all walks of creatives in mind, this course equips students the tools and knowledge to take creative projects to the next level.

Pre-requisites: None

## LA207: The Psychology of Spaces + Settings

Credits: 3

How do environments influence our experience of the world? The spaces we occupy can be understood as characters in the stories of our lives. This course will examine the intersections between psychology, narratives, and environment. Environment is understood in its fullest sense, encompassing the built and natural world. encompassing intimate spaces, architecture and design, landscape, and the natural world. Students will read theory and research on environmental and narrative psychology, in connection with contextualizing material drawn from fiction, poetry and philosophy. A range of topics will be covered including: psychology of intimate versus public spaces, architecture and design, landscape, the natural world and the stories we tell to make sense of our relationship to it, and the psychology of climate change. As storytellers, students will gain deep insight into the ways in which the spaces we occupy, both in our lives and in our imaginations, shape the ways in which we makesense of our world.

Pre-requisites: None

## LA209: Dystopian Literature

Credits: 3

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.

Pre-requisites: None

## LA216: Comix as American Literature

Credits: 3

(A cultural approach to American culture this course satisfies the American Culture requirement.) This course considers the history of the comic medium and its place in American culture, not only as an aspect of pop culture, but as a struggling art form unique to this country. Strongly recommended for Illustration majors.

Pre-requisites: None

## LA218: American Literature

Credits: 3

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.

Pre-requisites: LA111

## LA222: Environmental Ecology

Credits: 3

This course explores the human relationship with our environment in a historical and contemporary context. We will examine the collapse of ancient civilizations as well as the ecological challenges we face in today's modern world. Students will investigate local and global environmental issues and discover the symbiotic relationship we share with our ecology.

Pre-requisites: None

## LA228: Gender Studies in Popular Culture

Credits: 3

The consumption of popular culture is a pleasurable pursuit but comes with the cost of underlying dominant assumptions about gender, race, class and sexuality. Even as we determine the terms of our engagement with advertising, television, film, music and gaming, popular culture privileges certain social identities and marginalizes others. This 3-unit course seeks to provide you with the theoretical tools for understanding how our notions of self and community are shaped by the culture industry. How are concepts of gender constructed by the images and messages around us? What kinds of desires are elicited by different media? How do normative gender expectations intersect with other identifications of race, ethnicity and socio-economic class? We will analyze the intersection of gender and popular culture in order to denaturalize (but not denigrate) the persuasive power of popular culture.

Pre-requisites: None

## LA232: Personal Finance + The Artist

Credits: 3

A survey of basic financial skills for artists, this class will teach the fundamental principles of finance that are relevant to sole proprietor artists and to artists working in the corporate environment. The goal of this course is to have students leave with the building blocks for a successful personal financial career. The class will begin with basic economic principles that business owners and individuals should understand in order to grasp the course's topics. Students will learn about personal financial responsibility, including student aid loans, budgeting, credit-building, investments, and also about 401ks and other retirement portfolios. The course will also focus on operating a small business, including such topics as setting up the business, basic tax knowledge (including ways to lower one's tax burden), personal bookkeeping, and cost controlling.

Pre-requisites: LA104

## LA233: American Cinema

Credits: 3

A survey of the cinema of the Americas, this examines film -its filmmakers, time periods, themes, and genres as a touchstone for understanding the greater culture of American time and place, including the social conditions from which the art emerged and why it was important.

Pre-requisites: LA111 Or LA112

## LA234: Project GREEN: From Ridge to Reef

Credits: 3

Project GREEN: From Ridge to Reef will take a systems approach that integrates Project GREEN: Ocean and Project GREEN: Hillside, by considering the greater regional watershed and its impact on the regeneration and sustainability of local natural resources, particularly water quality. The course will help foster a greater understanding of the regional watershed as a valuable asset to the ecological health of hillside and the coastal ocean environments. Students will have the opportunity to expand the digital media assets discussed above with the addition of ?Voices of the Earth, an archive of Earth observations and educational materials.

As with Project GREEN: Ocean, there is great potential for further collaboration with organizations such as the Laguna Canyon Foundation (Hillside), as well as with new partners such as the Crystal Cove Alliance (Coastal Ocean), the Ocean Institute, and the Aquarium of the Pacific. Collaborations with these organizations would provide opportunities for students to apply what they learn in the classroom to meaningful, conservation projects that are valued by the community. Dr. Schubel has strong connections with the Aquarium of the Pacific's administration, education and exhibit staff, and has initiated a growing, collegial relationship with Laguna Canyon Foundation. She has met both groups about various collaborative projects that they would be interested in working on with LCAD, as part of its Project GREEN.

The next logical extension of Project GREEN is to move from ridge to reef, as it were. We have always seen this as the natural progression for the Project GREEN course sequence: we start in our own backyard on LCAD property, move to the protected wilderness hillside area overseen by LCWP, and then move toward the coast and deeper oceans. This title reflect a ?zooming out? of the lens of study; we would combine content from both currently funded Marisla Grant Project GREEN courses, Hillside and Ocean, as we expand into the reefs and deeper waters; this thereby provides the larger perspective and message that all of our restoration and ecological efforts are inter-connected, for the earth as a whole should be seen as one living organism.

Pre-requisites: None

## LA235: Introduction to Psychology

Credits: 3

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.

Pre-requisites: None

## LA236: Introduction to Linguistics

Credits: 3

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.

Pre-requisites: None

## LA237: Financial Literacy

Credits: 3

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.

Pre-requisites: None

## LA239: Project Green: Hillside

Credits: 3

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.

Pre-requisites: LA111

## LA244: The Zombie Zeitgeist

Credits: 3

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.

Pre-requisites: None

## LA245: Intro to Philosophy

Credits: 3

From the mystics of the East to the Classical philosophy of the west, this survey course takes a look at our cultures' attempts to understand the world we live in and how to live a good life.

Pre-requisites: None

## LA246: Pre-Columbian Culture

Credits: 3

This course surveys prehistoric art of the Americas, beginning with pre-state societies and concluding with vast empires on the eve of the Spanish conquest (c. 2000 BC A.D. 1500). Both North and South America are considered and examples of mundane and high art from other areas of the world are introduced for comparative purposes. The overall focus is to instill an understanding of the cultural practices which generated the various art styles and the thematic content which allow us to speak of commonalities and differences among art styles throughout the Americas.

Pre-requisites: None

## LA247: Introduction to Sociology

Credits: 3

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.

Pre-requisites: None

## LA250: Human Evolution

Credits: 3

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.

Pre-requisites: None

## LA251: Acting for Animators

Credits: 3

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.

Pre-requisites: Non

## LA253: Cultural Wonders of Ancient Asia

Credits: 3

Exposes the student to the cultural, aesthetic, religious, and historical achievements of ancient Asian cultures, including those of China, Japan, India, Southeast Asia, Tibet, and others. Some of the many topics explored include early and sustained contact between the East and the West, and cultural interactions between Asian cultures in the past that have shaped this part of the world as we see it today.

Pre-requisites: None

## LA260: Human Sexuality

Credits: 3

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.

Pre-requisites: LA104



## LA275: Poetry Workshop 2

Credits: 3

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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Pre-requisites: LA175

## LA280: Feminist Literature

Credits: 3

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.

Pre-requisites: None

## LA281: Graphic Novels

Credits: 3

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.

Pre-requisites: None

## LA290: World Literature

Credits: 3

This is an analytical approach to Literature found across the globe. The coursework will include readings, discussions, reactions, and essays, all focused on writers who have helped to mold the contemporary works of World Literature. Readings will include novels and short stories.

Pre-requisites: None

## LA292: Advanced Poetry Literary Survey, Analy

Credits: 3

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.

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.

Pre-requisites: LA192

## LA300: The Liberal Arts & Humanities Abroad

Credits: 3

The unique opportunity to learn other cultures through lived experience is something you'll remember all your life. This 3-unit course abroad is an intensive faculty-led summer program where through the study of literature, the visual arts, architecture, garden, and urban design, you'll gain cross-cultural perspectives, develop language abilities, and marvel at how the Humanities come alive when experienced first-hand, outside the classroom. Combining novels, memoirs, poetry, the history of art & design, and plein-air practice & techniques, this program now in its fourth decade, has led students to France, Italy, Belgium, Netherlands, Greece, Spain, Portugal, Germany, Austria, and the Czech Republic to study and experience world-class cities, monuments, and museums, intimate towns and artist ateliers, as well as restorative natural seascapes and gardens. The program typically runs three weeks following Spring semester.

Pre-requisites: None

## LA322: Professional Studies for Fine Artists

Credits: 3

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.

Pre-requisites: None

## LA323: Professional Studies for Illustrators

Credits: 3

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.

Pre-requisites: None

## LA324: Professional Studies for Animators

Credits: 3

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.

Pre-requisites: None

## LA325: Professional Studies for Game Artists

Credits: 3

This course concentrates on preparing students to enter team-based creative environments with emphasis on career skills, digital portfolio and reel development, communication skills, industry networking opportunities, resume and cover letter development, interviewing skills, presentation skills, and success strategies for collaborative projects.

Pre-requisites: GA001

## LA326: Professional Studies for Designers

Credits: 3

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.

Pre-requisites: None

## LA327: Professional Studies for Entertainment Design

Credits: 3

The Entertainment Industry is vast, not offering one pathway but reaching out in every direction of our visual culture. Professional Studies for Entertainment Design brings you a toolkit for getting started and maintaining a career in any branch of the industry.

Pre-requisites: None

## LA423: Senior Capstone

Credits: 2

The Senior Capstone experience consists of the student's journey through both Senior Capstone and either Senior Port or Senior Film in their final academic semester of study. The coursework is designed to foster intellectual, conceptual, and artistic self-reflection as the graduating senior bridges and synthesizes their Liberal Arts and studio work via a deeply reflective and analytical essay (with drafts and related assignments). The semester's writing is composed week-by-week, and parallels the week-by-week progress of their final studio work. The writing is both reflective and analytical, leading the reader through the student's creative processes, and students simultaneously document their progress via a rich array of images, which are embedded in the essay to support and demonstrate how their methodologies specifically achieved their artistic intent. The result is a detailed, in-depth defense of the student's final project. Senior Capstone must be taken concurrently with the student's final Senior Portfolio or Thesis Film course so that the work being done in the one class simultaneously informs the work being done in the other. Senior Capstone 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.

Pre-requisites: Senior level concurrent with final Portfolio or Thesis class.

## LA424: Senior Capstone and Thesis Defense

Credits: 3

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.

Pre-requisites: Senior level concurrent with final Portfolio or Thesis class.

## LA500: Game Aesthetics + Sensory Perception

Credits: 2

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

Pre-requisites: None. Graduate Level.

## LA501: Game Narrative

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## LA502: Survey of Monetization Practices

Credits: 3

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 students development project.

Pre-requisites: None. Graduate Level.

## LA508: Thesis Development

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## LA520: Figuration & Modernism

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## LA521: Management Psychology

Credits: 3

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 student's development project.

Pre-requisites: None. Graduate Level.

## LA522: Theory & Criticism

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## LA530: Figuration and Postmodernism

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## LA602: Experimental Game Design

Credits: 3

This course is a masters 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.

Pre-requisites: None. Graduate Level.

## LA608: Thesis 1

Credits: 5

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).

Pre-requisites: None. Graduate Level.

## LA617: Pedagogy + Professional Studies

Credits: 3

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.

Pre-requisites: None. Graduate Level.

## LA620: The Writing Artist

Credits: 1

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.

Pre-requisites: None. Graduate Level.

## LA625: MFA Thesis 1

Credits: 2

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.

Pre-requisites: LA620. Graduate Level.

## LA626: MFA Thesis 2

Credits: 2

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.

Pre-requisites: LA625. Graduate Level.

## LA627: MFA Thesis 3

Credits: 2

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.

Pre-requisites: LA626. Graduate Level.

## LA708: Thesis 2

Credits: 5

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).

Pre-requisites: None. Graduate Level.

## **PORTDEV001: GD+DM Portfolio Development**

Credits: 0

Class projects direct students toward the creation of unique, portfolio-ready bodies of work. Participants discuss and practice design theory, communication, and concepts. All Design Portfolio Development Program students work in Photoshop and Illustrator on state-of-the-art Mac labs.

Pre-requisites: None. Pre-College Level.

## **PORTDEV002: Fine Arts Portfolio Development**

Credits: 0

Working from both draped and undraped figure models, students draw from life. Instructors emphasize the creation of convincing representations of form and space that are defined by line, value, texture, and proportion.

Pre-requisites: None. Pre-College Level.

# Animation

## Course Requirements 2023-2024

### FRESHMAN 1<sup>ST</sup> 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 2<sup>ND</sup> 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

- AH114 Mesoamerican Empires of the Aztec and Maya
- AH115 Intro to Asian Art and Culture
- AH116 Ancient Civilizations: Egypt-Greece-Rome

### SOPHOMORE 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 18)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
AN215 Character Design for Animators 1	3	AN209
AN217 Figure Drawing for Animators 1	3	FD151
AN310 Layout	3	FD150, FD155
AN309 Animation 2	3	AN209

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
<b>Art History: Medieval Worlds in Motion- Pick One</b>	3	

- AH204 The Medieval World
- AH205 Nature in Art: Japan, Korea, Tibet

LA251 Acting for Animators	3	
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### SOPHOMORE 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
AN250 CG Animation 1	3	FD158, AN209
AN303 Digital Clean Up	3	AN309
AN218 Storyboarding 1	3	FD155, AN310
STELEC	3	

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
<b>Art History: Renaissance + Early Modern Worlds- Pick One</b>	3	

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

AH207 Age of Michelangelo, 1450-1550 AH114 OR AH115

AH305 Worldly + Otherworldly Creatures AH114 OR AH115

### JUNIOR 1<sup>ST</sup> 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

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
<b>Physical Science: Pick One</b>	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 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)**

**STUDIO REQUIREMENTS**

AN220 Animal Drawing 1	Units	Prerequisites
AN313 Visual Development 1	3	AN217
AN418 Thesis Film 1	3	AN215, AN310
	6	AN325, AN409

**LIBERAL ARTS REQUIREMENTS**

**Social Science: Pick One**

LA235 Introduction to Psychology	Units	Prerequisites
LA236 Introduction to Linguistics	3	
LA245 Introduction to Philosophy		
LA247 Introduction to Sociology		
LA248 Interpersonal Communication		

**SENIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 12)**

**STUDIO REQUIREMENTS**

AN419 Thesis Film 2	Units	Prerequisites
	6	AN418

**LIBERAL ARTS REQUIREMENTS**

LA324 Professional Studies for Animators

**Art History: Modern Movements- Pick One**

AH404 Los Tres Grandes: Mexican Muralist Movement	Units	Prerequisites
	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: 19 <sup>th</sup> -20 <sup>th</sup> Century Photography in South and East Asia		AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305
AH411 Vision, Passion + Rebellion- Modern Art		AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305

**SENIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 14)**

**STUDIO REQUIREMENTS**

AN311 Background Painting	Units	Prerequisites
AN404 Animation Practicum	3	AN302, AN310
AN420 Thesis Film 3	2	AN419
	3	AN419

**LIBERAL ARTS REQUIREMENTS**

LA424 Senior Capstone and Thesis Defense

**Literature: Pick One**

AH407 Exiles in LA: Art, Architecture, Film of Wartime Émigrés	Units	Prerequisites
	3	LA251, Concurrent AN420
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

**TOTAL UNITS TO GRADUATE: 122**

# Drawing + Painting

## Course Requirements 2023-2024

### FRESHMAN 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

FD150 Fundamentals of Drawing/Perspective	3	
FD151 Fundamentals of Figure Drawing	3	
FD153 Fundamentals of Figure and Portrait Sculpture	3	

#### LIBERAL ARTS REQUIREMENTS

LA100 First-Year Seminar	3	
LA104 English Composition	3	English Diagnostic

### FRESHMAN 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

FD154 Fundamentals of Painting	3	FD150, FD151
FD159 Digital Photo for Fine Artists	3	
FA204 Intermediate Figure Sculpture	3	FD153

#### LIBERAL ARTS REQUIREMENTS

LA111 Critical Reasoning	3	LA104
<b>Art History: Ancient Civilizations: Pick One</b>	3	
AH114 Mesoamerican Empires of the Aztec and Maya		
AH115 Intro to Asian Art and Culture		
AH116 Ancient Civilizations: Egypt-Greece-Rome		

### SOPHOMORE 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 18)

#### STUDIO REQUIREMENTS

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	FD201

#### LIBERAL ARTS REQUIREMENTS

<b>Art History: Medieval Worlds in Motion: Pick One</b>	3	
AH204 The Medieval World		
AH205 Nature in Art: Japan, Korea, Tibet		
<b>Social Science: Pick One</b>	3	
LA235 Introduction to Psychology		
LA236 Introduction to Linguistics		
LA245 Introduction to Philosophy		
LA247 Introduction to Sociology		

### SOPHOMORE 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

FA001 Fine Art Advancement Review	0	
FA206 Color and Figuration: Intermediate Figure Painting	3	FA201, FA202
FA302 Intermediate Portraiture	3	FA201, FA202
FA310 Collage	3	FA201

#### LIBERAL ARTS REQUIREMENTS

<b>Art History: Renaissance + Early Modern Worlds: Pick One</b>	3	
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
<b>Quantitative Reasoning: Pick One</b>	3	
LA231 Mathematics		
LA237 Financial Literacy		

### JUNIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 18)

#### STUDIO REQUIREMENTS

FA303 Quick Studies 1	3	FA203
FA304 Materials and Techniques 1	3	FA203
FA314 Advanced Figure Studio	3	FA206
FA401 Studio Practice 1: Concept to Creation	3	FA206

**LIBERAL ARTS REQUIREMENTS**

Art History Elective

**Units**

3

**Prerequisites****Science: Pick One**

3

- LA215 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 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 17)****STUDIO REQUIREMENTS****Units**

3

**Prerequisites**

FA206

FA306 Experimental Drawing

3

FD203

FA403 Landscape Painting 1

2

IS401 Independent Study or Internship

3

STELEC Studio Elective

**LIBERAL ARTS REQUIREMENTS****Units**

3

**Prerequisites**

LA322 Professional Studies for Fine Artists

**Language Arts: Pick One**

3

- 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

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LA111

**SENIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)****STUDIO REQUIREMENTS****Units**

3

**Prerequisites**

FA001

FA418 Senior Portfolio 1: Fine Arts

3

FAELEC Fine Art Elective

3

STELEC Studio Elective

**LIBERAL ARTS REQUIREMENTS****Units**

3

**Prerequisites**AH114 OR AH115, AH204 OR AH205 OR  
AH206 OR AH207 OR AH305**Art History: Modern Movements: Pick One**

- AH404 Los Tres Grandes: Mexican Muralist Movement
- AH405 Traditional Arts of Western Africa
- AH406 Modern Visualities: 19<sup>th</sup>-20<sup>th</sup> Century Photography in South/East Asia
- AH411 Vision, Passion + Rebellion – Modern Art

**SENIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)****STUDIO REQUIREMENTS****Units**

3

**Prerequisites**

FA203

FA308 Watercolor 1

3

FA418

FA419 Senior Portfolio 2: Fine Arts

**LIBERAL ARTS REQUIREMENTS****Units**

3

**Prerequisites**Language Arts, Concurrent with FA419  
AH114 OR AH115, AH204 OR AH205 OR  
AH206 OR AH207 OR AH305

LA424 Senior Capstone and Thesis Defense

**Art History: Contemporary Movements: Pick One**

- AH407 Exiles in L.A.: Art, Architecture, Film of Wartime Emigres
- AH408 Living Through History: American Culture Wars
- AH409 Exhibition Design

**TOTAL UNITS TO GRADUATE: 122**



# Drawing + Painting w/Illustration Emphasis Course Requirements 2023-2024

## FRESHMAN 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)

### STUDIO REQUIREMENTS

FD150 Fundamentals of Drawing/Perspective  
FD151 Fundamentals of Figure Drawing  
FD160 Pictorial Design for Illustration

### Units

3  
3  
3

### Prerequisites

FD150 concurrent, FD151 concurrent

### LIBERAL ARTS REQUIREMENTS

LA100 First-Year Seminar  
LA104 English Composition

### Units

3  
3

### Prerequisites

English Diagnostic

## FRESHMAN 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)

### STUDIO REQUIREMENTS

FD154 Fundamentals of Painting  
FD161 Fundamentals of Illustration  
FD162 Fundamentals of Digital Painting

### Units

3  
3  
3

### Prerequisites

FD150, FD151  
FD150, FD151  
FD150, FD151, FD160 concurrent,  
FD154 concurrent

### LIBERAL ARTS REQUIREMENTS

LA111 Critical Reasoning

#### 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

### Units

3  
3

### Prerequisites

LA104

## SOPHOMORE 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 18)

### STUDIO REQUIREMENTS

FA201 Intermediate Figure Drawing  
FA202 Intro to Figure Painting  
FA203 Painting 2  
FA205 Artistic Anatomy 1

### Units

3  
3  
3  
3

### Prerequisites

FD150, FD151  
FD150, FD151  
FD154  
FA201

### LIBERAL ARTS REQUIREMENTS

#### Art History: Medieval Worlds in Motion- Pick One

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

### Units

3  
3

### Prerequisites

## SOPHOMORE 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)

### STUDIO REQUIREMENTS

FA001 Fine Art Advancement Review  
FA206 Color and Figuration: Intermediate Figure Painting  
FA210 Advanced Collage  
IL214 Illustration 1

### Units

0  
3  
3  
3

### Prerequisites

FA201, FA202  
FA201  
FD150, FD151, FD154, FD160, FD161

### LIBERAL ARTS REQUIREMENTS

#### Art History: Renaissance + Early Modern Worlds- Pick One

AH206 Illuminating Women: Female Artists, Scientists, Philosophers  
AH207 Age of Michelangelo, 1450-1550  
AH305 Worldly + Otherworldly Creatures

#### Quantitative Reasoning: Pick One

LA231 Mathematics  
LA237 Financial Literacy

### Units

3  
3

### Prerequisites

AH114 OR AH115  
AH114 OR AH115  
AH114 OR AH115

## JUNIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)

### STUDIO REQUIREMENTS

FA303 Quick Studies  
FA313 Pop-Surrealism  
FA314 Advanced Figure Studio  
FA413 Studio Practice 1: Concept to Creation

### Units

3  
3  
3  
3

### Prerequisites

FA206  
FA206  
FA206  
FA206



# Drawing + Painting w/Illustration Emphasis Course Requirements 2023-2024

## LIBERAL ARTS REQUIREMENTS

History of Illustration -or- AH Elective

**Units**

3

**Prerequisites**

## JUNIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 17)

### STUDIO REQUIREMENTS

FA302 Intermediate Portraiture

FA306 Experimental Drawing

FA320 Mural Painting 1

IS401: Independent Study or Internship

**Units**

3

3

3

2

**Prerequisites**

FA201, FA202

FA206

FA206

## LIBERAL ARTS REQUIREMENTS

LA322 Professional Studies for Fine Artists

### 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

LA281 Graphic Novel

LA290 World Literature

**Units**

3

3

**Prerequisites**

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

LA111

## SENIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 12)

### STUDIO REQUIREMENTS

FA418 Senior Portfolio 1: Fine Arts

STELEC Studio Elective

**Units**

3

3

**Prerequisites**

FA001

## 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: 19<sup>th</sup>-20<sup>th</sup> Century

AH411 Vision, Passion + Rebellion – Modern Art

### 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

**Units**

3

3

**Prerequisites**

AH114 OR AH115, AH204 OR AH205

AH114 OR AH115, AH204 OR AH205

AH114 OR AH115, AH204 OR AH205

AH114 OR AH115, AH204 OR AH205

## SENIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)

### STUDIO REQUIREMENTS

FA308 Watercolor 1

FA419 Senior Portfolio 2: Fine Arts

STELEC Studio Elective

**Units**

3

3

3

**Prerequisites**

FA203

FA418

## LIBERAL ARTS REQUIREMENTS

LA424 Senior Capstone and Thesis Defense

### Art History: Contemporary Movements- Pick One

AH407 Exiles in LA: Art, Architecture, Film of Wartime

AH408 Living Through History: American Culture Wars

AH409 Exhibition Design

**Units**

3

3

**Prerequisites**

Language Arts, Concurrent with FA419

AH114 OR AH115, AH204 OR AH205

AH114 OR AH115, AH204 OR AH205

AH114 OR AH115, AH204 OR AH205

**TOTAL UNITS TO GRADUATE: 122**





# Drawing + Painting w/Sculpture Emphasis

## Course Requirements 2023-2024

### FRESHMAN 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
FD150 Fundamentals of Drawing/Perspective	3	
FD151 Fundamentals of Figure Drawing	3	
FD153 Fundamentals of Figure and Portrait Sculpture	3	

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA100 First-Year Seminar	3	
LA104 English Composition	3	English Diagnostic

### FRESHMAN 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
FD154 Fundamentals of Painting	3	FD150, FD151
FD159 Digital Photo for Fine Artists	3	
FA204 Intermediate Figure Sculpture	3	FD153

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA111 Critical Reasoning	3	
<b>Art History: Ancient Civilizations: Pick One</b>	3	LA104

- AH114 Mesoamerican Empires of the Aztec and Maya
- AH115 Intro to Asian Art and Culture
- AH116 Ancient Civilizations: Egypt-Greece-Rome

### SOPHOMORE 1<sup>ST</sup> 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	FD201

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
<b>Art History: Medieval Worlds in Motion: Pick One</b>	3	

- 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 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
FA001 Fine Art Advancement Review	0	
FA206 Color and Figuration: Intermediate Figure Painting	3	FA201, FA202
FA309 Advanced Figure Sculpture 1	3	FA204
FA310 Collage	3	FA201, FA202

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
<b>Art History: Renaissance + Early Modern Worlds: Pick One</b>	3	

- AH206 Illuminating Women: Female Artists, Scientists, Poets, and Philosophers of the Renaissance
- AH207 Age of Michelangelo, 1450-1550
- AH305 Worldly + Otherworldly Creatures

#### Quantitative Reasoning: Pick One

- LA231 Mathematics
- LA237 Financial Literacy

### JUNIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 18)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
FA304 Materials and Techniques 1	3	FA203
FA314 Advanced Figure Studio	3	FA206
FA407 Advanced Figure Sculpture 2	3	FA309
FA413 Studio Practice 1: Concept to Creation	3	FA301



# Drawing + Painting w/Sculpture Emphasis Course Requirements 2023-2024

## LIBERAL ARTS REQUIREMENTS

Art History 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 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 17)

### STUDIO REQUIREMENTS

Units

3

Prerequisites

- FA302 Intermediate Portraiture
- FA306 Experimental Drawing
- FA403 Landscape Painting 1
- IS401 Independent Study: Mold Making or Internship

FA201, FA202

FD154

FA203

3

2

## LIBERAL ARTS REQUIREMENTS

LA322 Professional Studies for Fine Artists

Units

3

Prerequisites

### Language Arts: Pick One

3

- 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 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)

### STUDIO REQUIREMENTS

Units

3

Prerequisites

FA418 Senior Portfolio 1: Fine Arts

FAELECTIVE

STELEC Studio Elective

3

3

FA001

FA001

## LIBERAL ARTS REQUIREMENTS

### Art History: Modern Movements: Pick One

Units

3

Prerequisites

- AH404 Los Tres Grandes: Mexican Muralist Movement
- AH405 Traditional Arts of Western Africa
- AH406 Modern Visualities: 19<sup>th</sup>-20<sup>th</sup> Century Photography in South/East Asia
- AH411 Vision, Passion + Rebellion – Modern Art

AH114 OR AH115, AH204 OR AH205 OR  
AH206 OR AH207 OR AH305

## SENIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)

### STUDIO REQUIREMENTS

Units

3

Prerequisites

FA308 Watercolor 1

FA419 Senior Portfolio 2: Fine Arts

3

FA203

FA418

## LIBERAL ARTS REQUIREMENTS

LA424 Senior Capstone and Thesis Defense

Units

3

Prerequisites

### Art History: Contemporary Movements: Pick One

- AH407 Exiles in L.A.: Art, Architecture, Film of 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**



# Entertainment Design

## Course Requirements 2023-2024

### FRESHMAN 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

FD151 Fundamentals of Figure Drawing	Units	3	Prerequisites
FD162 Fundamentals of Digital Painting		3	
FD166 Sketching for Entertainment Design		3	

#### LIBERAL ARTS REQUIREMENTS

LA100 First-Year Seminar	Units	3	Prerequisites
LA104 English Composition		3	English Diagnostic

### FRESHMAN 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 17)

#### STUDIO REQUIREMENTS

ED148 Fundamentals of 3D for Entertainment Design	Units	2	Prerequisites
FD153 Fundamentals of Figure + Portrait Sculpture		3	
FD163 Fundamentals of Entertainment Design		3	FD151, FD166
FD168 Pictorial Design for Entertainment		3	

#### LIBERAL ARTS REQUIREMENTS

LA111 Critical Reasoning	Units	3	Prerequisites
<b>Art History: Ancient Civilizations</b>		3	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 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 18)

#### STUDIO REQUIREMENTS

ED212 3D Design 2 (Intro to Zbrush)	Units	3	Prerequisites
ED220 Figure Painting for Entertainment		3	FD133 or FD158
FA205 Artistic Anatomy		3	ED220
IL224 Advanced Perspective For Illustration		3	FD166, FD133

#### LIBERAL ARTS REQUIREMENTS

<b>Art History: Medieval Worlds: Pick One</b>	Units	3	Prerequisites
AH204 The Medieval World			
AH205 Nature in Art: Japan, Korea, Tibet			
<b>Social Science: Pick One</b>		3	
LA235 Introduction to Psychology			
LA236 Introduction to Linguistics			
LA245 Introduction to Philosophy			
LA247 Introduction to Sociology			
LA248 Interpersonal Communication			

### SOPHOMORE 2<sup>ND</sup> 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
ED219 Digital Landscape Painting		3	
ED235 Environment Design for Entertainment		3	FD160, FD166, IL224
ED401 Organic 3D Sculpture (Advanced Zbrush)		3	ED212

#### LIBERAL ARTS REQUIREMENTS

<b>Art History: Renaissance + Early Modern Worlds: Pick One</b>	Units	3	Prerequisites
AH206 Illuminating Women: Female Artists, Scientists			AH114 OR AH115
AH207 Age of Michelangelo, 1450-1550			
AH305 Worldly + Otherworldly Creatures			
<b>Quantitative Reasoning: Pick One</b>		3	
LA231 Mathematics			
LA237 Financial Literacy			

### JUNIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

ED241 Character Design 1	Units	3	Prerequisites
ED327 Costume Design for Entertainment		3	ED220, ED327 or concurrent
ED301 Concept Design for Entertainment		3	ED401, ED235

#### LIBERAL ARTS REQUIREMENTS

AH304 History of Entertainment Design	Units	3	Prerequisites
<b>Science: Pick One</b>		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			



# Entertainment Design Course Requirements 2023-2024

## JUNIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)

### STUDIO REQUIREMENTS

#### Pick One

ED328 Environment Design for Entertainment 2

ED341 Character Design 2

#### Pick One

ED235 Storyboarding for Entertainment- Live Action Film + TV

ED340 Digital Matte Painting for Entertainment - Live Action TV + Film

ED402 Themed Entertainment Design 1

Units

3

3

3

Prerequisites

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

## SENIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 12)

### STUDIO REQUIREMENTS

ED403 New Technologies

ED404 Themed Entertainment Design 2

ED418 Senior Portfolio 1: Entertainment Design

Units

3

3

3

Prerequisites

ED401, ED340

ED402

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

AH411. Vision, Passion + Rebellion – Modern Art

Units

3

Prerequisites

AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305

## SENIOR 2<sup>ND</sup> 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

ED418

AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305

**TOTAL UNITS TO GRADUATE: 122**



# Experimental Animation

## Course Requirements 2023-2024

### FRESHMAN 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 18)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
FD150 Fundamentals of Drawing/Perspective	3	
FD151 Fundamentals of Figure Drawing	3	
FD155 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 2<sup>ND</sup> 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
<b>Art History: Ancient Civilizations: Pick One</b>	3	
AH114 Mesoamerican Empires of the Aztec and Maya		
AH115 Intro to Asian Art and Culture		
AH116 Ancient Civilizations: Egypt-Greece-Rome		

### SOPHOMORE 1<sup>ST</sup> 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
<b>Art History: Medieval Worlds in Motion: Pick One</b>	3	
AH204 The Medieval World		
AH205 Nature in Art: Japan, Korea, Tibet		
LA251 Acting for Animators	3	

### SOPHOMORE 2<sup>ND</sup> 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 3D Character Animation 1	3	AN201

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
<b>Art History: Renaissance + Early Modern Worlds--: Pick One</b>	3	
AH206 Illuminating Women: Female Artists, Scientists, Poets, and Philosophers of the Renaissance		
AH207 Age of Michelangelo, 1450-1550		
AH305 Worldly + Otherworldly Creatures		

### JUNIOR 1<sup>ST</sup> 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 2023-2024

### 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 2<sup>ND</sup> 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 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

- EX418 Experimental Thesis Film
- STEELEC 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

#### Art History: Modern Movements- Pick One

- AH404 Los Tres Grandes: Mexican Muralist Movement
- AH405 Traditional Arts of Western Africa
- AH406 Modern Visualities: 19<sup>th</sup>-20<sup>th</sup> Century Photography in South and East Asia
- LA324 Professional Studies for Animators

3  
  
  
3

AH114 OR AH115, AH204 OR AH205 OR  
AH206  
OR AH207 OR AH305

### SENIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 11)

#### STUDIO REQUIREMENTS

- EX419 Experimental Thesis Film 2
- STEELEC 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

**TOTAL UNITS TO GRADUATE: 122**



# Game Art

## Course Requirements 2023-2024

### FRESHMAN 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
FD133 Fundamentals of 3D Studio Max	2	
FD151 Fundamentals of Figure Drawing	3	
FD167 Drawing + Perspective for Game	3	
GA101 Game Industry 101	1	

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA100 First-Year Seminar	3	
LA104 English Composition	3	English Diagnostic

### FRESHMAN 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 14)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
FD128 Fundamentals of Game Art	2	FD133
FD153 Fundamentals of Figure + Portrait Sculpture	3	
FD164 Fundamentals of Digital Painting/Color Theory	3	

#### 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

### SOPHOMORE 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
GA212 Portrait Drawing and Life Painting	3	FD151
GA214 Visual Storytelling	3	FD164, FD167
<b>Pick one of the following courses:</b>	3	FD128

- GA260 Modeling for Concept
- GA275 Modeling for Game 1

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
<b>Art History: Medieval Worlds in Motion: Pick One</b>	3	

- 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 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
GA001 Advancement Review	0	
GA250 Concept Sketchbook Ideation	3	FD167
GA309 Creatures and Characters	3	GA275
<b>Pick one of the following courses:</b>	3	
GA215 Character Design for Games		FD167
GA221 Animal + Creature Drawing 1		FD128, FD151, FD164
GA227 Digital Painting		FD164
GA301 Environment Design for Game		FD167
GA303 Scripting for Game		GA260 or GA275
GA305 Texture Painting		FD164, GA275
GA311 Lighting + Rendering		GA275
GA317 Real-Time VFX		GA260 or GA275
GA323 Shaders + Materials		GA275



# Game Art

## Course Requirements 2023-2024

<b>LIBERAL ARTS REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
<b>Art History: Renaissance + Early Modern Worlds: Pick One</b>	3	AH114 OR AH115
AH206 Illuminating Women: Female Artists, Scientists, Poets, Philosophers Of the Renaissance		
AH207 Age of Michelangelo, 1450-1550		
AH305 Worldly + Otherworldly Creatures		
<b>Quantitative Reasoning: Pick One</b>	3	
LA231 Mathematics		
LA237 Financial Literacy		

### JUNIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 18)

<b>STUDIO REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
GA313 Visual Development	3	GA250
GA400 Development Team	3	FD128
<b>Pick two of the following courses</b>	6	
GA211 Digital Analytical Figure		FD164, GA309
GA216 Game Design		
GA220 Robots, Vehicles + Spaceships		FD128
GA290 Rigging + Animation for Game		FD128, GA250
GA310 Advanced Technologies		GA275
GA316 2D Development Studio		FD128
GA330 UI/UX for Games		GA214

<b>LIBERAL ARTS REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
AH338 History of Game Art	3	
<b>Science: Pick One</b>	3	
LA125 Scientific Anatomy		
LA239 Project Green: Hillside		
LA242 Project Green: Oceans		
LA250 Human Evolution		
LA255 Human Diversity		
LA260 Human Sexuality		

### JUNIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)

<b>STUDIO REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
<b>Pick one of the following courses: Design History</b>	3	
GA312 Architectural Visualization		GA250
GA320 Art of Costume in Game		GA250
<b>Pick two of the following courses:</b>	6	
GA304 3D Environment Design 1		GA305 or GA311
GA307 Special Topics in Game		FD128
GA310 Advanced Technologies for Game		GA303
GA314 Plein Air to Concept		FD128, GA212
GA315 Character Design for Game 2		GA215
GA325 3D Character Design 1		GA275, GA290
GA357 Advanced Drawing for Game		GA250
GA401 Environment Design for Game 2		GA301
GA402 Advanced Digital Painting		GA401
GA417 Advanced Real-Time VFX		GA317

<b>LIBERAL ARTS REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
LA325 Professional Studies for Game Artists	3	
<b>Language Arts: Pick One</b>	3	LA111
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		





# Game Art

## Course Requirements 2023-2024

- 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

### SENIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 13)

#### STUDIO REQUIREMENTS

- GA418 Senior Portfolio 1 - Game Art
- GA420 Senior Mentor

**Units**

3  
3

#### Prerequisites

- GA001
- Senior Status

#### Pick two of the following courses: Advanced

- GA308 World Development
- GA321 Advanced Rigging + Animation
- GA375 Modeling for Game 2
- GA404 3D Environment Design 2
- GA405 Advanced Texture Painting
- GA409 Creatures + Characters 2
- GA423 Advanced Shaders + Materials
- GA425 3D Character Design 2

6

- GA275, GA227
- GA290
- GA275
- GA304
- GA305
- GA309
- GA311 or GA323
- GA325

#### LIBERAL ARTS REQUIREMENTS

##### 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
- AH411 Vision, Passion + Rebellion – Modern Art

**Units**

3

#### Prerequisites

- AH114 OR AH115, AH204 OR AH205 OR AH206
- OR AH207 OR AH305

### SENIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

- GA419 Senior Portfolio 2 - Game Art

#### Pick two of the following courses: Advanced

- GA308 World Development
- GA321 Advanced Rigging + Animation
- GA375 Modeling for Game 2
- GA404 3D Environment Design 2
- GA405 Advanced Texture Painting
- GA409 Creatures + Characters 2
- GA423 Advanced Shaders + Materials
- GA425 3D Character Design 2

**Units**

3  
6

#### Prerequisites

- GA418
- GA275, GA227
- GA290
- GA275
- GA304
- GA305
- GA309
- GA311 or GA323
- GA325

#### LIBERAL ARTS REQUIREMENTS

- 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

**Units**

3  
3

#### Prerequisites

- 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 2023-202

### FRESHMAN 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 14)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
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	

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA100 First-Year Seminar	3	
LA104 English Composition	3	English Diagnostic

### FRESHMAN 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 17)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
FD123 Fundamentals of Graphic Design	2	FD127
FD137 Fundamentals of 3D	2	FD127, FD129
FD142 Fundamentals of Motion Graphics	2	FD127, FD129
FD144 Fundamentals of Type	2	FD151

#### 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 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 18)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
GD223 Typography 1	3	FD127, FD129, FD123
GD224 Graphic Design 1	3	FD127, FD129, FD123
GD230 Computer Imaging	3	FD127, FD129
GD275 Digital Photography	3	FD127
STELEC Studio Elective	3	

#### 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 2<sup>ND</sup> 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
GD251 3D-1: Animation for Motion Graphics	3	FD137
GD411 Motion Graphics + Visual Effects 1	3	FD142

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
Art History: Renaissance + Early Modern Worlds: Pick One	3	AH114 OR AH115

- 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

### JUNIOR 1<sup>ST</sup> 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

	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



# Graphic Design + Digital Media Course Requirements 2023-2024

LA255 Human Diversity  
LA260 Human Sexuality

## JUNIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 12)

### STUDIO REQUIREMENTS

GD314 Package Design 1

**Graphic Design Electives: Pick Two**

**Units**

3

6

### Prerequisites

GD225, GD226

Check self-service for course-specific prerequisites

### 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

## SENIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)

### STUDIO REQUIREMENTS

GD418 Senior Portfolio 1

**GDELEC Graphic Design Elective: Pick Two**

**Units**

3

6

### Prerequisites

GD001, Senior Status

Check self-service for course-specific prerequisites

### 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

3

### Prerequisites

AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305

## SENIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 13)

### STUDIO REQUIREMENTS

GD419 Senior Portfolio 2

**GDELEC Graphic Design Elective**

**Units**

3

1

### Prerequisites

GD418

Check self-service for course-specific prerequisites

### 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

#### Quantitative Reasoning: Pick One

LA231 Mathematics  
LA237 Financial Literacy

LA424 Senior Capstone Thesis Defense

**Units**

3

3

3

3

### Prerequisites

Language Arts, Concurrent with GD419  
AH114 OR AH115, AH204 OR AH205 OR  
AH206 OR AH207 OR AH305

Language Arts, concurrent with GD419

**TOTAL UNITS TO GRADUATE: 122**



# Graphic Design + Digital Media w/Illustration Emphasis Course Requirements 2023-2024

## FRESHMAN 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)

### STUDIO REQUIREMENTS

	Units	Prerequisites
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	

### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA100 First-Year Seminar	3	
LA104 English Composition	3	English Diagnostic

## FRESHMAN 2<sup>ND</sup> 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
<b>Illustration Elective: Pick One</b>	3	

FD151 Fundamentals of Figure Drawing (Traditional)

FD154 Fundamentals of Painting

FD160 Pictorial Design for Illustration

FD161 Fundamentals of Illustration

### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA111 Critical Reasoning	3	LA104
<b>Art History: Ancient Civilizations: Pick One</b>	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 1<sup>ST</sup> 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
<b>Art History: Medieval Worlds in Motion: Pick One</b>	3	

AH204 The Medieval World

AH205 Nature in Art: Japan, Korea, Tibet

### Quantitative Reasoning: Pick One

LA231 Mathematics

LA237 Financial Literacy

## SOPHOMORE 2<sup>ND</sup> 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 2023-2024

<b>Illustration Elective: Pick One</b>	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		
<b>LIBERAL ARTS REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
<b>Art History: Renaissance + Early Modern Worlds: Pick One</b>	3	AH114 OR AH115
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	
<b>JUNIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)</b>		
<b>STUDIO REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
GD202 User Interface Design 1	3	GD223, GD224
GD319 Brand Strategy	3	GD225, GD226
GD411 Motion Graphics +Visual Effects 1	3	FD142
<b>Illustration Elective: Pick One</b>	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		
<b>LIBERAL ARTS REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
<b>Science: Pick One</b>	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		
<b>JUNIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 12)</b>		
<b>STUDIO REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
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 2023-2024

## 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

## SENIOR 1<sup>ST</sup> 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
- AH411 Vision, passion + Rebellion - Modern

LA326 Professional Studies for Designers

Units  
3

Prerequisites  
AH114 OR AH115, AH204 OR AH205 OR AH206  
OR AH207 OR AH305

## SENIOR 2<sup>ND</sup> 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

TOTAL UNITS TO GRADUATE: 122



# Graphic Design + Digital Media w/Action Sports Emphasis Course Requirements 2023-2024

## FRESHMAN 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 14)

### STUDIO REQUIREMENTS

	Units	Prerequisites
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	

### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA100 First-Year Seminar	3	
LA104 English Composition	3	English Diagnostic

## FRESHMAN 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 17)

### STUDIO REQUIREMENTS

	Units	Prerequisites
FD123 Fundamentals of Graphic Design	2	FD127
FD137 Fundamentals of 3D	2	FD127, FD129
FD142 Fundamentals of Motion Graphics	2	FD127, FD129
FD144 Fundamentals of Type	2	FD145

### 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 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 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)

### STUDIO REQUIREMENTS

	Units	Prerequisites
GD223 Typography 1	3	FD127, FD129, FD123
GD224 Graphic Design 1	3	FD127, FD129, FD123
GD230 Computer Imaging	3	FD127, FD129
GD275 Digital Photography	3	FD127

### LIBERAL ARTS REQUIREMENTS

### Art History: Medieval Worlds in Motion: Pick One

- AH204 The Medieval World
- AH205 Nature in Art: Japan, Korea, Tibet

## SOPHOMORE 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 18)

### STUDIO REQUIREMENTS

	Units	Prerequisites
GD001 Graphic Design + Digital Media Advancement	0	
GD225 Typography 2	3	GD223, GD224
GD226 Graphic Design 2	3	GD223, GD224
GD351 Action Sport Industry 1	3	
GD411 Motion Graphics + Visual Effects	3	FD142

### 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

## JUNIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 18)

### STUDIO REQUIREMENTS

	Units	Prerequisites
GD202 User Interface Design	3	GD223, GD224
GD232 Action Sports Video 1	3	GD225, GD226
GD251 3D-1: Animation for Motion Graphics	3	FD137
GD312 Communication Design 1	3	GD225, GD226



# Graphic Design + Digital Media w/Action Sports Emphasis Course Requirements 2023-2024

GD319 Brand Strategy	3	GD225, GD226
<b>LIBERAL ARTS REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
<b>Science: Pick One</b>	3	
LA125 Scientific Anatomy		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		
<b>JUNIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 12)</b>		
<b>STUDIO REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
GD314 Package Design 1	3	GD225, GD226
GD451 Action Sport Industry 2	3	GD351
GDELEC Graphic Design Elective	3	
<b>LIBERAL ARTS REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
<b>Language Arts: Pick One</b>	3	LA111
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		
<b>SENIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)</b>		
<b>STUDIO REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
GD234 Action Sport Business, Brand + Culture	3	GD225, GD226
GD418 Senior Portfolio 1	3	GD001, senior status
GDELEC Graphic Design Elective	3	
<b>LIBERAL ARTS REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
<b>Art History: Modern Movements: Pick One</b>	3	AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305
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		
AH411 Vision, Passion + Rebellion – Modern Art		
LA326 Professional Studies for Designers	3	
<b>SENIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 13)</b>		
<b>STUDIO REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
GD419 Senior Portfolio 2	3	GD418
GDELEC Graphic Design Elective	1	
<b>LIBERAL ARTS REQUIREMENTS</b>	<b>Units</b>	<b>Prerequisites</b>
<b>Art History: Contemporary Movements: Pick One</b>	3	AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305
AH407 Exiles in L.A.: Art, Architecture, Film of Wartime Émigrés		
AH408 Living Through History: American Culture Wars		
AH409 Exhibition Design		
LA424 Senior Capstone and Thesis Defense	3	Language Arts, Concurrent with GD419
<b>Quantitative Reasoning: Pick One</b>	3	
LA231 Mathematics		
LA237 Financial Literacy		

**TOTAL UNITS TO GRADUATE: 122**





# Illustration

## Course Requirements 2023-2024

### FRESHMAN 1<sup>ST</sup> 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 2<sup>ND</sup> 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 1<sup>ST</sup> 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 2<sup>ND</sup> 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	AH114 OR AH115
AH206 Illuminating Women: Female Artists, Scientists, Poets, Philosophers of the Renaissance		
AH207 Age of Michelangelo, 1450-1550		
AH305 Worldly + Otherworldly Creatures		
Quantitative Reasoning: Pick One	3	
LA231 Mathematics		
LA237 Financial Literacy		

### JUNIOR 1<sup>ST</sup> 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	



# Illustration

## Course Requirements 2023-2024

### LIBERAL ARTS REQUIREMENTS

AH331 History of Illustration

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 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 14)

#### STUDIO REQUIREMENTS

Units

3

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

### LIBERAL ARTS REQUIREMENTS

Units

3

Prerequisites

#### 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

### SENIOR 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 12)

#### STUDIO REQUIREMENTS

Units

3

Prerequisites

IL416 Illustration 3 – Advanced Studies

3

IL001, GD230, IL216, IL314, IL315, IL330 OR IL228

IL418 Senior Portfolio 1

### LIBERAL ARTS REQUIREMENTS

Units

3

Prerequisites

#### 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

AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305

LA323 Professional Studies for Illustrators

3

### SENIOR 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 12)

#### STUDIO REQUIREMENTS

Units

3

Prerequisites

GD419 Senior Portfolio 2: Illustration

3

IL418  
IL216 for Watercolor, FD162 OR FD166 for Digital Landscape

FA308 Watercolor OR IL219 Digital Landscape Painting

### LIBERAL ARTS REQUIREMENTS

Units

3

Prerequisites

LA424 Senior Capstone and Thesis Defense

3

Language Arts, Concurrent with GD419  
AH114 OR AH115, AH204 OR AH205 OR AH206 OR AH207 OR AH305

#### 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

**TOTAL UNITS TO GRADUATE: 122**



# MFA Drawing

## Course Requirements 2023-2024

### 1<sup>ST</sup> 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

### 2<sup>ND</sup> 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

### 3<sup>RD</sup> 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

### 4<sup>TH</sup> SEMESTER (TOTAL UNITS: 13)

#### STUDIO REQUIREMENTS

FA650 Mentor Studio 4  
*STELEC Studio Elective, if taking FA650 for 8 units*

**Units**  
8 or 11  
3

#### Prerequisites

FA600 Mentor Studio 3

#### LIBERAL ARTS REQUIREMENTS

LA627 MFA Thesis 3

**Units**  
2

#### Prerequisites

### TOTAL UNITS TO GRADUATE: 60



# MFA Game Design

## Course Requirements 2023-2024

### 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 17)

#### STUDIO REQUIREMENTS

GA507 Specialized Programming	Units	5	Prerequisites
GA518 Game Design		3	
GA523 Game Production		3	
GA607 Level Design		3	

#### Liberal Arts Requirements

LA602 Experimental Game Design	Units	3	Prerequisites
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### 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 14)

#### STUDIO REQUIREMENTS

GA501 Prototyping	Units	5	Prerequisites
GA516 Player Centric Design		3	
GA606 UI/UX Design		3	

#### LIBERAL ARTS REQUIREMENTS

LA508 Thesis Development	Units	3	Prerequisites
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### 3<sup>RD</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

GA521 Survey of Monetization Practices	Units	3	Prerequisites
GA605 Production Studio 1		5	

#### LIBERAL ARTS REQUIREMENTS

LA521 Management Psychology	Units	3	Prerequisites
LA608 Thesis 1		2	LA505

### 4<sup>TH</sup> SEMESTER (TOTAL UNITS: 13)

#### STUDIO REQUIREMENTS

GA509 Special Topics in Game Design	Units	3	Prerequisites
GA655 Production Studio 2		5	GA605

#### LIBERAL ARTS REQUIREMENTS

LA708 Thesis 2	Units	5	Prerequisites
			LA605

### TOTAL UNITS TO GRADUATE: 60



# MFA Painting

## Course Requirements 2023-2024

### 1<sup>ST</sup> SEMESTER (TOTAL UNITS: 15)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
FA500 Mentor Studio 1	8	
STELEC Studio Elective	3	

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA620 The Writing Artist	1	
LA* Liberal Arts Elective -or- AH* Art History Elective	3	

### 2<sup>ND</sup> SEMESTER (TOTAL UNITS: 16)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
FA550 Mentor Studio 2	8	
STELEC Studio Elective	3	

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA625 MFA Thesis 1	2	
LA* Liberal Arts Elective -or- AH* Art History Elective	3	

### 3<sup>RD</sup> SEMESTER (TOTAL UNITS: 16)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
FA600 Mentor Studio 3	8	FA550 Mentor Studio 2
STELEC Studio Elective	3	

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA626 MFA Thesis 2	2	LA625
LA617 Pedagogy + Professional Studies	3	

### 4<sup>TH</sup> SEMESTER (TOTAL UNITS: 13)

#### STUDIO REQUIREMENTS

	Units	Prerequisites
FA650 Mentor Studio 4	8 or 11	FA600 Mentor Studio 3
STELEC Studio Elective, <i>if taking FA650 for 8 units</i>	3	

#### LIBERAL ARTS REQUIREMENTS

	Units	Prerequisites
LA627 MFA Thesis 3	1	LA626

TOTAL UNITS TO GRADUATE: 60