

CATALOG 2012



ex'pression
COLLEGE FOR DIGITAL ARTS

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Introduction

Welcome

Imagine yourself working in an industry that is known for creativity, passion, and the pursuit of aesthetic perfection; a vibrant industry that challenges you to perfect your craft every day, every moment. Imagine the exhilaration and feeling of accomplishment that you and your team feel at seeing your finished project for the very first time; imagine that first rush of experiencing hours of work, passion, and creative focus brought to life.

This is no daydream. If you are ready to make your passion your profession in today's digital arts industries, Ex'pression College for Digital Arts is for you. Ex'pression is designed to meet the demand for trained, talented professionals in Animation and Visual Effects, Digital Filmmaking, Game Art and Design, Interaction Design, Motion Graphic Design, Interactive Audio, and Sound Arts.

We'll be the first to say that our school is not for everyone. Our programs are intense, emulating the real working environments of the digital arts industries. To excel you will need both focus and commitment. There will be little time to think about anything else during your months here, but careers in the digital arts offer great rewards for those who put forth the effort. Ex'pression can become your "launch pad" into the digital arts and entertainment industries. You bring your passion, energy and dedication, and we'll provide professional-grade hardware and software, an experienced and caring staff and faculty, and a network of industry professionals to give you a healthy head start.

Mission Statement

Our mission is to provide an exciting and inspiring education that prepares students for successful careers in digital arts. We achieve this through a dynamic curriculum, experienced faculty, and professional-grade facilities, which are regularly updated to meet industry and market demands. Ex'pression promotes student growth and development as our primary objective, and strives to ensure that staff and students thrive in a positive and nurturing environment.

Institutional Values

We believe that passion is driven by boundless dreams, youthful energy, and a sense of playfulness. We encourage our students and staff to unleash their creativity through innovation, imagination, and exploration. We recognize honesty, fairness, and authenticity to be the cornerstones of integrity. We demonstrate professionalism with a positive attitude, clear communication, teamwork, and accountability. We respect and support the community around us by fostering diversity and a life-long commitment to education.

Philosophy and Objectives

It is the philosophy of the institution that an individual's life and professional growth are enhanced by an education that provides technical training. Ex'pression's prime objective is to provide students who want a career in the digital arts with the skills necessary for entrance or advancement in the workplace. Ex'pression supports a unique digital arts education, with professional-grade equipment and technology. Ex'pression is a College that fosters experimentation and discovery, with a staff that creates an inspiring environment which instills students with passion, enthusiasm, and dedication.

In order to reach its objectives, the College employs a highly experienced faculty who teach students professional techniques and applications in digital arts, provides hands-on training on industry standard hardware and software, and provides a rich and fertile environment for artistic expression by students and the professional community.

History of Ex'pression

Founding

The Ex'pression College for Digital Arts main campus was founded by Gary Platt, a sound recording engineer and educator, and Eckart Wintzen, a Dutch venture capitalist and media arts enthusiast. A 65,000 square foot building was purchased in Emeryville, California to house a new school to be called "Ex'pression Center for New Media." Building began in November of 1998.

Approval to Operate

On September 9, 1998, Ex'pression received temporary approval from the BBPVE (now known as the Bureau for Private Postsecondary Education [BPPE]) to operate, and to offer course instruction in a digital visual media and sound comprehensive program. The BPPVE granted Ex'pression temporary approvals to operate and offer diploma, associate, and bachelor degree programs in September of 1998.

In January 2001, Ex'pression was granted approval to operate and subsequently renewed the approval to operate in October 2005.

In August 2010, Ex'pression was granted approval to operate an accredited institution from the newly established Bureau for Private Postsecondary Education (BPPE).

Name Change

In 2004, Ex'pression Center for New Media changed the name of the school to Ex'pression College for Digital Arts. The change reflects a stronger emphasis on Bachelor degree level learning and more accurately describes the core focus of the College's curriculum in digital arts.

Accreditation

In April of 2005, the school became an accredited college and is now accredited by the Accrediting Commission of Career Schools and Colleges (ACCSC).

Federal Eligibility

In August of 2005, Ex'pression's main campus was formally recognized by the U.S. Department of Education and approved to participate in the Title IV Federal Student Aid programs.

Additional Degrees

In 2006, Ex'pression was approved by the State of California's Bureau for Private Postsecondary and Vocational Education to offer its fourth BAS degree in Game Art and Design, and received approval to offer the Game Art and Design BAS program from the Accrediting Commission for Career Schools and Colleges (formerly known as the Accrediting Commission of Career Schools and Colleges of Technology) in December of 2006.

In 2010, Ex'pression was approved by The Accrediting Commission of Career Schools and Colleges to offer the Digital Filmmaking, Interaction Design, and Interactive Audio BAS Degrees.

Facilities Expansion

Ex'pression has continued to expand and remodel its facilities; currently the main campus occupies 102,000 square feet.

San Jose Branch Campus

In 2012, our first branch campus was established in San Jose.

Approvals and Accreditation

Accreditation

Ex'pression College for Digital Arts is accredited by the Accrediting Commission of Career Schools and Colleges, ACCSC. The ACCSC is listed by the U.S. Department of Education as a nationally recognized accrediting agency. The ACCSC can be reached at:

2101 Wilson Blvd., Suite 302, Arlington, VA 22201

Phone: (703) 247.4212 Fax (703) 247-4533

www.accsc.org

The San Jose branch campus is not yet accredited.

California State Approval

Ex'pression College for Digital Arts approval to operate in the State of California is based on provisions of the California Private Postsecondary Education Act (CPPEA) of 2009, which is effective January 1, 2010. Ex'pression College for Digital Arts, under section 94802 (a) of CPPEA, will by operation of law,

be approved until December 31, 2013. The Act is administered by the Bureau for Private Postsecondary Education, under the Department of Consumer Affairs. The Bureau can be reached at:

P.O. Box 980818
West Sacramento, CA 95798-0818
(916) 574-7720
(888) 370-7589
www.bppe.gov
bppe@dca.ca.gov

Washington State Approval

Ex'pression College for Digital Arts is authorized by the Washington Higher Education Coordinating Board (HECB) and meets the requirements and minimum educational standards established for degree-granting institutions under the Degree-Granting Institutions Act. This authorization is subject to periodic review and authorizes Ex'pression College for Digital Arts to advertise and recruit for the following degree programs: Bachelor of Applied Science in Animation and Visual Effects; Bachelor of Applied Science in Digital Filmmaking, Bachelor of Applied Science in Game Art and Design; Bachelor of Applied Science in Interaction Design, Bachelor of Applied Science in Motion Graphic Design; Bachelor of Applied Science in Interactive Audio and Bachelor of Applied Science in Sound Arts. Authorization by the HECB does not carry with it an endorsement by the board of the institution or its programs. Any person desiring information about the requirements of the act or the applicability of those requirements to the institution may contact the HECB at P.O. Box 43430, Olympia, WA 98504-3430.

General Information

Ex'pression College for Digital Arts is a private postsecondary institution operated by Ex'pression Center for New Media.

ECDA is a ground-based educational institution, therefore all students enrolled at ECDA are considered to be enrolled in a residency program.

Ex'pression has never filed for bankruptcy petition, operated as a debtor in possession or had a petition of bankruptcy filed against it under Federal law.

Location and Contact Information

Ex'pression College for Digital Arts is located at:

6601 Shellmound Street
Emeryville, CA 94608
Toll Free: 877-833-8800
Fax: 510-658-3414
www.expression.edu

All instruction is provided at this address, with the exception of any distance education courses, which are not offered in real time. Coursework for distance education courses is completed at a location determined by the student. On occasion, instructional activities may take place off campus at a location appropriate for the particular activity.

Emeryville Area

Once a warehouse and industrial district of the Bay Area, Emeryville has evolved into a city known for artistic expression, biotech research, and software development. The school, located just off of Interstate 80, is easily accessed from San Francisco, Berkeley, Oakland and surrounding cities. Many amenities can be found nearby. Restaurants, a large food court, a multi-screen Cineplex, bookstores, a high-end shopping center and much more are only a short distance from campus. A network of public transportation, including the Bay Area Rapid Transit (BART), city buses, trains and "Emery-Go-Round" free shuttles make the school easy to access.

Directions to Ex'pression

From San Francisco: Travel east on the Bay Bridge toward Oakland. At the end of the bridge, follow the signs to Sacramento/Berkeley. Follow the signs to Ex'pression College and take the Ashby/Shellmound Street Exit. The exit ramp splits. Follow to the right. At the stop sign, turn right. This is Shellmound Street. Ex'pression is on the right side, approximately 150 feet from the exit.

From Silicon Valley or San Jose: Travel Interstate 880 North. Follow 880 North to Interstate 80 East. Continue on 80 East and exit at Ashby/Shellmound Street. The exit ramp splits. Follow to the right. At the stop sign, turn right. This is Shellmound Street. Ex'pression is on the right side, approximately 150 feet from the exit.

From San Rafael: Travel Interstate 101 South toward Oakland/San Francisco. Take Interstate 580 East exit towards the Oakland/Richmond Bridge. Continue on Interstate 580 East/Interstate 80 West. Take the Ashby exit. Turn right at 7th Street, stay right 7th curves to the right and becomes Folger Avenue and then curves to the left and becomes Hollis St. Take the first right onto 67th street. The College will be in front of you.

Fundamentals Courses

Fundamentals courses are designed to assist students in developing basic skills necessary to achieve academic success in college level courses. These courses are non-college level, non-credit courses and are required for students who do not meet the required minimum score on the placement examinations (see Enrollment Procedures and Admission Requirements). Students required to take a fundamentals course must complete and pass the course prior to being placed in a College level course of the same subject.

Fundamental, remedial, or developmental courses taken at other colleges are not accepted for evaluation of placement. Fundamentals courses must be taken at Ex'pression. Ex'pression does not permit concurrent enrollment. Fundamentals courses do not meet requirements towards degree completion. Students enrolled in fundamentals courses may only attempt each course twice and must achieve an 80% or higher in the course in order to receive a passing grade (p) and advance to a college level course in that particular subject area. Failure to achieve a passing grade after the second attempt of a fundamentals course will result in termination from the college (see Advancing to the Next Course and the Withdrawal & Termination policy).

A student may not withdraw from any non-College level fundamentals courses unless withdrawing from the institution (see Course Withdrawal policy).

Course Descriptions

MATo10 Math Fundamentals

Course Hours (30)
Semester Credits Units (0)

Students in this course will attain basic competencies required for enrollment in college level math courses. This is achieved through instruction in mathematics including fractions, averages, estimation, measurement, percents and ratios. This course also incorporates a review of study techniques needed for succeeding in college, including note taking, test preparation, and time management.

ENGo10 English Fundamentals

Course Hours (30)
Semester Credits Units (0)

Students in this course will attain basic competencies required for enrollment in college level English courses. This is achieved through instruction in grammar, spelling, reading vocabulary and comprehension. This course also incorporates a review of study techniques needed for succeeding in college, including note taking, test preparation, time management, and computer literacy skills.

ARTo10 Drawing Fundamentals

Course Hours (45)
Semester Credits Units (0)

Drawing Fundamentals is the foundation course for the Fine Arts series, dedicated to the understanding of the traditional processes that are relevant to digital arts skills. In class work consists of rigorous drawing exercises with an intense study of perspective, proportion, composition, light, and shadow. Focus is placed on the use of drawing tools and the development of observational skills. This course prepares students for college level work in fine arts, which is the basis for all digital work.

Workshops

Students enrolled in the fundamentals courses are required to attend workshops as part of the fundamentals courses. These workshops are designed to help students develop basic skills necessary to achieve success at Ex'pression. Topics covered are:

- ◆ **Note-Taking Strategies:** Time management, organization, note-taking formats and styles.
- ◆ **Study Skills:** Test preparation, test formats, study processes, presentation skills.
- ◆ **Test-Taking Strategies:** Test-taking approaches, improving scores, practice tests.
- ◆ **Computer Skills:** Understanding the Mac Operating System, file management, using computers for research.

Degree Programs

Ex'pression currently offers seven Bachelor of Applied Science (BAS) Degree programs. All programs normally require approximately 32.5 months for completion. All of our programs are comprised of 120 semester credit units. All courses require 30 semester credit units of General Education, which are taken online.

Additionally, all programs include what we call Common Core classes, which are relevant to students in all programs of study.

Audio Programs

Interactive Audio

The Interactive Audio BAS program focuses on interactive audio design and music creation for multimedia devices and video games, as well as coding and scripting, app development, and adaptive audio tools used for sound implementation in interactive audio platforms.

Sound Arts

The Sound Arts BAS program focuses on music recording, audio engineering, audio postproduction for film and television, video games, live sound, MIDI production, studio management and multimedia non-linear editing.

Visual Programs

Animation & Visual Effects

The Animation and Visual Effects BAS program focuses on drawing, storyboarding, 2D animation, video editing, 3D animation, texture and lighting, modeling, character rigging, compositing, rendering, motion capture and dynamic effects.

Digital Filmmaking

The Digital Filmmaking BAS program focuses on shooting for visual effects, grip and lighting, storytelling techniques, project planning and management, editing, title design, basic music composition, funding, and distribution.

Game Art & Design

The Game Art and Design BAS program focuses on fine arts, fundamentals in craft and tool application, 2D computer graphics, scripting, 3D modeling, animation, texture and lighting, game level development, and pipeline production techniques, and projects that mirror the professional pipeline production environment.

Interaction Design

The Interaction Design BAS program focuses on the development of technical, creative, research, analytical, and problem solving skills needed to make the use of any device as simple and efficient as possible to create a means of interaction that is natural and intuitive for the user.

Motion Graphic Design

The Motion Graphic Design BAS program focuses on design fundamentals such as fine art, drawing, typography, concept creation, color theory, and expands on these for motion graphics and expands them for motion graphics used in music videos, title treatments, and other graphics for broadcast, film, and advertising.

Online General Education Courses

All students are required to earn at least 30 semester credit units of General Education as part of each degree program offered. General Education courses are usually concentrated in the first two academic years of a student's program of study; however, Ex'pression reserves the right to place these courses throughout a student's program.

General Education courses will be taken online. Students will not be enrolled in only an online class except in extenuating circumstances. Online classes are conducted in an asynchronous environment and are considered 24/7. Students must login to their online class at least twice out of every seven day period to be considered in attendance. Additional participation policies apply and are covered in each class syllabus. Instructors will respond to student assignments within approximately 36 hours from the time the assignment was turned in.

General Education Course Descriptions

ECOMM111 Communications & Critical Thinking

Lecture Hours (45)
Semester Credit Units (3)
Prerequisites: None

This course presents the principles of interpersonal communication and critical thinking. Students will study the processes by which we develop, support and communicate our beliefs and evaluate the strength of arguments made by others in real-life situations. It includes practice in inductive and deductive reasoning, presentation of arguments and analysis of the use of language to influence thought.

EPSY112 Introduction to Psychology

Lecture Hours (60)
Semester Credit Units (4)
Prerequisites: None

This course serves as an introduction to psychology, focusing on the examination of historic developments and empirical approaches. Students will explore ideas of perception, cognition, personality and social psychology, and biological aspects of behavior. Topics include the development of personality, achievement motivation, self-understanding and anti-social behavior. The course surveys current theories in

psychology, cognitive science and behavioral economics.

EENG121 Creative Writing

Lecture Hours (60)
Semester Credit Units (4)
Prerequisites: None

This course presents the principles of writing fiction. Students will write both in prescribed forms and in experimental forms. Style, language and structure in prose and poetry will be examined, and topic and thematic-based writing will be used to assess aesthetic choices and stylistic development. Students will learn best practices in developing and revising original composition, and will develop an aesthetic identity and personal frame of reference through developmental writing assignments and analysis.

EENG122 Critical Studies: Analytical Writing & Literature

Lecture Hours (60)
Semester Credit Units (4)
Prerequisites: None

This course serves as a constructive introduction to the practice of written analysis; students will classify and categorize literary elements, develop thesis statements, and identify themes. Heavy emphasis is placed on analysis and interpretation of information and texts as well as critical reasoning and strategies. Students will develop a critical voice, and will learn how to read and write from an analytical perspective.

ESOC141 Popular Culture

Lecture Hours (60)
Semester Credit Units (4)
Prerequisites: None

This course will survey the social mechanisms that shape modern popular culture. High, folk, and mass culture will be covered and related to the historical emergence of popular culture. Topics include mass media, commercialization, ideology and cultural styles. Theories and methods for analyzing cultural expressions in popular music, art, film, television and advertising will be presented. Students will be introduced to the ethical and economic issues that define popular culture, and will complete the course with a better understanding of the forces and events that shape current consciousness.

ESCI142 Concepts in Science

Lecture Hours (60)

Semester Credit Units (4)

Prerequisites: None

This course presents essential principles in science, including an overview of systems and practices in physical, chemical, and biological science such as scale, energy, time, and systems of measurement. Related topics include the scientific method, good and bad science, research, and writing in the physical sciences. Students will develop an understanding of the scientific method and its approaches to problem solving.

EMAT161 Mathematical Concepts

Lecture Hours (60)

Semester Credit Units (4)

Prerequisites: None

This course presents concepts in polynomials, factoring equations, graphs, logarithms, inequalities, vector analysis, planar and solid geometry, proofs, and coordinate usage. Students will improve their analytical skills, including formulating mathematical solutions to a wide array of real-world problems, and will solidify a foundation in core concepts.

EHIST221 American History

Lecture Hours (45)

Semester Credit Units (3)

Prerequisites: None

This course presents the experience of the American people from the colonial era to the present, emphasizing themes of immigration, slavery, commerce, personal liberty, culture, warfare and the growth of democratic institutions. Students will develop independent, critical analytical skills to assess political and socioeconomic developments in American History

Common Core Courses

Students are required to take Common Core courses as part of their postproduction program requirements; however, the courses may vary by program. These multidisciplinary courses offer students the opportunity to work collaboratively with students from other programs as well as their own.

Common Core Course Descriptions

CC101 Media Sound & Visual 1*

Lecture Hours (33) Supervised Lab Hours (54)

Semester Credit Units (4)

Prerequisites: None

The Media Sound and Visual 1 (MSV 1) course is focused on digital media preproduction and production. This gives students the opportunity to work collaboratively while creating a short-form cinema project. From writing an original script and creating storyboards to shooting and directing, students are immersed in the production process while learning to operate digital video cameras, lighting equipment, and production sound equipment. The experience that students gain during the production of an original movie will serve them throughout their career as well as lay the foundation upon which the understanding of more advanced concepts can be developed.

CC102 Media Sound & Visual 2*

Lecture Hours (33) Supervised Lab Hours (54)

Semester Credit Units (4)

Prerequisites: CC101 Media Sound & Visual 1

Media Sound & Visual 2 (MSV 2) is an innovative introduction to the fundamental concepts, techniques, equipment and terminology associated with digital media postproduction. In addition to the postproduction process, lectures cover concepts of new media and computing history in order to provide a wider breadth of knowledge and prepare students for an industry that demands an intimate relationship with digital media. In lab theoretical knowledge is put to practical use as students step through an entire video and audio postproduction cycle with their films from the previous class using non-linear digital video and audio editing systems.

CC123 Living in a Media World 1

Lecture Hours (30) Supervised Lab Hours (30)

Semester Credit Units (3)

Prerequisites: CC102 Media Sound & Visual 2

Living in a Media World 1 (LMW 1) is an introductory course to design and media. Students are taught basic principles of design with a focus on graphic design and how it relates to web-based media production. Topics addressed are design thinking, content development, re-purposing media, graphic design (typography, color, texture, composition, etc.), and incorporating sound. For the main project in the class each student creates a part of an interactive website while learning the appropriate digital tools for each task.

CC134 Living in a Media World 2

Lecture Hours (28) Supervised Lab Hours (31)

Semester Credit Units (3)

Prerequisites: CC123 Living in a Media World 1

Living in a Media World 2 (LMW 2) is an introductory course to non-fiction storytelling and related media. Students work on a group project to produce a short non-fiction piece. Topics covered are how to build a story, non-fiction production and postproduction techniques, mixing sound, project management, creating motion graphics and music.

Electives

Students must take one of the following two electives.

CC421 Professional Life Skills

Lecture Hours (21) Supervised Lab Hours (18)

Semester Credit Units (2)

Prerequisites: None

The Professional Life Skills course is designed to help prepare students for employment and professional interaction. Students will experience and explore many of the necessary techniques and tools needed to find employment and be successful in a professional setting. Creation of a professional presentation package is emphasized, as well as interviewing skills, business etiquette, networking and personal marketing techniques.

CC432 Externship

Externship Hours (90)

Semester Credit Units (2)

Prerequisites: The externship elective must be initiated at the beginning of a student's first or second semester of his or her senior year. A student must have a 3.0 GPA or higher to apply and must not be on conduct or academic probation.

The goals of an externship are to provide students with opportunities to understand the skills needed to work in the industry for which they are being trained; apply acquired knowledge and skills; improve their abilities to perform these skills; develop productive working relationships, and a work ethic; and reflect on their experience through regularly scheduled meetings with a faculty sponsor. The externship is conducted in a professional job-related setting.

Students will work with their faculty sponsor to create learning objectives, goals, and evaluation methods. Students must be prepared to meet regularly with the faculty sponsor. Externships require a written contract between the student and the faculty sponsor which specifies the goals of the externship and the means of evaluation. The contract must be approved by the Program Director.

Students will be required to secure an externship site and apply for the externship elective.

* CC101 Media Sound & Visual 1 and CC102 Media Sound & Visual 2 are not offered in the Interaction Design Program curriculum

Animation & Visual Effects

Program Objective and Description

The Animation and Visual Effects Program is designed to build knowledge and skills through an intensive series of courses that cover a wide spectrum of animation and visual effects. Students gain knowledge based on experience through extensive lab time using multiple hardware platforms. A one-to-one (student-to-machine) lab ratio allows students to individually explore the intricacies of a wide variety of graphics software. Students create a series of projects and assets throughout the program in addition to a final project specially developed to demonstrate their knowledge and abilities to potential employers.

The training provided in the Animation and Visual Effects program will include drawing, storyboarding, 2D animation, video editing, 3D animation, texturing, shading, lighting, modeling, character rigging, compositing, rendering, motion capture and dynamic effects.

This training will prepare students for entry level positions in the fields of animation, visual effects for film and television, video game production, scientific visualization and other mediums that require 3D graphics and animation.

Contact Hours

The total contact hours required for completion of the Animation and Visual Effects BAS vary depending on the electives chosen. The total contact hour requirements are:

- ◆ 2350 with four professional electives & CC421 Professional Life Skills
- ◆ 2401 with four professional electives & CC432 Externship

Course Sequence

Typically, the Animation and Visual Effects program follows the course sequence outlined here, however, Ex'pression College for Digital Arts reserves the right to modify or change the school calendar, curriculum, class schedules and/or course sequence as it deems necessary to ensure that student and institutional goals are met.

Academic Year 1 First Semester

- ◆ CC101 Media Sound & Visual 1
- ◆ ECOMM111 Communications & Critical Thinking
- ◆ CC102 Media Sound & Visual 2
- ◆ ENG122 Critical Studies: Analytical Writing & Literature

Academic Year 1 Second Semester

- ◆ CC123 Living in a Media World 1
- ◆ ART101 Drawing Bootcamp
- ◆ CC134 Living in a Media World 2
- ◆ ART103 Design Basics
- ◆ EMAT161 Mathematical Concepts

Academic Year 2 First Semester

- ◆ AVE203 Introduction to Animation
- ◆ ESCI142 Concepts in Science
- ◆ AVE104 Concept & Imaging
- ◆ EPSY112 Introduction to Psychology

Academic Year 2 Second Semester

- ◆ AVE202 3D Modeling 1
- ◆ ART102 Concept Art
- ◆ AVE204 Animation 1
- ◆ AVE201 Compositing 1

Academic Year 3 First Semester

- ◆ AVE205 Texture & Lighting 1
- ◆ AVE302 Creative Pre-production
- ◆ AVE412 Dynamic Effects
- ◆ AVE207 Current Industry Techniques
- ◆ EHIST221 American History

Academic Year 3 Second Semester

- ◆ AVE Elective
- ◆ AVE401 Motion Studies
- ◆ AVE Elective
- ◆ AVE315 Character Rigging

Academic Year 4 First Semester

- ◆ AVE Elective
- ◆ AVE Elective
- ◆ AVE424 Reel Production 1
- ◆ ESOC141 Popular Culture

Academic Year 4 Second Semester

- ◆ AVE406 Group Project
- ◆ Elective
 - CC421 Professional Life Skills
 - CC432 Externship
- ◆ EENG121 Creative Writing
- ◆ AVE425 Reel Production 2
- ◆ AVE428 Portfolio

Animation & Visual Effects Course Descriptions

As part of the Animation and Visual Effects program students are required to have completed 30 semester credit units of General Education (see the General Education section for more details), and must take all required Common Core courses (see the Common Core section for more details).

ART101 Drawing Bootcamp

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: None

Drawing Bootcamp prepares our future digital artists with the traditional skills they need to understand their art. Through a series of assignments studying anatomy and proportion, students exercise the observational skills required for modeling in 3D. Assignments that focus on perspective, composition, and lighting prepare students for these same skills crucial in compositing, animation, lighting, and texture work. Daily work will include figure studies with live models, animal anatomy studied at the zoo, drawing from still life displays, and the human skeletal system.

ART102 Concept Art

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: ART101 Drawing Bootcamp, ART103 Design Basics

Building upon the foundation of observational drawing skills developed in Drawing Bootcamp, Concept Art provides the opportunity for students to begin exploring their inner observations. The class will focus on the process of conceptualizing characters, creatures, props, vehicles, and environments, while developing one's own style. Students will become familiar with methods, tools, techniques, and materials that concept artists use to create dynamic and original work. There will be collaborative assignments based off of production scenarios that will give students a feel for the role a concept artist plays in the industry.

ART103 Design Basics

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: ART101 Drawing Bootcamp

A career in the digital arts requires a working knowledge of art and art concepts, as well as familiarity with professional art terminology. Students will explore color theory, composition, figurative and conceptual sculpture, design, painting, and other traditional media, art history, and museum studies. Concepts covered in class will inform students' future work in both 3D and 2D digital art and design.

AVE104 Concept & Imaging

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: CC134 Living in a Media World 2, ART103 Design Basics

This course builds on the skills learned in the fine arts courses and takes them into the digital realm by using Adobe Photoshop as a digital paint medium. Students will focus on composition, value study and perspective. We will look at specific techniques in Adobe Photoshop for creating color images and custom brushes. Students will be expected to apply concepts learned from Drawing Bootcamp and Design Basics when creating their paintings. These painting will be done using the Wacom tablet and pen. From this course, students will strengthen their fundamental painting skills while gaining a strong foundation in Adobe Photoshop.

AVE201 Compositing 1

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: AVE104 Concept & Imaging

Compositing is the art and science of manipulating and combining images from different sources together to create a seamless photorealistic image. Students will learn the fundamental approaches to compositing with digital photography. Students will learn to use digital SLR cameras, apply digital darkroom techniques, creatively manage transparency, and develop an understanding of lighting and perspective. These skills are implemented along with digital image manipulation techniques to create photographically "impossible" compositions. In the second half of the

course, the students will extend these compositing concepts into time-based media using production level compositing software. For their final project, students will composite a filmed sequence within an original 2D digital matte painting.

AVE202 3D Modeling 1

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: CC134 Living in a Media World 2, ART103 Design Basics

Students examine 3D modeling techniques, terminology and methods. Students learn basic 3D modeling by using specific toolsets with an emphasis on modeling efficiently and correctly. Students will explore methods of modifying and deforming geometry, and apply skills to architecture, landscapes, vehicles, and characters.

AVE203 Introduction to Animation

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: ART101 Drawing Bootcamp

Projects such as a bouncing ball, a walk cycle, a wing cycle, and a final project will allow students to learn principles such as timing, squash and stretch, posing and more. These projects will be created using pencil and paper, and then scanned into the computer for timing using a timeline animation package. Class lectures focus on history and application of the 12 Principles of Animation. Students will conclude the class by designing a complete animation piece for possible inclusion in their final portfolios.

AVE204 Animation 1

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: AVE202 3D Modeling 1, AVE203 Introduction to Animation

Students are presented with the fundamentals of animating in a 3D environment. Students will explore the principles used in traditional cartoon animation, and how they affect modern digital animation techniques used in current industries. Students will learn how to pre-visualize an animation before producing it, and then move through a series of basic digital animation techniques to realize the final product. Animation skills will be developed through

animating objects and infusing them with human characteristics, including a realistic walk cycle, action studies, and a final acting scene.

AVE205 Texture & Lighting 1

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: AVE202 3D Modeling 1, AVE203 Introduction to Animation

This course introduces the fundamental concepts, terminology and techniques of computer-generated 3D texturing and lighting. Students will create and apply textures to 3D objects, as well as work with concepts and techniques that will be used to render realistic objects and scenes. Students will explore the use of Photoshop and other software tools to create texture sources, and will work to create various real-world lighting effects, textures, texture maps and lighting schemes for 3D objects.

AVE207 Current Industry Techniques

Lecture Hours (30)

Semester Credit Units (2)

Prerequisites: AVE204 Animation 1, AVE205 Texture & Lighting 1

The techniques of the animation and visual effects industry change very rapidly, and a new technique can revolutionize the way things are done. In this course, students will be introduced to relevant techniques that are considered to be essential at the time of the class. Some examples include rendering, scripting, layout and project management. Classes will consist of lectures and demonstrations. Labs will consist of time to practice those techniques.

AVE302 Creative Pre-production

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: ART103 Design Basics

The goal of Creative Preproduction is to impress upon our future professionals the great importance of planning in a 3D art pipeline, as well as the underlying presentation and communication skills involved. Students will create a production packet for a fully realized 30 second short animated piece. The expertise learned by creating this story history and presentation will serve as the foundation for students to envision, explore and execute their first professional demo reel,

which will be created from assets developed during future classes. The class encourages creative thinking about unique ways of presenting work, while maintaining a connection with industry standards for demo reels.

AVE315 Character Rigging

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: AVE202 3D Modeling 1

This course demystifies the CG character setup process. Students will begin by finalizing their character models, then build a skeleton and bind it to the character. They will then build controls and an interface so that the character is easy to animate. The character setup each student creates will be tested by animation assignments both for the body and the face. We will touch on more advanced topics including MEL scripts and expressions. Upon completion, each student will have created, set up, and tested a character with a custom graphical user interface.

AVE401 Motion Studies

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: AVE204 Animation 1

This course teaches students storytelling through the medium of motion capture animation. After developing a 20-30 second story arc, students will learn the Laban acting technique. Performances will then be 'digitized' via the Vicon motion-capture system. MotionBuilder is then used to apply the performances to 3D characters that students have created in prior classes. The final products of this course are imported into Maya where scenes will be lit and rendered.

AVE406 Group Project

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: AVE424 Reel Production 1

In this course a producer/director will bring in a project that has been through preproduction i.e. the script has been written, storyboards have been created, and the project has been planned out. Students will be assigned a portion of the project according to their skills and interests. They will be graded on the timeliness and the quality at which they produce the

assets that they have agreed upon. Daily classes will consist of critiques of the work in progress, lessons on the techniques necessary to achieve the director's vision, project management discussions, and conflict resolution. The outcome of the course will be a short video of the group effort that students can use on their demo reel. Students will come away from the course having had the experience of working on a team.

AVE412 Dynamic Effects

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: AVE205 Texture & Lighting 1 and AVE204 Animation 1

Dynamic effects are a way of using physics to animate motion in order to create effects like explosions, smoke, fire, cloth, and liquid. Some of the dynamic engines covered in this class are particles, rigid bodies, N-cloth, fluids and hair. Each lecture consists of an introduction to an engine with its functions and terminology fully explained. The students are also given many examples that guide them into creating their own visual effects. Work in this class consists of smaller projects and one final, which is a visual effect of the student's choice.

AVE424 Reel Production 1

Lecture Hours (8) Supervised Lab Hours (74)

Semester Credit Units (3)

Prerequisites: Must have completed four of the required professional studies electives.

In Reel Production 1, students will begin honing their production skills by learning how to create a production schedule, adjusting it, and sticking to it. This production schedule will guide the creation of the main, individual piece for each student's demo reel. Students will learn presentation and problem solving skills through regular, rigorous group critique. In addition, students will learn about job descriptions and definitions, studio differences across the industry, as well as rendering and lighting techniques.

AVE425 Reel Production 2

Lecture Hours (8) Supervised Lab Hours (74)

Semester Credit Units (3)

Prerequisites: AVE406 Group Project

Students will complete the content for their demo reel which was begun in Reel Production 1. Students will continue to learn presentation and problem solving skills through regular, rigorous group critique. Topics covered in this class will include further applicable rendering techniques, lighting techniques, new software, plug-ins, and other new industry standard production techniques.

AVE428 Portfolio

Lecture Hours (30)

Semester Credit Units (2)

Prerequisites: AVE406 Group Project

Students will create the presentation elements that surround the main demo reel piece completed in Reel Production 1 & 2. Students will learn how to make successful presentations that address the needs expressed in a variety of job descriptions. Presentation materials created in class will include visual branding, creating reel openers and closers, and the compilation of any traditional artwork. Students will also learn how to layout and implement an artist-friendly portfolio web site. This class will culminate in a finished, professional demo reel on a DVD presented to a large audience for feedback and a modular portfolio website.

ELECTIVES

Students must take 4 of the following 8 program specific elective courses.

AVE313A Hard-Surface Modeling

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: AVE202 3D Modeling 1

In this course students will explore advanced techniques for the creation of hard-surface models. Students will develop skills in the fundamental disciplines of edge-loop modeling for animation. Real-world constraints to modeling design such as architecture, industrial design, and construction history, will be discussed and applied in the student's projects.

AVE313B Organic Modeling

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: AVE202 3D Modeling 1

Organic Modeling focuses on techniques of rapid organic character and creature creation within a digital sculpting environment. Industry standard digital sculpting software along with the concepts of "digital maquetting" will be explored. The students will take their designs from Creative Pre-production and realize them in a 3D environment. The goal is to complete a production ready model for the character rigging and animation pipeline.

AVE314A Surface Shading

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: AVE205 Texture & Lighting 1

This course further discusses texturing, lighting, shading and rendering for characters, props and environments. Students will focus on a single asset, with the goal of obtaining a professional quality result using industry standard techniques such as normal and displacement mapping, subsurface scattering and paint effects. A short animation showcasing the finished asset will be rendered using an industry standard rendering platform for best results.

AVE314B Production Lighting

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: AVE205 Texture & Lighting 1

Production Lighting exposes students to lighting setups for CG characters and sets. Students will explore lighting composition, storytelling with light, color scripts, rendering strategies, and matching lighting to photographic references. Projects will focus on proper look development for professional quality renders.

AVE316A Animation Body Mechanics

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: AVE204 Animation 1

Animation Body Mechanics builds on the topics introduced in Animation 1, with a focus on body movement and physics. Special attention will be paid to the body's physiology and movement, as well as the constraints of physics in character animation. Class work will consist of rigorous critique and improvement of the student's final animation.

AVE316B Facial Animation & Lip Sync

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: AVE204 Animation 1

In Facial Animation & Lip Sync, students will be introduced to the procedures to correctly animate facial expressions and lip sync to dialogue. Methods of acting and performance will be explored for their applications within animation. Students will use the production packet created in Creative Pre-production as a roadmap for an animated piece. After the fundamentals are reviewed, students will embark on the creation of the final animation project.

AVE413A Live Action Compositing

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: AVE201 Compositing 1

This course will expand upon the skills gained in Compositing 1 through the development of compositing techniques for the film production pipeline. To achieve this goal, students will learn articulated and procedural matte creation through the use of rotoscoping and chromakeying techniques. Additional topics in motion tracking, color management, and stereoscopic workflows will be explored. Students will use all of these skills within projects shot on against a greenscreen in order to integrate a live-action element into a virtual background.

AVE413B CG Compositing

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: AVE201 Compositing 1

In CG Compositing, students will learn how to seamlessly blend CG and live action film. Workflows will be explored utilizing multi-pass renders, camera projections, and set extensions. The second half of the course will focus on 3D integration and camera tracking via matchmoving, a crucial link in the pipeline combining CG imagery with live-action filmed footage. Students will use all of these skills within projects that photo-realistically integrate CG elements into a live background.

ADDITIONAL ELECTIVES

Students must take either **CC421 Professional Life Skills** or **CC432 Externship**. Please see the Common Core section for course descriptions

Digital Filmmaking

Program Objectives and Description

The Digital Filmmaking program is designed to train students in the fundamental skill set necessary for a career in media production. Students learn to develop and produce motion picture content for any medium which demands storytellers who can express themselves with compelling visuals and sound, such as the big screen, the small screen, handheld devices, the web, video installations, and more. Students will learn competitive skills such as shooting for visual effects, grip and lighting, storytelling techniques, project planning and management, editing, title design, basic music composition, funding, and distribution. Students will learn to take a project from the beginning conceptualization process through to final output. Training in this program prepares students for entry-level positions and careers in screenwriting, cinematography, editing, production and directing in broadcast, film, web, advertising, and other industries.

Contact Hours

The total contact hours required for completion of the Digital Filmmaking BAS vary depending on the electives chosen. The total contact hour requirements are:

- ◆ 2347 with CC421 Professional Life Skills
- ◆ 2398 with CC432 Externship

Course Sequence

Typically, the Digital Filmmaking program follows the course sequence outlined here, however, Ex'pression College for Digital Arts reserves the right to modify or change the school calendar, curriculum, class schedules and/or course sequence as it deems necessary to ensure that student and institutional goals are met.

Academic Year 1 First Semester

- ◆ CC101 Media Sound & Visual 1
- ◆ ECOMM111 Communications & Critical Thinking
- ◆ CC102 Media Sound & Visual 2
- ◆ ENG122 Critical Studies: Analytical Writing & Literature

Academic Year 1 Second Semester

- ◆ CC123 Living in a Media World 1
- ◆ DF106 Still Photography & Digital Manipulation
- ◆ EPSY112 Introduction to Psychology
- ◆ CC134 Living in a Media World 2
- ◆ DF117 Art Direction
- ◆ DF118 Production Sound

Academic Year 2 First Semester

- ◆ DF211 Project Planning & Management
- ◆ EENG121 Creative Writing
- ◆ DF203 Film History & Storytelling Techniques
- ◆ EMAT161 Mathematical Concepts

Academic Year 2 Second Semester

- ◆ MGD111 Visual Storytelling
- ◆ DF205 Camera, Grip, & Lighting
- ◆ DF206 Screenwriting
- ◆ DF207 Directing
- ◆ ESOC141 Popular Culture

Academic Year 3 First Semester

- ◆ DF301 Production 1: Narrative
- ◆ DF302 Shooting for Visual Effects
- ◆ DF303 Post-production 1: Narrative Editing
- ◆ DF304 Title Design
- ◆ ESC1142 Concepts in Science

Academic Year 3 Second Semester

- ◆ DF305 Production 2: Non-fiction
- ◆ MGD403 Music & Video: Short Form Cinema
- ◆ DF307 Post-production 2: Non-fiction Editing
- ◆ DF308 Music & Post-production Sound for Film
- ◆ EHIST221 American History

Academic Year 4 First Semester

- ◆ DF401 Screenwriting for Final Project
- ◆ DF402 Commercial Production
- ◆ DF403 Production 3: Final Project
- ◆ DF407 Current Industry Techniques

Academic Year 4 Second Semester

- ◆ DF405 Post-production 3: Editing
- ◆ DF414 Mastering
- ◆ DF406 Funding & Distribution
- ◆ MGD405 Final Project
- ◆ Elective
 - CC421 Professional Life Skills
 - CC432 Externship

Digital Filmmaking Course Descriptions

As part of the Digital Filmmaking program students are required to have completed 30 semester credit units of General Education (see the General Education section for more details), and must take all required Common Core courses (see the Common Core section for more details).

DF106 Still Photography & Digital Manipulation

Lecture Hours (27) Supervised Lab Hours (36)
Semester Credit Units (3)
Prerequisites: None

This class combines basic concepts of photography in the field with studio manipulation tools. Each student will be taught basic photography concepts such as composition, lighting, exposure, depth of field, and talent direction. Students will also focus on taking these images and preparing them for various media using digital manipulation software. Concepts such as color levels, saturation, and formatting will be explored.

MGD111 Visual Storytelling

Lecture Hours (36) Supervised Lab Hours (48)
Semester Credit Units (4)
Prerequisites: None

This course teaches students the tools necessary to enhance their visual storytelling skills in preparation for their future careers. This will be achieved through a series of unique exercises, designed to develop skills in the standards of hand drawing and storyboarding. The course focus is twofold: a practical one—learning and improving hand drawing, body mass, rapid visualization, and perspective—and a theoretical one—learning about storytelling through storyboarding. The topics of timing, framing, camera movements, screen direction and editing will also be explored.

DF117 Art Direction

Lecture Hours (15) Supervised Lab Hours (30)
Semester Credit Units (2)
Prerequisites: None

This class teaches the tools necessary to understand how an Art Director on a motion picture set can unify the director's vision by conveying the overall visual appearance, stimulating the desired mood, and

appealing to the target audience. Topics such as research, architecture, clothing, hair, transportation, and décor styles will be explored. Additional personnel crew roles such as production designer, set designer, set decorator, prop master, wardrobe, and make-up artist will be addressed.

DF118 Production Sound

Lecture Hours (15) Supervised Lab Hours (30)
Semester Credit Units (2)
Prerequisites: CC101 Media Sound & Visual 1

The technical emphasis in this class is production sound. Students learn basic concepts of sound, miking, and recording techniques. Techniques will be put into practice by recording in a variety of incrementally challenging scenarios.

DF203 Film History & Storytelling Techniques

Lecture Hours (27) Supervised Lab Hours (36)
Semester Credit Units (3)
Prerequisites: None

After exploring the history of film and television, this class moves onto exploring the theory of story structure in fiction and non-fiction films (from the classic Hollywood 3-act structure to more unconventional non-fiction structures), editing techniques (analyzing how different scenes, edited differently, can reveal a different portion of the story and provoke different audience reactions), and how to manipulate the audience's emotional response (depending on the sound, camera angle, height, depth of field, editing, pacing.) This class offers theoretical concepts, which students will put into practice by dissecting and reassembling scripts, shots, and scenes.

DF205 Camera, Grip, & Lighting

Lecture Hours (27) Supervised Lab Hours (36)
Semester Credit Units (3)
Prerequisites: CC101 Media Sound & Visual 1

A proper and motivated use of lights and cameras is a key to the success of a motion picture image. This class lays out the basic fundamental topics of working with cameras (framing, angle, etc.) and lights (classic 3-point lighting, etc.) and quickly moves onto more intermediate and advanced skills such as camera movement, depth of field, advance lighting techniques, grip, and rigging. Students also learn camera crew

roles, and spend hands-on time with a variety of lighting and camera equipment to light and shoot a variety of scenes. Particular attention will be devoted to a motivated use of these tools to bring each scene to life.

DF206 Screenwriting

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: DF203 Film History & Storytelling Techniques, MGD111 Visual Storytelling

This class explores the fundamentals of screenwriting and exposes students to short form films and screenplays. The class focuses on both fiction and non-fiction storytelling. Using various software and online tools the students will be taught proper formatting as well as develop strong writing skills. Students will be taught techniques to develop well-formed dialogue, strong characters, and various story arcs.

DF207 Directing

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: None

This class explores the fundamentals of directing. Topics include the director's role before the shoot (working with scripts, scene breakdowns, casting, auditioning, and rehearsals) as well as directing actors and crew on the set. The course outlines the complex relationship that exists between actor and director by exploring what they need from each other in order to bring their roles to life; it explores methods of dealing with actors with confidence, both on and off the set, troubleshooting situations, shooting difficult scenes, how to maintain the project's vision, working with amateurs, and criticism.

DF211 Project Planning & Management

Lecture Hours (15) Supervised Lab Hours (30)

Semester Credit Units (2)

Prerequisites: None

This course relays the tools necessary to plan and manage a production shoot from preproduction forms, staffing, contracts, scheduling, and budgeting, to production and postproduction logistics. Students are taught how to work with milestones and tasks, and create scene scheduling, call sheets, daily reports, and

financial tracking. This class offers students the fundamental skills not only to be able to project manage their personal short films, but to be comfortable working in larger productions such as feature films, television shows, and commercials.

DF301 Production 1: Narrative

Lecture Hours (30) Supervised Lab Hours (60)

Semester Credit Units (4)

Prerequisites: DF106 Still Photography & Digital Manipulation, DF117 Art Direction, DF118 Production Sound, DF211 Project Planning & Management, DF205 Camera, Grip, & Lighting, DF206 Screenwriting, DF207 Directing

In this class each student will direct and shoot a short-form fiction film. Each student will apply the final touches to the script developed in their Screenwriting class and further develop it by creating storyboards, generating all necessary preproduction materials, and finally directing their short film. In addition to work on their personal project, students will act as crew members for their fellow classmates' short films. While working on all these projects, students continue to be immersed in the production process, furthering their learning in operating digital video cameras, lighting equipment, and production sound equipment.

DF302 Shooting for Visual Effects

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: DF106 Still Photography & Digital Manipulation, DF205 Camera, Grip, & Lighting, DF207 Directing

This class explores the fundamental knowledge required to create media that will be used in a visual effects pipeline in postproduction. Students learn about advanced green screen techniques, and after shooting their footage students will learn about the general process of 2D and 3D motion tracking and matchmoving (the art of creating a virtual 3D camera based upon 2D video/film footage). Upon the completion of this class students will have acquired the knowledge to shoot live action plates for their personal project, as well as for commercials, music videos, or other projects that require visual effects.

DF303 Post-production 1: Narrative Editing

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: DF301 Production 1: Narrative

This class explores the artistic and aesthetic principles and practices of narrative editing. Lectures offer examples and analysis of both successful and unsuccessful scenes and movies, and help the students understand those editing decisions that affect the narrative clarity, dramatic emphasis, and subtext of motion pictures.

DF304 Title Design

Lecture Hours (15) Supervised Lab Hours (30)

Semester Credit Units (3)

Prerequisites: DF301 Production 1: Narrative

Students learn how to use motion graphic design software to create animated type designs that integrate sound effects, music and motion graphics for digital cinema. Students work on simple animated words and build upon their knowledge to create opening and closing titles for their fiction and non-fiction films.

DF305 Production 2: Non-fiction

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: DF106 Still Photography & Digital Manipulation, DF117 Art Direction, DF118 Production Sound, DF211 Project Planning & Management, DF205 Camera, Grip, & Lighting, DF206 Screenwriting, DF207 Directing

In this class students direct and shoot their short-form non-fiction film. Students will apply the final touches to the script and outline, which was developed in their Screenwriting class and further develop it by creating storyboards, generating all necessary preproduction materials, and finally directing their short film. In addition to working on their personal project, students also become crewmembers for their classmates' short films. While working on all these projects, students continue to be immersed in the production process, furthering their learning in operating digital video cameras, lighting equipment, and production sound equipment. Additional lecture topics include elements in non-fiction film such as visual storytelling through b-roll, effective lighting for interviews, and getting good coverage in the field.

DF307 Post-production 2: Non-fiction Editing

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: DF305 Production 2: Non-fiction

In this class students learn about editing techniques used in documentary filmmaking while they edit and complete their non-fiction film. Lectures focus on a variety of practical editing techniques as well as theoretical topics for non-fiction editing, such as character-driven documentaries, challenges to applying a fictional structure into a documentary, maintaining the project's vision, developing a story structure, and recreating crucial events.

DF308 Music & Post-production Sound for Film

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: DF303 Post-production 1: Narrative Editing, DF305 Production 2: Non-fiction

Students learn basic concepts of music composition, mixing, and bedding, as well as how to polish their production sound through noise removal, equalization, and general mixing. In this course they will create the soundtrack for both their short-fiction and non-fiction films and plan out musical ideas for their final project.

DF401 Screenwriting for Final Project

Lecture Hours (10) Supervised Lab Hours (42)

Semester Credit Units (2)

Prerequisites: DF303 Post-production 1: Narrative Editing, DF307 Post-production 2: Non-fiction Editing, DF302 Shooting for Visual Effects

This class is designed to allow students to develop, revise, polish, and complete their final project screenplay in preparation for their Production 3 class. In this class the lectures expand upon the principles outlined in the Screenwriting class, and are aimed to help students in creating a compelling screenplay that is properly formatted, can realistically be produced, and that features strong storytelling. During the labs, students continue to work on their screenplay by building plots, sharpening the dialogues, and polishing their scenes.

DF402 Commercial Production

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: DF303 Post-production 1: Narrative Editing, DF307 Post-production 2: Non-fiction Editing, DF302 Shooting for Visual Effects

Students are introduced to the history of commercials and discuss the evolution of the format. Students interface with real clients and the Creative Direction class in the Motion Graphic Design program to brainstorm the concepts that will then be integrated into a dynamic commercial. Students will take the client's project from concept and storyboarding preproduction and live video shoots, to postproduction and editing. The final project for this class will be an edited commercial

DF403 Production 3: Final Project

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: DF401 Screenwriting for Final Project

In this class students direct and shoot their motion picture film as a group project. Initially the class uses the synopsis, screenplay, and other elements created in the Screenwriting for Final Project class to create their preproduction materials (such as scene breakdown, locations, casting, art direction, etc.). The second part of this class is dedicated to the shooting of the film. Students demonstrate the skills acquired throughout their curriculum to shoot a high-quality, professional, and competitive film. By the end of this class students have the raw footage that will then be edited in the Postproduction 3: Editing class.

MGD403: Music & Video: Short Form Cinema

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: DF303 Post-production 1: Narrative Editing, DF302 Shooting for Visual Effects

Students are introduced to the history of the music video genre and discuss the evolution of the format. Students interface with real clients to brainstorm the concepts that will then be integrated into dynamic music videos. Students take the client's project from concept and storyboarding, to preproduction and live video shoots, to postproduction and editing. The final project for this class is an edited Music Video.

DF405 Post-production 3: Editing

Lecture hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: DF403 Production 3: Final Project

In this class students edit and complete their motion picture film. Having at their disposal a range of high-quality raw footage, students work on all stages of postproduction: from rough cut, to fine cut, and locked picture. Students are expected to contribute to the completion of their film using the skills acquired throughout the curriculum: from sound design and scoring, to title design, color correction, and visual effects (if applicable). At the end of this class students will deliver a completed film, which will be ready to promote and submit to film festivals and competitions.

MGD405 Final Project

Lecture hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: DF405 Post-production 3: Editing, DF414 Mastering

In Final Project, students plan, develop, and produce their online portfolio and demo reel, highlighting the work produced while attending Ex'pression and fully incorporate the tools and software skills from all prior courses. At the end of class students will have their own reel and online portfolio.

DF406 Funding and Distribution

Lecture hours (30)

Semester Credit Units (2)

Prerequisites: DF303 Post-production 1: Narrative Editing, DF307 Post-production 2: Non-fiction Editing

This class offers business strategies and marketing knowledge to students on film distribution and fundraising. Students will also learn how to create project proposals and business plans.

DF407 Current Industry Techniques

Lecture hours (30)

Semester Credit Units (2)

Prerequisites:

The techniques of the digital filmmaking industry change very rapidly, and a new technique can revolutionize the way things are done. In this course,

students will be introduced to relevant techniques that are considered to be essential at the time of the class. Guest speakers will cover a variety of topics – such as new equipment, techniques and software, as well as showcasing practical applications and case studies. Classes will consist of lectures and demonstration.

DF414 Mastering

Lecture Hours (15) Supervised Lab Hours (30)

Semester Credit Units (2)

Prerequisites: DF303 Post-production 1: Narrative Editing, DF307 Post-production 2: Non-fiction Editing, DF304 Title Design, MGD403 Music Video: Short Form Cinema, DF402 Commercial Production

Students learn about the science and technical aspects of video and apply it to processing video as well as output considerations. The first half of the class is spent on topics such as color correction, video formats, codecs, and new technology. In the second half of the class students will work on their first two films, plan video treatment for their final project, and experiment with various techniques of video processing.

ELECTIVES

Students must take either **CC421 Professional Life Skills** or **CC432 Externship**. Please see the Common Core section for course descriptions.

Game Art & Design

Program Objectives and Description

The Game Art and Design program prepares students for entry-level positions in the interactive entertainment industry through immersive training in core-competency areas; which include fine arts, theory, tools, strategy development, and projects that mirror professional pipeline production environments. These areas work together to create a solid foundation for students as they move toward entering the industry. Early classes in the program develop fine art skills and an aesthetic foundation that supports all subsequent work. Fundamentals in craft and tool application are introduced in the sophomore and junior years through a series of hands-on classes that build skill sets in 2D computer graphics, scripting, 3D modeling, animation, and texture and lighting. Students will also begin the design and development of their first game level through group work that simulates professional pipeline production techniques.

Students pursue and polish their main focus while getting a well-rounded education through a production pipeline. Our goal is to push students to work on what their strengths are, while gaining proficiency in other skills to perpetuate longevity, flexibility and adaptability with the ever changing job market.

Students will finish the program having completed a large game level as a group, as well as having created an individual level for their demo reel which will highlight the assets they personally produced for the final game project.

Contact Hours

The total contact hours required for completion of the Game Art and Design BAS vary depending on the electives chosen. The total contact hour requirements are:

- ◆ 2396 with CC421 Professional Life Skills
- ◆ 2447 with CC432 Externship

Course Sequence

Typically, the Game Art and Design program follows the course sequence outlined here, however, Ex'pression College for Digital Arts reserves the right to modify or change the school calendar, curriculum, class schedules and/or course sequence as it deems necessary to ensure that student and institutional goals are met.

Academic Year 1 First Semester

- ◆ CC101 Media Sound & Visual 1
- ◆ ECOMM111 Communications & Critical Thinking
- ◆ CC102 Media Sound & Visual 2
- ◆ EENG122 Critical Studies: Analytical Writing & Literature

Academic Year 1 Second Semester

- ◆ CC123 Living in a Media World 1
- ◆ ART101 Drawing Bootcamp
- ◆ EPSY112 Introduction to Psychology
- ◆ CC134 Living in a Media World 2
- ◆ ART103 Design Basics

Academic Year 2 First Semester

- ◆ AVE203 Introduction to Animation
- ◆ EMAT161 Mathematical Concepts
- ◆ AVE104 Concept & Imaging
- ◆ ESCI142 Concepts in Science

Academic Year 2 Second Semester

- ◆ AVE202 3D Modeling 1
- ◆ GAD301 History of Games
- ◆ ESOC141 Popular Culture
- ◆ AVE204 Animation 1
- ◆ AVE201 Compositing 1

Academic Year 3 First Semester

- ◆ AVE205 Texture & Lighting 1
- ◆ AVE401 Motion Studies
- ◆ GAD312 Game Production 1
- ◆ GAD412 Character Rigging

Academic Year 3 Second Semester

- ◆ GAD313 Game Production 2
- ◆ GAD201 User Interface Design
- ◆ GAD314 Advanced Game Production
- ◆ GAD414 Animation for Games

Academic Year 4 First Semester

- ◆ GAD315 Architectural Design & Modeling
- ◆ GAD306 Modeling for Games
- ◆ GAD401 Texture & Lighting for Games
- ◆ EENG121 Creative Writing

Academic Year 4 Second Semester

- ◆ GAD426 Final Game Project 1
- ◆ ELECTIVE 1
 - CC421 Professional Life Skills
 - CC432 Externship
- ◆ EHIST221 American History
- ◆ GAD407 Final Game Project 2
- ◆ GAD428 Final Content

Game Art & Design Course Descriptions

As part of the Game Art and Design program students are required to have completed 30 semester credit units of General Education (see the General Education section for more details), and must take all required Common Core courses (see the Common Core section for more details).

ART101 Drawing Bootcamp

Lecture Hours (36) Supervised Lab Hours (48)
Semester Credit Units (4)
Prerequisites: None

Drawing Bootcamp prepares our future digital artists with the traditional skills they need to understand their art. Through a series of assignments studying anatomy and proportion, students exercise the observational skills required for modeling in 3D. Assignments that focus on perspective, composition, and lighting prepare students for these same skills crucial in compositing, animation, lighting, and texture work. Daily work will include figure studies with live models, animal anatomy studied at the zoo, drawing from still life displays, and the human skeletal system.

ART103 Design Basics

Lecture Hours (27) Supervised Lab Hours (36)
Semester Credit Units (3)
Prerequisites: ART101 Drawing Bootcamp

A career in the digital arts requires a working knowledge of art and art concepts, as well as familiarity with professional art terminology. Students will explore color theory, composition, figurative and conceptual sculpture, design, painting, and other traditional media, art history, and museum studies. Concepts covered in class will inform students' future work in both 3D and 2D digital art and design.

AVE104 Concept & Imaging

Lecture Hours (27) Supervised Lab Hours (36)
Semester Credit Units (3)
Prerequisites: CC134 Living in a Media World 2, ART103 Design Basics

This course builds on the skills learned in the fine arts courses and takes them into the digital realm by using Adobe Photoshop as a digital paint medium. Students will focus on composition, value study and perspective. We will look at specific techniques in

Adobe Photoshop for creating color images and custom brushes. Students will be expected to apply concepts learned from Drawing Bootcamp and Design Basics when creating their paintings. These painting will be done using the Wacom tablet and pen. From this course, students will strengthen their fundamental painting skills while gaining a strong foundation in Adobe Photoshop.

GAD201 User Interface Design

Lecture Hours (36) Supervised Lab Hours (48)
Semester Credit Units (4)
Prerequisites: None

The design of a digital user interface is a crucial element of any interactive environment. This class covers the theories and concepts behind good interface design in a broad sense – for educational applications, for business applications, and for web applications. Students will study source material from usability tests and studies that exist for interactive industries, and research the emerging studies for interactive game interfaces. Students will be tasked with designing individual interfaces for an instructional element, followed by individual interfaces for an in-game element (i.e. “choose your vehicle/character/level”, or an inventory). The course will conclude with a group project for the final week of instruction, which will involve a complete revamping of an existing user interface for an established product.

AVE201 Compositing 1

Lecture Hours (27) Supervised Lab Hours (36)
Semester Credit Units (3)
Prerequisites: AVE104 Concept & Imaging

Compositing is the art and science of manipulating and combining images from different sources together to create a seamless photorealistic image. Students will learn the fundamental approaches to compositing with digital photography. Students will learn to use digital SLR cameras, apply digital darkroom techniques, creatively manage transparency, and develop an understanding of lighting and perspective. These skills are implemented along with digital image manipulation techniques to create photographically “impossible” compositions. In the second half of the course, the students will extend these compositing concepts into time-based media using production level compositing software. For their final project, students

will composite a filmed sequence within an original 2D digital matte painting.

AVE202 3D Modeling 1

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: CC134 Living in a Media World 2, ART103 Design Basics

Students examine 3D modeling techniques, terminology and methods. Students learn basic 3D modeling by using specific toolsets with an emphasis on modeling efficiently and correctly. Students will explore methods of modifying and deforming geometry, and apply skills to architecture, landscapes, vehicles, and characters.

AVE203 Introduction to Animation

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: ART101 Drawing Bootcamp

Projects such as a bouncing ball, a walk cycle, a wing cycle, and a final project will allow students to learn principles such as timing, squash and stretch, posing and more. These projects will be created using pencil and paper, and then scanned into the computer for timing using a timeline animation package. Class lectures focus on history and application of the 12 Principles of Animation. Students will conclude the class by designing a complete animation piece for possible inclusion in their final portfolios.

AVE204 Animation 1

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: AVE202 3D Modeling 1, AVE203 Introduction to Animation

Students are presented with the fundamentals of animating in a 3D environment. Students will explore the principles used in traditional cartoon animation, and how they affect modern digital animation techniques used in current industries. Students will learn how to pre-visualize an animation before producing it, and then move through a series of basic digital animation techniques to realize the final product. Animation skills will be developed through animating objects and infusing them with human characteristics, including a realistic walk cycle, action studies, and a final acting scene.

AVE205 Texture & Lighting 1

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: AVE202 3D Modeling 1, AVE203 Introduction to Animation

This course introduces the fundamental concepts, terminology and techniques of computer-generated 3D texturing and lighting. Students will create and apply textures to 3D objects, as well as work with concepts and techniques that will be used to render realistic objects and scenes. Students will explore the use of Photoshop and other software tools to create texture sources, and will work to create various real-world lighting effects, textures, texture maps and lighting schemes for 3D objects.

GAD301 History of Games

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: None

Games have been played throughout human history. An appreciation that the computer generated games of today are part of a continuing history is essential for a comprehensive knowledge of the subject. Students will learn and play ancient games, and look at how games have played a role in people's lives throughout history through the present. Students will learn about game theory and will create game projects that use paper, pieces, dice and other non-digital media to realize originated gameplay mechanics.

GAD312 Game Production 1

Lecture Hours (20) Supervised Lab Hours (50)

Semester Credit Units (3)

Prerequisites: AVE205 Texture & Lighting 1

Students will learn the process of making a game level by forming teams and designing level concepts, specific looks and textures, and virtual floor plans. Groups will build levels in 3D and add textures, lighting, and interactivity to make it function effectively inside of a game engine. The final critique is done inside the game, where the students can actually explore each other's work as a character within the game.

GAD313 Game Production 2

Lecture Hours (20) Supervised Lab Hours (50)

Semester Credit Units (3)

Prerequisites: GAD312 Game Production 1

Continuing work on levels started in Game Production 1, student groups will complete an entire conversion of a game, including characters, vehicles, and custom scripts. Groups will customize audio, and test and optimize the game levels for final production.

GAD314 Advanced Game Production

Lecture Hours (21) Supervised Lab Hours (48)

Semester Credit Units (3)

Prerequisites: GAD313 Game Production 2

This course facilitates a full-scale pipeline experience that builds on the skills learned in Game Production 1 and 2. Students will establish teams which will develop a preproduction package for the game they will create for the remainder of the program. The class will begin by studying existing levels and discussing what makes them successful. Students collect reference materials, including photographs, topography, textures, and historic background using the learning resource center. Groups will create a back-story for the world and all of the characters in the game. The final project for this class will include character profiles that utilize five point turns, maps, blueprints of levels, color palettes, final goals, and prop designs.

GAD306 Modeling for Games

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: GAD314 Advanced Game Production

This class explores low-polygon models of characters, items, vehicles, and environments with the use of tiled textures in mind. Subsequent classes move on to high-polygon modeling techniques for normal map generation. The class objective is to create the model assets based on the designs created in Advanced Game Production, and to ensure an understanding of software such as Maya, and 3D Studio Max.

GAD315 Architectural Design & Modeling

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: GAD313 Game Production 2

Students study architectural design and history to create game environments that are historically accurate and based on existing design theories and styles. Field trips will be taken in order to effectively study architecture and gather reference. Students will be assessed on their knowledge and vocabulary of architectural history through projects and written papers. They will create models that emulate a specific style in addition to a model of their own design.

GAD401 Texture & Lighting for Games

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: GAD306 Modeling for Games

This class will focus on texture and lighting issues unique to games. Students will have to work within predefined texture resolution allowances and will have to “bake in” some of the lighting into their textures. This class will address normal mapping and other high end, real time effects such as reflections and particle effects. The models created in Modeling for Games will all be textured in this course. Students will also be introduced to certain effects in games using the particle editor of the Unreal Engine.

AVE401 Motion Studies

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: AVE204 Animation 1

This course teaches students storytelling through the medium of motion capture animation. After developing a 20-30 second story arc, students will learn the Laban acting technique. Performances will then be 'digitized' via the Vicon motion-capture system. MotionBuilder is then used to apply the performances to 3D characters that students have created in prior classes. The final products of this course are imported into Maya where scenes will be lit and rendered.

GAD407 Final Game Project 2

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: GAD426 Final Game Project 1

Through a combination of intensive lab time and strategically designed lectures, this class will guide students through the testing and refining of their game level created in Final Game Project 1. Students will also create a demo reel of the assets they personally created in the playable game, as well as a personal portfolio website containing the highlights of their work and resume.

GAD412 Character Rigging

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: AVE204 Animation 1

This course will explain and teach the skills required for the creation of a character rig, which is ready for animation. Technical Direction or Character Setup, as it's more specific name applies to the class, is the intermediate stage that exists between Modeling and Animation. To animate a finished character model, it is first necessary to build a "puppet" control interface to expedite the animation process. The course breaks this process down into two distinct stages, rigging and skinning. Students will learn the process of using simple and logical control methods, and using nurb curves to "drive" a Maya skeleton. From there, they will be introduced to skinning and deformation, and another "bind" skeleton will be created for the purpose of realistic skin and muscle effects. A facial interface and custom user interface will be created, and all the elements will come together at the end of the course to produce a final character rig. Students will also learn how to rig things such as vehicles or background objects to be brought into the game engine. Students will also use exporter and building scripts as well as alter and create scripts to get these assets into the game.

GAD414 Animation for Games

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: GAD412 Character Rigging

This class focuses on animation sequences typically needed for games - walk cycles, run cycles, falls and

hits. Students will create the animation assets for the game they design in Advanced Game Production. Students will also work with the editor and learn how to adjust animations from within the game engine for characters, vehicles and other background objects

GAD426 Final Game Project 1

Lecture Hours (6) Supervised Lab Hours (78)

Semester Credit Units (3)

Prerequisites: GAD414 Animation for Games

In this class students will assemble all of the assets they have been creating since completing Advanced Game Production. Assets will be placed into the game engine by maximizing "hands-on" application time during lab. Students will create an original playable game that uses assets that have been created by a student on their team. This course will help students to synthesize all of their developed skills gained in previous courses into a single, original game. The final game will be tested, refined, and debugged.

GAD428 Final Content

Lecture Hours (8) Supervised Lab Hours (74)

Semester Credit Units (3)

Prerequisites: GAD426 Final Game Project 1

The primary focus of this course is to enhance the students' existing work. The instructor will assume the role of Art Director and assign goals and deadlines for deliverables to each student. Student work is critiqued by instructors and any industry professionals available at the time of the course. Students are expected to affect changes in their work based on feedback received by faculty members and industry professionals (when available) in order to create more polished demo reels. Students will also be exposed to industry software and techniques including version tracking and an optional assignment of bug tracking and Q&A. Students will finish the course with a refined reel appropriate for use in their job search.

ELECTIVES

Students must take either **CC421 Professional Life Skills** or **CC432 Externship**. Please see the Common Core section for course descriptions.

Interaction Design

Program Objective and Description

Interaction designers make the use of any interface or system as simple and efficient as possible (user-centered design) by creating a means of interaction that is as natural, intuitive, and invisible as possible. The Interaction Design program focuses on critical thinking combined with extensive training in design principles, programming, and digital art production. Courses taught focus on websites, software applications, appliances and game interfaces—anything with a need for human interaction. While working on hands-on projects, students learn about the Interaction Design pipeline: from research, to development of the information architecture, to prototyping, interaction design, and usability testing. Students learn how to create a system or a product that balances technical functionality with visual aesthetics, ensuring that it is not only operational, but also usable and adaptable to changing user needs. Students leave the Ex'pression Interaction Design program prepared for entry-level positions in the fields of User Experience Design, Flash Development, User Interface Design, Web Design, and Interaction Design.

Contact Hours

The total contact hours required for completion of the Interaction Design BAS vary depending on the electives chosen. The total contact hour requirements are:

- ◆ 2317 with CC421 Professional Life Skills & MGD419 Social Media
- ◆ 2317 with CC421 Professional Life Skills & MGD305 Motion Graphics 2
- ◆ 2343 with CC421 Professional Life Skills & MGD407 Independent Study
- ◆ 2368 with CC432 Externship & MGD409 Social Media
- ◆ 2368 with CC432 Externship & MGD305 Motion Graphics 2
- ◆ 2394 with CC432 Externship & MGD407 Independent Study

Course Sequence

Typically, the Interaction Design program follows the course sequence outlined here, however, Ex'pression College for Digital Arts reserves the right to modify or change the school calendar, curriculum, class schedules and/or course sequence as it deems necessary to ensure that student and institutional goals are met.

Academic Year 1 First Semester

- ◆ CC123 Living in a Media World 1
- ◆ MGD111 Visual Storytelling
- ◆ CC134 Living in a Media World 2
- ◆ ECOMM111 Communications & Critical Thinking

Academic Year 1 Second Semester

- ◆ IXD101 Interaction Design Pipeline
- ◆ IXD102 Design Thinking
- ◆ EENG122 Critical Studies: Analytical Writing & Literature
- ◆ IXD103 Information Architecture
- ◆ IXD104 User Research
- ◆ IXD211 Psychology of Design
- ◆ MGD102 Graphic Design Basics

Academic Year 2 First Semester

- ◆ MGD104 Concept & Imaging
- ◆ EMAT161 Mathematical Concepts
- ◆ MGD204 Animation & Motion Theory
- ◆ ESCL142 Concepts in Science

Academic Year 2 Second Semester

- ◆ MGD201 Color & Type 1
- ◆ MGD205 Interactivity & Screen Design 1
- ◆ MGD202 Color & Type 2
- ◆ MGD301 Interactivity & Screen Design 2
- ◆ ESOC141 Popular Culture

Academic Year 3 First Semester

- ◆ MGD303 Motion Graphics 1
- ◆ MGD401 3D Modeling 1
- ◆ IXD321 Prototype Tools
- ◆ IXD312 Advanced Web Scripting

Academic Year 3 Second Semester

- ◆ IXD404 Previsualization
- ◆ IXD313 Business Strategy
- ◆ IXD425 Prototyping & Testing
- ◆ IXD304 Cross-platform Media
- ◆ EENG121 Creative Writing

Academic Year 4 First Semester

- ◆ IXD406 Design for Mobile Devices
- ◆ IXD407 Design for Social Change
- ◆ IXD305 User Centered Design
- ◆ EPSY112 Introduction to Psychology

Academic Year 4 Second Semester

- ◆ IXD412 Current Industry Focus
- ◆ ELECTIVE 1
 - MGD419 Social Media
 - MGD305 Motion Graphics 2
 - MGD407 Independent Study
- ◆ EHIST221 American History
- ◆ MGD405 Final Project
- ◆ ELECTIVE 2
 - CC421 Professional Life Skills
 - CC432 Externship

Interaction Design Course Descriptions

IXD101 Interaction Design Pipeline

Lecture Hours (21) Supervised Lab Hours (18)
Semester Credit Units (2)
Prerequisites: None

In this course students learn the overall Interaction design pipeline. From research to development of the information architecture, interaction design, and usability testing, students become familiar with the interaction design project workflow by analyzing relevant case studies and understanding the specific tasks assigned to each team and its members.

IXD102 Design Thinking

Lecture Hours (27) Supervised Lab Hours (36)
Semester Credit Units (3)
Prerequisites: None

This fundamental class aims to develop critical thinking. Students work on identifying a particular behavioral or product-related problem; faculty assist the students throughout the creative process required to create and propose a valid solution—whether it involves an interface, a product, or any other tool. After in-depth brainstorming sessions, students work on creating a solution followed by the creation of quick and low-fidelity prototyping with simple materials to demonstrate and pitch their concept. The focus of this class is to develop the student's perception, research, problem solving, and creative process capabilities.

MGD102 Graphic Design Basics

Lecture Hours (27) Supervised Lab Hours (36)
Semester Credit Units (3)
Prerequisites: None

Students explore the fundamentals of color theory, visual composition, graphic design, and history. Principles of graphic design, solving communication problems for a variety of audiences, research, prototyping, and outcome evaluation will be among the topics addressed. Students work on hands-on assignments such as compositional arrangement of two-dimensional and three-dimensional forms, framing for motion graphics, illustration, photography, and typography.

IXD103 Information Architecture

Lecture Hours (21) Supervised Lab Hours (18)
Semester Credit Units (2)
Prerequisites: IXD101 Interaction Design Pipeline

Information architecture is the second step of the Interaction design pipeline. In this course students learn how to effectively conceptualize, create, and present a completed set of flowcharts, diagrams, and wireframes for a given interface design project. Students build upon previous classes and learn how to produce user requirements specifications, personas, storyboards, and scenarios.

IXD104 User Research

Lecture Hours (21) Supervised Lab Hours (18)
Semester Credit Units (2)
Prerequisites: IXD101 Interaction Design Pipeline

Conducting thorough and detailed user research is the first step of the Interaction design pipeline. In this course students learn how to conduct user analysis, task analysis, observational studies, customer interviews, usability testing, and other forms of processes and methodologies that lead to client and product research and discovery.

MGD104 Concept & Imaging

Lecture Hours (27) Supervised Lab Hours (36)
Semester Credit Units (3)
Prerequisites: CC123 Living in a Media World 1 and MGD111 Visual Storytelling

Concept and Imaging combines the power of conceptual design with digital photography; working with the goal of creating a compelling visual composition. Students will create a project that enhances their ability to develop an idea. They will work in a group atmosphere and learn how to brainstorm. They will also dive into the world of concept and imaging via Photoshop and other digital imaging software. They will be introduced to image editing and color correction, as well as learning basic collage and masking techniques through the use of layers, paths and selection masks. Students will endeavor to develop a critical eye and sharply honed design sense by focusing on the core design principles

and typography that will help their individual designs stand out.

MGD111 Visual Storytelling

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: None

This course teaches students the tools necessary to enhance their visual storytelling skills in preparation for their future careers. This will be achieved through a series of unique exercises, designed to develop skills in the standards of hand drawing and storyboarding. The course focus is twofold: a practical one—learning and improving hand drawing, body mass, rapid visualization, and perspective—and a theoretical one—learning about storytelling through storyboarding. The topics of timing, framing, camera movements, screen direction and editing will also be explored.

MGD201 Color & Type 1

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: None

In Color and Type 1 students learn how to create captivating designs for targeted audiences through the complete design process, from concept development to final output. Students focus heavily on the core visual design principles of color theory and typography. Students develop a critical eye and further their design sense through critique and assessing the work of other designers, while learning the psychology behind visual design, color theory and typography. Each student works with a real client and finishes the course with a strong portfolio piece as well as a thorough understanding of how to apply basic design concepts to the presentation of information.

MGD202 Color & Type 2

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD201 Color & Type 1

In Color and Type 2 students expand upon their knowledge of color and explore sophisticated use of typography. The knowledge and application of experimental typography as an expressive language is advanced through research of designers and typographers throughout time. Students learn how to present their research visually, work in a group setting,

and how to effectively brainstorm. The process for developing strategic and compelling brand identities and designs is explored in depth as students acquire hands-on experience, using the Adobe Creative Suite to create finished and polished designs. The students learn how to prepare artwork for use across different media platforms and have the opportunity to create a working font using FontLab software.

MGD204 Animation & Motion Theory

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD104 Concept & Imaging

In Animation & Motion Theory students learn how to create short, effective animations utilizing the 12 core animation principles. Students learn how to create a character walk cycle as well as compelling typographical motion-graphic pieces in Adobe Flash. Following industry studio procedures, students develop effective vector-based animation from original storyboards to fully-rendered movement. Students will develop and design a complete animation piece to include in their portfolio.

MGD205 Interactivity & Screen Design 1

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: MGD204 Animation & Motion Theory

Interactivity & Screen Design 1 focuses on the design/concept process using front-end web technologies. Lectures in this class encompass effective usability, semantics, integrating professional practices and personal aesthetics, working with code, image optimization, and cross-platform compatibility. Students become familiar with color systems and how to publish to an interactive medium. Through technical and theoretical aspects of designing in this medium, students will understand and know the process/strategies professional interactive and interface designers employ, including design and placement of graphics, animation, text elements, functional navigation systems and information architecture. They will learn how to create and style web pages using HTML and CSS. The final project for this class is a client project.

IXD211 Psychology of Design

Lecture Hours (21) Supervised Lab Hours (18)

Semester Credit Units (2)

Prerequisites: IXD101 Interaction Design Pipeline

In this course students will research the myriad of elements that go into designing items for ease of use. Students will create and pitch their redesigns of existing products and interface designs using the methodologies and thought processes illustrated in the class readings. Through this research students will learn to apply a scientific approach and common sense to design problems.

MGD301 Interactivity & Screen Design 2

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD205 Interactivity & Screen Design 1

In Interactivity & Screen Design 2 students learn how to create seamless interfaces using Graphical User Interface design principles on screens ranging in size from large to small. Students learn how to build and program interactive elements using Flash ActionScript for deployment on desktop, web or mobile devices. Drawing on user experience research and web standards of good practice, students develop interfaces for the web at a professional and robust level. Class projects include design for mobile devices (cell phones, handhelds, etc).

IXD312 Advanced Web Scripting

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD205 Interactivity & Screen Design 1

Students in this class will develop an understanding of scripting and scripting standards using the industry standard tools of Javascript, CSS, and further HTML usage. Students will practice the scripting techniques, as well as learn the all important tool of error recovery. Through an understanding of the underpinnings of these systems of scripting students will develop the ability to troubleshoot errors and develop creative solutions for projects.

MGD303 Motion Graphics 1

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: MGD204 Animation & Motion Theory

In Motion Graphics 1 students are introduced to Adobe After Effects, an industry-standard compositing and animation tool used to bring static design elements and typography to life. Students expand on their layout and design skills by introducing the element of time to their creative vocabulary. Students learn how to set key frames and manipulate images over time, how to pan large-resolution still images, and simulate camera moves. Topics such as timing, rhythm, and contrast of motion will be examined. Students will learn what it takes to create a unique design for a specific audience, and how professionals use visual design principles to create effective motion graphics pieces. The course has a heavy emphasis on critique and the development of a critical vision with regard to motion graphics.

IXD304 Cross-platform Media

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: IXD404 Previsualization

In this course students explore the challenges of designing interfaces and design systems that are required to work on a variety of platforms. Students develop designs and concepts that are not device-specific, and then, by incorporating user experience, research, and prototyping, they implement their concepts, which carry through multiple media and platforms. Topics include exploring how Interaction Designers, Mechanical Engineers and Industrial Designers' job boundaries become blurrier and constantly inform each other. Students learn how Interaction Designers work closely with other team members to create products that behave as designed, from concept to completion, whether is an interface for a consumer application or software design. Fundamental tools and terminology used by Industrial Designers and Mechanical Engineers are introduced, so students can interface better in a creative team and maximize both productivity and project length.

IXD305 User Centered Design

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: IXD425 Prototyping & Testing

User Centered Design is the core of all current Interface and Interaction design methodologies. This class will cover the theories and applications of this method of designing through group projects. These projects will allow students to practice applying the methods to a variety of possible projects, as well as learning from the other groups' projects (mobile media, social networks, webspaces, appliances, etc.).

IXD321 Prototype Tools

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD301 Interactivity & Screen Design 2

This class provides an overview of the possible tools one might employ to prototype their vision for the human interaction they are designing. Topics covered include the purpose and use of tools such as Ruby, PHP, SQL, XML, Flex, ASP Database integration, tools for E-Commerce web sites, Information Architecture principles, C#, Ajax options for creating client-side web applications, and other current and relevant technologies. Students will emerge with a broad understanding of what the current tools for the Interface Designer's toolbox are, and how best to use these tools. Classes later in the program dovetail with this knowledge by providing the applicable skills in these tools to get the prototype created.

IXD313 Business Strategy

Lecture hours (21) Supervised Lab Hours (18)

Semester Credit Units (2)

Prerequisites: None

This class explores concepts of business strategy as well as case studies of client/designer interactions, from the beginning idea pitch to the outcome of the product design. Students gauge their own skills and work speed, track this information, and learn from mistakes. They emerge with skills enabling them to create and develop a business and product strategy as well as to prevent as many of the most common client/designer communication issues as possible by understanding where these issues start. Upon completion of this course students will be able to

define a project from pitch to completion, outlining pitfalls and solutions.

MGD401 3D Modeling 1

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: MGD104 Concept & Imaging

In 3D Modeling 1, students examine 3D modeling techniques, terminology and methods. Students work primarily in the software program Cinema 4D to learn basic 3D principles, with emphasis on modeling efficiently and correctly, investigating methods of modifying and deforming geometry, as well as selecting points and polygons for editing. This course combines areas of 3D design such as animation, texturing, lighting and rendering. Different areas of modeling will be explored including logos, architecture, landscapes, vehicles and characters.

IXD412 Current Industry Focus

Lecture Hours (30)

Semester Credit Units (2)

Prerequisites: IXD211 Psychology of Design, IXD406 Design for Mobile Devices, IXD404 Previsualization, IXD425 Prototyping & Testing, IXD304 Cross-platform Media

The focus, tools, and techniques Interface, Interaction, and Experience Designers work with change very rapidly and a new technique can revolutionize the way things are prototyped. In this course, students will be introduced to relevant techniques that are considered to be essential at the time of the class. Guest speakers from inside the school and from the industry will cover a variety of topics. Some examples include – search engines, video and photo optimization, emerging social media, (twitter, blip, vimeo), online and content management systems.

IXD404 Previsualization

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: IxD312 Advanced Web Scripting, IxD321 Prototype Tools, MGD401 3D Modeling 1, MGD303 Motion Graphics 1

Students will group into small teams and begin the pre-visualization process for a user experience. The final packet includes research findings, storyboards, color scripts, models, and design packets that would accompany a presentation for the client to pitch the initial design. These materials are considered to be the beginning of the students' capstone project and will be used in the accompanying class, Prototyping, in which these traditionally prepared materials are digitally manifested.

MGD405 Final Project

Lecture hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: IxD102 Design Thinking , IxD103 Information Architecture, IxD104 User Research, IxD211 Psychology of Design , IxD304 Cross-platform Media, IxD305 User Centered Design, IxD313 Business Strategy, IxD407 Design for Social Change, IxD412 Current Industry Focus

In Final Project, students plan, develop, and produce their online portfolio and demo reel, highlighting the work produced while attending Ex'pression and fully incorporating the tools and software skills from all prior courses. At the end of class students will have their own reel and online portfolio.

IXD406 Design for Mobile Devices

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: MGD301 Interactivity & Screen Design 2, IxD312 Advanced Web Scripting, IxD321 Prototype Tools

In this course students learn about the users, technologies, platforms, devices, techniques and design principles necessary to create mobile-friendly websites and applications. Lecture topics include: mobile browsers and screens, choosing a URL address, using redirect scripts for mobile devices, designing mobile forms, design and develop mobile-friendly simple page structures, design icons and design assets for mobile, evaluate gestures, mobile phone mark-up

options, and testing prototypes in real contexts of use. In addition to learn about multiple-design platforms, students also explore designing for mobile devices used in a variety of contexts such as museums, e-commerce, and more.

IXD407 Design for Social Change

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: IxD425 Prototyping & Testing

In this course students apply all the skills learned so far and work collaboratively in identifying a social need. Student work on putting in practice the entire Interaction Design pipeline learned so far: starting from research, moving onto synthesis, development and implementation, students work on a project destined to provoke a social change, whether is designing for communities, impaired vision, impaired hearing, emergency relief, or more.

IXD425 Prototyping & Testing

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: IxD404 Previsualization

This course is considered to be the completion of the students' capstone project. Students will take their Previsualization work from the previous class and implement the approved design. Incorporating the most relevant tools for prototyping the project (as determined by the group), students will prototype and test the working design for the client. This class includes multiple reviews and project advisement by the real-world client.

ELECTIVE 1

Students must take one of the following professional studies courses.

MGD305 Motion Graphics 2

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD303 Motion Graphics 1

In Motion Graphics 2, students advance their layout and design skills to strengthen their understanding of the dynamic uses of motion graphics and animation for broadcast and film. Adobe After Effects is covered in greater detail, and the course emphasizes tips and techniques for project planning and more efficient

workflow. Topics in this course include advanced animation techniques, nulls, expressions, track mattes, and keying to composite video and graphic layers. The final project is an animated line-up for a TV program.

MGD407 Independent Study

Independent Study Hours (90)

Semester Credit Units (3)

Prerequisites: IXD304 Cross-platform Media

Students must also have a faculty sponsor.

Limited to three students per term.

Independent study provides students the opportunity to pursue individualized study, and is student initiated, advanced level study, focused on specific learning objectives. Students work one-on-one with a faculty member to create learning objectives, goals, and evaluation methods.

The purpose of Independent study is to allow students to pursue advanced academic study in areas where he/she has a foundational background. Students must be prepared to work independently and to meet regularly with a faculty sponsor. Faculty sponsors must be qualified to evaluate your work.

Independent Study is intended for advanced-level students who have a substantial background in a particular area and are interested in doing specialized work in that area. Independent study is not appropriate for first and second year students.

MGD419 Social Media

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: IXD304 Cross-platform Media

This course provides an overview of social media channels and contents. It examines social media content usage and best practices for portfolio creation and to spread the word. It focuses on reserving, building and utilizing social media blocks and tackling channels such as Gmail, Google Searches, Alerts, Docs, YouTube, Blip.TV, Vimeo, Global Citizen, Elance, and more. Other topics are explored such as photo and video optimization and syndication, best practices in building relationship and community, and community and relationship management. Throughout this class students will work on developing their social networking abilities, as well as promoting their motion graphics work and portfolios.

ELECTIVE 2

Students must take either **CC421 Professional Life Skills** or **CC432 Externship**. Please see the Common Core section for course descriptions.

Motion Graphic Design

Program Objectives and Description

The Motion Graphic Design program focuses on process, research, concept and strategy for marketing, advertising and commercial design; projects are developed for cross-platform media delivery, including print, broadcast, games, DVDs, the Internet and a variety of interactive screen environments. This program is designed to expand student knowledge through an intensive series of courses that emphasize strong graphic design skills and basic production practices necessary for the development of complete real-world projects.

Courses taught include traditional fine art and design basics, composition, color theory, typography, layout, advertising, 2D and 3D animation, compositing, 3D modeling, interactivity/screen design and mobile device design. In addition, students acquire the video editing and pre and postproduction skills to shoot and edit projects such as music videos, commercials, film titles, movie trailers, or instructional videos.

Classes are project-based and incorporate all aspects of visual design and production. Students utilize extensive lab time to become adept in a variety of industry-standard applications. A series of independent and group projects throughout the program are directed toward building the student's portfolio. Class projects include network identity packages, websites, podcasts, commercials, PSAs, music videos, corporate identity, and cross-platform marketing campaigns. Software and hardware utilized in the program include packages from Adobe, Maxon, and Apple. Motion Graphic Design students may also gain additional experience by working with real world clients on out-of-class projects on a volunteer basis.

Students leave the Motion Graphic Design program prepared for entry level positions in the multi-faceted design industry fields such as motion graphics, print design, web design, interactivity design, 2D and 3D animation, broadcast design, music video (preproduction, production, and postproduction), and film title design. Upon graduation, students will have developed a portfolio web site and motion graphics demo reel that demonstrates the overall expertise of a trained cross-platform media designer, production artist and art/creative director.

Contact Hours

The total contact hours required for completion of the Motion Graphic Design BAS vary depending on the

electives chosen. The total contact hour requirements are:

- ◆ 2384 with MGD407 Independent Study & CC421 Professional Life Skills
- ◆ 2435 with MGD407 Independent Study & CC432 Externship
- ◆ 22358 with MGD408 Beyond the Screen: Motion Graphic Installations & CC421 Professional Life Skills
- ◆ 2409 with MGD408 Beyond the Screen: Motion Graphic Installations & CC432 Externship

Course Sequence

Typically, the Motion Graphic Design program follows the course sequence outlined here, however, Ex'pression College for Digital Arts reserves the right to modify or change the school calendar, curriculum, class schedules and/or course sequence as it deems necessary to ensure that student and institutional goals are met.

Academic Year 1 First Semester

- ◆ CC101 Media Sound & Visual 1
- ◆ ECOMM111 Communications & Critical Thinking
- ◆ CC102 Media Sound & Visual 2
- ◆ EENG122 Critical Studies: Analytical Writing & Literature

Academic Year 1 Second Semester

- ◆ CC123 Living in a Media World 1
- ◆ MGD111 Visual Storytelling
- ◆ CC134 Living in a Media World 2
- ◆ MGD102 Graphic Design Basics
- ◆ EPSY112 Introduction to Psychology

Academic Year 2 First Semester

- ◆ MGD104 Concept & Imaging
- ◆ EMAT161 Mathematical Concepts
- ◆ MGD201 Color & Type 1
- ◆ ESCI142 Concepts in Science

Academic Year 2 Second Semester

- ◆ MGD202 Color & Type 2
- ◆ MGD204 Animation & Motion Theory
- ◆ ESOC141 Popular Culture
- ◆ MGD213 Editorial Design
- ◆ MGD302 Advertising Concept & Strategy 1

Academic Year 3 First Semester

- ◆ MGD205 Interactivity & Screen Design 1
- ◆ MGD303 Motion Graphics 1
- ◆ MGD304 Advertising Concept & Strategy 2
- ◆ MGD301 Interactivity & Screen Design 2

Academic Year 3 Second Semester

- ◆ MGD401 3D Modeling 1
- ◆ MGD305 Motion Graphics 2
- ◆ MGD306 3D for Designers
- ◆ MGD412 Title Design
- ◆ EHIST221 American History

Academic Year 4 First Semester

- ◆ MGD403 Music & Video: Short Form Cinema
- ◆ EENG121 Creative Writing
- ◆ MGD416 Music & Video: Advanced Effects
- ◆ ELECTIVE 1
 - MGD407 Independent Study
 - MGD 408 Beyond the Screen: Motion Graphic Installations

Academic Year 4 Second Semester

- ◆ MGD404 Creative Direction
- ◆ MGD419 Social Media
- ◆ MGD405 Final Project
- ◆ ELECTIVE 2
 - CC421 Professional Life Skills
 - CC432 Externship

Motion Graphic Design Course Descriptions

MGD102 Graphic Design Basics

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: None

Students explore the fundamentals of color theory, visual composition, graphic design, and history. Principles of graphic design, solving communication problems for a variety of audiences, research, prototyping, and outcome evaluation will be among the topics addressed. Students work on hands-on assignments such as compositional arrangement of two-dimensional and three-dimensional forms, framing for motion graphics, illustration, photography, and typography.

MGD104 Concept & Imaging

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: CC123 Living in a Media World 1, MGD111 Visual Storytelling

Concept and Imaging combines the power of conceptual design with digital photography; working with the goal of creating a compelling visual composition. Students will create a project that enhances their ability to develop an idea. They will work in a group atmosphere and learn how to brainstorm. They will also dive into the world of concept and imaging via Photoshop and other digital imaging software. They will be introduced to image editing and color correction, as well as learning basic collage and masking techniques through the use of layers, paths and selection masks. Students will endeavor to develop a critical eye and sharply honed design sense by focusing on the core design principles and typography that will help their individual designs stand out.

MGD111 Visual Storytelling

Lecture hours (36) Supervised Lab hours (48)

Semester Credit Units (4)

Prerequisites: None

This course teaches students the tools necessary to enhance their visual storytelling skills in preparation for their future careers. This will be achieved through a series of unique exercises, designed to develop skills in

the standards of hand drawing and storyboarding. The course focus is twofold: a practical one—learning and improving hand drawing, body mass, rapid visualization, and perspective—and a theoretical one—learning about storytelling through storyboarding. The topics of timing, framing, camera movements, screen direction and editing will also be explored.

MGD201 Color & Type 1

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: MGD102 Graphic Design Basics

In Color & Type 1 students learn how to create captivating designs for targeted audiences through the complete design process, from concept development to final output. Students focus heavily on the core visual design principles of color theory and typography. Students develop a critical eye and further their design sense through critique and assessing the work of other designers, while learning the psychology behind visual design, color theory and typography. Each student works with a real client and finishes the course with a strong portfolio piece as well as a thorough understanding of how to apply basic design concepts to the presentation of information.

MGD202 Color & Type 2

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD201 Color & Type 1

In Color & Type 2 students expand upon their knowledge of color and explore sophisticated use of typography. The knowledge and application of experimental typography as an expressive language is advanced through research of designers and typographers throughout time. Students learn how to present their research visually, work in a group setting, and how to effectively brainstorm. The process for developing strategic and compelling brand identities and designs is explored in depth as students acquire hands-on experience, using the Adobe Creative Suite to create finished and polished designs. The students learn how to prepare artwork for use across different media platforms and have the opportunity to create a working font using FontLab software.

MGD213 Editorial Design

Lecture Hours (15) Supervised Lab Hours (30)

Semester Credit Units (2)

Prerequisites: MGD202 Color & Type 2

Editorial Design further explores the expressive aspects of typography, looking at the different ways in which letterforms, layout, images, and color choices create an impact on the reader. Type and layout professionals look at the big picture as well as the details. This course covers all the minutiae (special characters, ligatures, dashes, and hyphens) the student will need to know to add finesse to text layouts and magazine spreads. The specifics of kerning, leading, and tracking adjustments, as well as the exploration of how your choice of type style affects your overall approach is integrated into a final group project – a printed magazine suitable for the student's portfolio.

MGD204 Animation & Motion Theory

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD104 Concept & Imaging

In Animation & Motion Theory students learn how to create short, effective animations utilizing the 12 core animation principles. Students learn how to create a character walk cycle as well as compelling typographical motion-graphic pieces in Adobe Flash. Following industry studio procedures, students develop effective vector-based animation from original storyboards to fully-rendered movement. Students will develop and design a complete animation piece to include in their portfolio.

MGD205 Interactivity & Screen Design 1

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: MGD204 Animation & Motion Theory

Interactivity & Screen Design 1 focuses on the design/concept process using front-end web technologies. Lectures in this class encompass effective usability, semantics, integrating professional practices and personal aesthetics, working with code, image optimization, and cross-platform compatibility. Students become familiar with color systems and how to publish to an interactive medium. Through technical and theoretical aspects of designing in this medium, students will understand and know the process/strategies professional interactive and

interface designers employ, including design and placement of graphics, animation, text elements, functional navigation systems and information architecture. They will learn how to create and style web pages using HTML and CSS. The final project for this class is a client project.

MGD301 Interactivity & Screen Design 2

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD205 Interactivity & Screen Design 1

In Interactivity and Screen Design 2 students learn how to create seamless interfaces using Graphical User Interface design principles on screens ranging in size from large to small. Students learn how to build and program interactive elements using Flash ActionScript for deployment on desktop, web or mobile devices. Drawing on user experience research and web standards of good practice, students develop interfaces for the web at a professional and robust level. Class projects include design for mobile devices (cell phones, handhelds, etc).

MGD302 Advertising Concept & Strategy 1

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD202 Color & Type 2

In Advertising Concept & Strategy 1 students learn the way creative professionals utilize research and strategy to effectively communicate ideas to target markets in print and Web advertising. This course introduces students to the variety of concept generation and brainstorming techniques critical for the development of strong marketing strategies and campaigns. Classes are focused on conceptual progression through critique and reiteration of advertising projects. Students learn how to communicate powerful and memorable messages in a final project that represents a Public Service Announcement (PSA) poster campaign.

MGD303 Motion Graphics 1

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: MGD204 Animation & Motion Theory

In Motion Graphics 1 students are introduced to Adobe After Effects, an industry-standard compositing and animation tool used to bring static design

elements and typography to life. Students expand on their layout and design skills by introducing the element of time to their creative vocabulary. Students learn how to set key frames and manipulate images over time, how to pan large-resolution still images, and simulate camera moves. Topics such as timing, rhythm, and contrast of motion will be examined. Students will learn what it takes to create a unique design for a specific audience, and how professionals use visual design principles to create effective motion graphics pieces. The course has a heavy emphasis on critique and the development of a critical vision with regard to motion graphics.

MGD304 Advertising Concept & Strategy 2

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: MGD302 Advertising Concept & Strategy 1, MGD303 Motion Graphics 1

Advertising Concept & Strategy 2 builds off of the foundation laid in Advertising Concept and Strategy 1. This course strengthens the students' ability to create an integrated advertising campaign in media formats including motion graphics broadcast design. Students will continue exercises in brainstorming, problem solving, identity/brand design, show package concept and execution, promotions, as well as ways of executing these types of projects for delivery across multiple media platforms.

MGD305 Motion Graphics 2

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD303 Motion Graphics 1

In Motion Graphics 2, students advance their layout and design skills to strengthen their understanding of the dynamic uses of motion graphics and animation for broadcast and film. Adobe After Effects is covered in greater detail, and the course emphasizes tips and techniques for project planning and more efficient workflow. Topics in this course include advanced animation techniques, nulls, expressions, track mattes, and keying to composite video and graphic layers. The final project is an animated line-up for a TV program.

MGD306 3D for Designers

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: MGD401 3D Modeling 1

3D for Designers expands and increases the knowledge base and skill set gained in 3D Modeling 1. Students learn professional techniques for the production of 3D stills as well as animations. Students will learn how to utilize MoGraph (a Cinema 4D module) as a fundamental design tool in combination with software such as Adobe Photoshop, Illustrator and After Effects to create dazzling motion graphic 3D animations.

MGD401 3D Modeling 1

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: MGD104 Concept & Imaging

In 3D Modeling 1, students examine 3D modeling techniques, terminology and methods. Students work primarily in the software program Cinema 4D to learn basic 3D principles, with emphasis on modeling efficiently and correctly, investigating methods of modifying and deforming geometry, as well as selecting points and polygons for editing. This course combines areas of 3D design such as animation, texturing, lighting and rendering. Different areas of modeling will be explored including logos, architecture, landscapes, vehicles and characters.

MGD403 Music & Video: Short Form Cinema

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: MGD412 Title Design, MGD306 3D for Designers

Students work with real-world audio projects that have been recorded at Ex'pression to produce innovative music videos. Students are introduced to the history of the music video genre and discuss the evolution of the format as it is known today as "short form cinema." Students interface with clients from the audio music projects to brainstorm the concepts that will then be integrated into dynamic music videos. Students take the client's project from concept and storyboarding, to preproduction and live video shoots, to postproduction and editing. Students learn video encoding and delivery formats for broadcast. The final project for this class is an edited Music Video. Students will complete their Music Video by adding

motion graphic design elements and special effects in the Music Video: Advanced Effects class.

MGD404 Creative Direction

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: MGD202 Color & Type 2, MGD301 Interactivity & Screen Design 2, MGD304 Advertising Concept & Strategy 2, and MGD416 Music & Video: Advanced Effects

In Creative Direction students learn how to manage a project, develop an agenda, conduct a meeting, and work in groups — experiences that simulate a real-world design studio, TV station or advertising agency. Students gain creative direction skills and project management skills by executing a project for a real-world client. Students experience and explore the business aspects of design, investigating effective ways to work in a project-based design team environment. The final project is a client campaign, which includes broadcast, web, print, and various marketing design elements.

MGD405 Final Project

Lecture Hours (37) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: MGD404 Creative Direction

In Final Project students plan, develop and produce their online portfolio and motion graphics reel, highlighting the design work produced while attending Ex'pression and fully incorporating the tools and software skills from all prior courses. This course's lectures include discussion of job descriptions for the specific areas of the industry they are interested in joining and resume building. Creative directors from the industry will lecture about what they look for in prospective employee portfolios. At the end of class students will have their own reel and online portfolio.

MGD416 Music & Video: Advanced Effects

Lecture Hours (27) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD403 Music & Video: Short Form Cinema

In this course students build their technical expertise and complete the postproduction portion of their Music Video by creating and adding special effects and motion graphic design elements. Students are exposed

to advanced software systems – including 2D and 3D compositing – which are used to create effects at leading digital effects companies. The final project for this class is a Music Video incorporating motion graphic designs and special effects.

MGD419 Social Media

Lecture Hours (28) Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD306 3D for Designers

This course provides an overview of social media channels and contents. It examines social media content usage and best practices for portfolio creation and to spread the word. It focuses on reserving, building and utilizing social media blocks and tackling channels such as Gmail, Google Searches, Alerts, Docs, YouTube, Blip.TV, Vimeo, Global Citizen, Elance, and more. Other topics are explored such as photo and video optimization and syndication, best practices in building relationship and community, and community and relationship management. Throughout this class students will work on developing their social networking abilities, as well as promoting their motion graphics work and portfolios.

MGD412 Title Design

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD202 Color & Type 2 and MGD305 Motion Graphics 2

In this advanced concept and theory laden course, students build upon their knowledge of motion graphics and skills learned in Motion Graphics 1 and 2 as well as their typographic skills learned in fundamentals courses such as Color and Type 1 and 2. Students will use a variety of motion graphic design, digital video, and sound editing software to create animated type designs that integrate sound effects, music and motion graphics for digital cinema. As a final project, students create movie titles for original films created by students in the Media Sound and Visual 1 and 2 courses.

ELECTIVE 1

Students must take one of the following courses.

MGD407 Elective: Independent Study

Independent Study Hours (90)

Semester Credit Units (3)

Prerequisites: MGD306 3D for Designers. Students must also have a faculty sponsor. Limited to three students per term.

Independent study provides students the opportunity to pursue individualized study, and is student initiated, advanced level study, focused on specific learning objectives. Students work one-on-one with a faculty member to create learning objectives, goals, and evaluation methods.

The purpose of Independent study is to allow students to pursue advanced academic study in areas where he/she has a foundational background. Students must be prepared to work independently and to meet regularly with a faculty sponsor. Faculty sponsors must be qualified to evaluate your work.

Independent Study is intended for advanced-level students who have a substantial background in a particular area and are interested in doing specialized work in that area. Independent study is not appropriate for first and second year students.

MGD408 Elective: Beyond the screen: Motion Graphic Installations

Lecture Hours (28) Supervised Lab Hours (36)

Semester Credit Units (3)

Prerequisites: MGD306 3D for Designers

Contemporary motion graphic designers are increasingly producing work for clients in a variety of new venues and modes that go beyond the traditional TV or movie screen—e.g. large-scale projects for public spaces such as airports, lobby installations for headquarters buildings, interactive displays for trade shows and conventions. These projects rely on new software and new modes of delivery that frequently include real-time presentation of graphics and audio and/or real-time interaction between viewers and the content being displayed. This course explores current trends in real-time audio/visual projects, and provides students with the skills to create their own real-time work using a variety of software and hardware. Lectures and demos, including those of

guest speakers, will provide training in concept, design, and execution for a variety of presentations that are delivered beyond the traditional film or TV screen.

ELECTIVE 2

Students must take either **CC421 Professional Life Skills** or **CC432 Externship**. Please see the Common Core section for course descriptions.

Interactive Audio

Program Objectives and Description

Students will experience courses which will give them the opportunity to take part in numerous recording sessions; to experience mixing for album release; to learn multimedia assembly across multiple delivery mediums, and to practice audio theory and troubleshooting. These courses will allow the student to adapt to the ever changing world of production through the knowledge of fundamental principles such as audio physics, signal flow, trouble-shooting, and basic analog and digital electronics.

The Interactive Audio Program prepares students for entry level employment in the Interactive Audio industry in areas such as video games, mobile phone technology, hand-held multimedia devices, GPS systems, text to speech, toys, and much more. Throughout their junior and senior year, students will focus on interactive audio design and music creation for multimedia devices and video games, as well as coding and scripting, app development, and adaptive audio tools used for sound implementation into Interactive Audio platforms.

Contact Hours

The total contact hours required for completion of the Interactive Audio BAS vary depending on the electives chosen. The total contact hour requirements are:

- ◆ 2339 with CC421 Professional Life Skills
- ◆ 2390 with CC432 Externship

Course Sequence

Typically, the Interactive Audio program follows the course sequence outlined here, however, Ex'pression College for Digital Arts reserves the right to modify or change the school calendar, curriculum, class schedules and/or course sequence as it deems necessary to ensure that student and institutional goals are met.

Academic Year 1 First Semester

- ◆ CC101 Media Sound & Visual 1
- ◆ ECOMM111 Communications & Critical Thinking
- ◆ CC102 Media Sound & Visual 2
- ◆ EENG122 Critical Studies: Analytical Writing & Literature

Academic Year 1 Second Semester

- ◆ CC123 Living in a Media World 1
- ◆ SA101 Music Theory 1
- ◆ CC134 Living in a Media World 2
- ◆ SA102 Music Theory 2
- ◆ EPSY112 Introduction to Psychology

Academic Year 2 First Semester

- ◆ SA201 Basic Recording 1
- ◆ EMAT161 Mathematical Concepts
- ◆ SA202 Basic Recording 2
- ◆ ESCI142 Concepts in Science

Academic Year 2 Second Semester

- ◆ SA226 Computer Music Production 1
- ◆ SA204 Studio Maintenance 1
- ◆ SA311 Computer Music Production 2
- ◆ SA205 Studio Maintenance 2

Academic Year 3 First Semester

- ◆ SA302 Intermediate Recording & Production 1
- ◆ SA203 History of Music Production
- ◆ ESOC141 Popular Culture
- ◆ SA313 Intermediate Recording & Production 2
- ◆ SA304 Digital Audio Workstations 1

Academic Year 3 Second Semester

- ◆ IA303 Interactive Audio Systems
- ◆ SA308 Digital Audio Workstations 2
- ◆ IA304 Interactive Audio Fundamentals
- ◆ SA315 Audio Post Production 1

Academic Year 4 First Semester

- ◆ IA401 Adaptive Music Systems
- ◆ EENG121 Creative Writing
- ◆ IA402 Multimedia Audio Implementation
- ◆ EHIST221 American History

Academic Year 4 Second Semester

- ◆ IA403 Advanced Audio Programming
- ◆ ELECTIVE
 - ◆ CC421 Professional Life Skills
 - CC432 Externship
- ◆ IA404 Comprehensive Senior Project
- ◆ SA426 Multimedia Assembly

Interactive Audio Course Descriptions

SA101 Music Theory 1

Lecture Hours (30) Supervised Lab Hours (30)
Semester Credit Units (3)
Prerequisites: None

In the Music Theory 1 course students are introduced to such basic musical principles as notation, staves, clefs, scales, and chords. Included are detailed studies of meter, rhythm, and note/time values. Students explore song structure, orchestral instrumentation, and reading scores to apply theory in studio applications. Critical listening exercises are the focus in lecture and lab, as well as musical instruments and their properties.

SA102 Music Theory 2

Lecture Hours (30) Supervised Lab Hours (30)
Semester Credit Units (4)
Prerequisites: SA101 Music Theory 1

Music Theory 2 expands upon the students' knowledge of theory. It also strives to heighten each student's critical-listening abilities through a series of innovative exercises. Students explore composition, technological effects, the components of rhythm, and the correlation between different periods of music styles. Students are also required to compose a short piece of music in this course to become more familiar with creating and reading a score.

SA201 Basic Recording 1

Lecture Hours (36) Supervised Lab Hours (48)
Semester Credit Units (4)
Prerequisites: CC102 Media Sound & Visual 2

Basic Recording 1 gives students a solid foundation in the essential concepts, principles, and terminology of sound recording through extensive hands-on practice and in-depth classroom discussions during labs and recording sessions. Analog audio consoles, analog and digital multi-track recorders, microphones, signal flow, and signal processors are just a few of the pieces of professional audio equipment encountered in this course. In addition to the necessary technical skills, students learn to develop a professional work ethic and client/co-worker relation skills by participating in numerous recording and mixing sessions. Students are given a tactile performance exam upon completion of this course to ensure that they leave with a solid

foundation of the basic principles and operating techniques used in today's world of audio production.

SA202 Basic Recording 2

Lecture Hours (36) Supervised Lab Hours (48)
Semester Credit Units (4)
Prerequisites: SA201 Basic Recording 1

Students continue to improve their proficiency for operating professional audio equipment in the Basic Recording 2 course. Students apply their knowledge during a number of music recording sessions that are designed to challenge them to adapt their recording skills for a variety of recording sessions. Recording and production techniques, signal processing and mixing, and signal flow and patch procedures are practiced along with analog tape editing and techniques and digital audio editing. Students are given a tactile performance exam upon completion of this course to ensure that they leave with a solid foundation of the basic principles and operating techniques used in today's world of audio production.

SA203 History of Music Production

Lecture Hours (45)
Semester Credit Units (3)
Prerequisites: SA 202 Basic Recording 2

The History of Music Production course details the people involved in recording music as well as the techniques used, from the early pioneers to today's top music producers. Discussions include the major technological developments that impacted music production, the origins of audio recording, individual production styles, and future developments. Musical producers and styles as well as the evolution of modern recording techniques are explored through critical listening exercises.

SA204 Studio Maintenance 1

Lecture Hours (36) Supervised Lab Hours (48)
Semester Credit Units (4)
Prerequisites: SA202 Basic Recording 2

The Studio Maintenance 1 course is an introduction to the basic principles and concepts of audio electronics, with explorations of the nature and function of components, cables, and connectors. In practical application, students are challenged to "virtually" wire a studio, as well as build several electronic projects and utilize a variety of test equipment including multi-

meters and oscilloscopes. Students are also challenged to examine the world of soldering and test equipment.

SA205 Studio Maintenance 2

Lecture Hours (24) Supervised Lab Hours (42)

Semester Credit Units (3)

Prerequisites: SA204 Studio Maintenance 1

In Studio Maintenance 2, students participate in projects where they build an electronic device as well as hone their cable-making skills. In this process, they creatively apply and solidify what they have learned about electronics. Analog alignment and tape machine calibration are explored in depth and students are required to take a tactile performance evaluation as an assessment of their knowledge of the skills presented to them. Studio “work-around” and troubleshooting techniques are presented and thoroughly discussed. Active and passive components are also explored, along with electrical safety practices and grounding.

SA226 Computer Music Production 1

Lecture Hours (24) Supervised Lab Hours (42)

Semester Credit Units (3)

Prerequisites: SA102 Music Theory 2

Modern production techniques have been greatly influenced by the development of the Musical Instrument Digital Interface (MIDI), a digital communications language and hardware-compatibility specification that allows computers, electronic instruments, and other devices to transmit and receive data within a network. Students are introduced to MIDI principles and concepts, components, functions and fundamentals, and the proper interfacing procedures for a full range of MIDI production applications. Students also explore sequencing, sampling, and synthesis techniques on MIDI synthesizers, samplers, and sound modules. MIDI instruments, operation, and interconnection are also explored in lecture and lab using both hardware samplers, and software interfaces such as Logic Pro. Ex'pression College is an Apple Certified Training Location and students will be able to attempt the Logic Pro Certification exam at the end of the course.

SA302 Intermediate Recording & Production 1

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: SA202 Basic Recording 2

Intermediate Recording and Production 1 enhances and supplements the material presented in the Basic Recording courses by offering students numerous opportunities to apply their full complement of developed skills. Students will gain a thorough understanding of recording systems such as Neve and Solid State Logic, expanding their knowledge of console signal flow and outboard signal processing. Students participate in several recording sessions, utilizing technologies in professional audio equipment to prepare for Intermediate Recording and Production 2, where they will focus on mixing techniques. Analog and Digital Recording Devices are explored in depth and used both separately and together as a recording medium.

IA303 Interactive Audio Systems

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: SA313 Intermediate Recording & Production 2, SA304 Digital Audio Workstations 1

This course will present students with a survey of interactive audio systems, tracing a path from past to the present in order to develop a historical context of how these systems originated and evolved, and to look ahead toward future applications. Students will present a final presentation theorizing a new potential application for interactive audio. In addition, students will learn to how to build their own simple interactive interface using a microcontroller that they will be able to use throughout the degree program. Past and present gaming engines, programming languages, and platforms will be discussed in length as well as current industry sectors such as toys, cellular applications, voice recognition technology, game audio, DSP engineering, and networking. Students will also begin to use Python in order to begin their individual senior project.

SA313 Intermediate Recording & Production 2

Lecture Hours (24) Supervised Lab Hours (42)

Semester Credit Units (3)

Prerequisites: SA302 Intermediate Recording & Production 1

Intermediate Recording & Production 2 gives students several opportunities to apply concepts and practical skills through detailed explorations of the operation of digital signal processors. Students examine dynamics processors and are presented with the basics of console recall and automation systems, including VCA and moving fader. Mixing techniques and critical listening are explored in great length, as well as topics concerning analog to digital multi-track transfers, and synchronization.

IA304 Interactive Audio Fundamentals

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: IA303 Interactive Audio Systems, SA308 Digital Audio Workstations 2

This course will provide a practical introduction to the core concepts behind interactive audio systems and digital signal processing. Students will gain a working knowledge of the fundamental techniques necessary for developing adaptive, generative, and algorithmic audio systems. Students will apply these skills by designing a unique interactive audio application in Max/MSP, and will discover different methods to apply filtering, synthesis, and sampling as sound tools. Dialog recording and editing for text to speech systems will be explored, and well as sound effects design.

SA304 Digital Audio Workstations 1

Lecture Hours (24) Supervised Lab Hours (42)

Semester Credit Units (3)

Prerequisites: SA311 Computer Music Production 2, SA202 Basic Recording 2

The Digital Audio Workstations 1 course prepares students for upper level Pro Tools Operator certification courses in Digital Audio Workstations 2 by working with Pro Tools LE. Students will explore introductory level Pro Tools hardware and software functionality accompanied by the Pro Tools 101 and 110 coursework. Throughout the course students cover basic Pro Tools principles giving them what they need to complete a Pro Tools project from initial set up to final mixdown. Whether their project involves

recording of live instruments, MIDI sequencing of software synthesizers, or audio looping, this course will give students the basic skills to succeed. In Pro Tools 110 students take a more detailed look at the Pro Tools system. This course covers all the key concepts and skills needed to operate a Pro Tools system and provides the foundation for the later 200-series Pro Tools Music Production and Postproduction courses.

SA315 Audio Postproduction 1

Lecture Hours (24) Supervised Lab Hours (42)

Semester Credit Units (3)

Prerequisites: SA308 Digital Audio Workstations 2

As the world of Postproduction undergoes rapid change in today's media industry, so do the tools and techniques. Though most of the fundamental principles remain the same, the methods of postproduction audio for TV, Radio, Film, and Animation are changing at an accelerated rate, and through the Audio Postproduction course students will come to understand the methods of advanced DAW applications and techniques. Throughout the Postproduction course, students will acquire skills in Sound Design, ADR, and Foley recording.

Fundamental skills such as documentation and CPU file management are introduced and practiced at great length. Students will also have projects to complete by the end of the course incorporating their new found skills by creating music beds, sound EFX from scratch and from libraries, recording and syncing ADR, and recording and syncing Foley. From the workflow to the final mix, students will dive into an audio world that brings the visual world to life.

SA308 Digital Audio Workstations 2

Lecture Hours (30) Supervised Lab Hours (60)

Semester Credit Units (4)

Prerequisites: SA304 Digital Audio Workstations 1

The Digital Audio Workstations 2 course prepares students to take the Pro Tools Operator Certification exam using the Pro Tools 201 and Pro Tools 210M course work. Students study Pro Tools Production Essentials and cover the core concepts and skills needed to operate a Digidesign Pro Tools|HD system. In Pro Tools 210M, students study Music Production Techniques and cover techniques for working with Pro Tools systems in a professional music production environment. Concepts and skills learned in 101, 110,

and 201 are reinforced with practical music-specific examples, and students apply previous knowledge of MIDI, mixing, and tracking. All aspects of digital editing, clocking, tracking, mixing, mastering, surround / DTS encoding, and MIDI production are explained in detail, and students have their own studio for hands-on training during their labs.

SA311 Computer Music Production 2

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: SA226 Computer Music Production 1

The Computer Music Production 2 course gives students several production-oriented opportunities to creatively apply and enhance their MIDI skills with their personal MIDI lab projects using Apple's Logic Pro. The MIDI specification is examined in great detail, as are MIDI-based editor/librarians, notation and music printing programs, MIDI signal processors, MIDI synchronization, and MIDI-based mixing and automation. MIDI messages, instruments, alternate controllers, and advanced MIDI production techniques are covered at great length in both lecture and lab. Projects for the class include composing and sequencing an original song, as well as completing a soundscape for a short piece of video with the elements of sound design and music. Expression College is an Apple Certified Training Location and students will be able to attempt the Logic Pro Certification exam at the end of the course.

IA401 Adaptive Music Systems

Lecture Hours (24) Supervised Lab Hours (42)

Semester Credit Units (3)

Prerequisites: IA304 Interactive Audio Fundamentals, SA315 Audio Postproduction 1

This course will provide students the means to analyze and produce music that employs core algorithmic techniques, such as adaptivity, stochastic processes, and generative and evolutionary models. Building upon their Music Theory courses, students will expand their skill sets in order to create loop-based music, scores, and create music for gaming engines, toys, and mobile devices. Upon completion of the course, students will be able to demonstrate an awareness of current theoretical trends in electronic music through the composition of several pieces based upon the techniques presented.

IA402 Multimedia Audio Implementation

Lecture Hours (24) Supervised Lab Hours (42)

Semester Credit Units (3)

Prerequisites: IA401 Adaptive Music Systems

This course serves as a continuation of the concepts introduced in Interactive Audio Fundamentals and will expose students to a wide range of proprietary and middleware audio interfaces designed to interact with multimedia applications. Students will learn how to develop interactive audio systems for video games, multimedia software, and mobile devices. Using Python, as well as other integration applications, students will record and implement dialog, sound effects, and music into these different platforms.

IA403 Advanced Audio Programming

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: IA402 Multimedia Audio Implementation

This course will provide students with core programming skills within the context of digital audio. DSP engineering is also introduced via the SuperCollider programming language. Students will apply their skills toward designing a computer program with which to create and manipulate audio, and use both GUI interface programming software and command line software for integrating audio into interactive devices.

IA404 Comprehensive Senior Project

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: IA403 Advanced Audio Programming

The Senior Project provides a team experience for the development of interactive audio systems. Throughout the course, students will be exposed to the various roles and phases of a typical system development life cycle. Students will apply the skills acquired throughout the Interactive Audio program by participating in a group project where they will design and implement a complete interactive audio project of their choosing. Throughout the Interactive Audio program students will be working towards completion of their individual projects, which will be due by the end of this course along with their group project.

SA426 Multimedia Assembly

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: IA404 Comprehensive Senior Project

This course guides students through an in-depth exploration of the complex new tools and techniques used to create and edit content for delivery over various types of mediums. Students will gain insight into the DVD and internet distribution content delivery systems, production processes, MPEG-2 compression techniques, and tools required to take full advantage of these mediums. Students participate in multimedia pre-mastering and mastering, from the initial project planning, menu design and bit budgeting to the actual assemblage and editing of audio and visual assets to create the disc image. Students are also given an in-depth look at multimedia specifications to perform motion menu creation, edit and synchronize audio and video, and explore difficult tasks such as video aspect ratio, and digital compression techniques used to optimize playback on various types of multimedia systems. All students are required to complete their own personal portfolio by the end of the course.

ELECTIVE

Students must take either **CC421 Professional Life Skills** or **CC432 Externship**. Please see the Common Core section for course descriptions.

Sound Arts

Program Objectives and Description

The Ex'pression Sound Arts Program is designed to mirror the audio industry today. As with all Ex'pression programs, the focus is on education through extensive hands-on training. Students are surrounded by professional digital audio equipment and software, as well as classic analog technology.

Students will take part in recording and mixing sessions to experience music production for album release and participate in the production of live multimedia concerts through our Ex'pression Sessions. Ex'pression Sessions have attracted both well-known and emerging artists. Additionally, students learn techniques to work in postproduction for film, television, while also developing skills to work in interactive audio design for video games and multimedia devices.

Ex'pression is an Apple Authorized Training Center for Pro Applications and an AVID certified Pro School. Students will have the opportunity in their courses to attain certifications in both Pro Tools and Logic. Students will also experience a plethora of software applications and analog audio equipment in their coursework. Core program instruction includes audio postproduction, music production, multimedia production and authoring, digital audio work-stations, live sound and lighting, game audio, studio etiquette and psychology, and much more.

Ex'pression instructors and visiting adjunct faculty have worked with some of the most recognizable names in the music and entertainment industries. Upon graduation, Ex'pression students have gone on to work on full-length projects for multimedia production houses and studios and major record labels.

Training in the Sound Arts program prepares students for entry-level positions in the fields of music production, audio postproduction, live sound, computer music production, game audio production, studio management, and sound design.

Contact Hours

The total contact hours required for completion of the Sound Arts BAS vary depending on the electives chosen. The total contact hour requirements are:

- ◆ 2333 with CC421 Professional Life Skills
- ◆ 2384 with CC432 Externship

Course Sequence

Typically, the Sound Arts program follows the course sequence outlined here, however, Ex'pression College for Digital Arts reserves the right to modify or change the school calendar, curriculum, class schedules and/or course sequence as it deems necessary to ensure that student and institutional goals are met.

Academic Year 1 First Semester

- ◆ CC101 Media Sound & Visual 1
- ◆ ECOMM111 Communications & Critical Thinking
- ◆ CC102 Media Sound & Visual 2
- ◆ ENG122 Critical Studies: Analytical Writing & Literature

Academic Year 1 Second Semester

- ◆ CC123 Living in a Media World 1
- ◆ SA101 Music Theory 1
- ◆ CC134 Living in a Media World 2
- ◆ SA102 Music Theory 2
- ◆ EPSY112 Introduction to Psychology

Academic Year 2 First Semester

- ◆ SA201 Basic Recording 1
- ◆ EMAT161 Mathematical Concepts
- ◆ SA202 Basic Recording 2
- ◆ ESCI142 Concepts in Science

Academic Year 2 Second Semester

- ◆ SA226 Computer Music Production 1
- ◆ SA204 Studio Maintenance 1
- ◆ SA311 Computer Music Production 2
- ◆ SA205 Studio Maintenance 2

Academic Year 3 First Semester

- ◆ SA302 Intermediate Recording & Production 1
- ◆ SA203 History of Music Production
- ◆ ESOC141 Popular Culture
- ◆ SA313 Intermediate Recording & Production 2
- ◆ SA304 Digital Audio Workstations 1

Academic Year 3 Second Semester

- ◆ SA306 Live Sound & Lighting 1
- ◆ SA308 Digital Audio Workstations 2
- ◆ SA317 Live Sound & Lighting 2
- ◆ SA315 Audio Post Production 1

Academic Year 4 First Semester

- ◆ SA417 Audio Post Production 2
- ◆ EENG121 Creative Writing
- ◆ SA402 Advanced Recording & Production 1
- ◆ ELECTIVE
 - CC421 Professional Life Skills
 - CC432 Externship

Academic Year 4 Second Semester

- ◆ SA403 Advanced Recording & Production 2

- ◆ EHIST221 American History
- ◆ SA404 Studio Etiquette & Psychology
- ◆ SA426 Multimedia Assembly

Sound Arts Course Descriptions

SA101 Music Theory 1

Lecture Hours (30) Supervised Lab Hours (30)

Semester Credit Units (3)

Prerequisites: None

In the Music Theory 1 course students are introduced to such basic musical principles as notation, staves, clefs, scales, and chords. Included are detailed studies of meter, rhythm, and note/time values. Students explore song structure, orchestral instrumentation, and reading scores to apply theory in studio applications. Critical listening exercises are the focus in lecture and lab, as well as musical instruments and their properties.

SA102 Music Theory 2

Lecture Hours (30) Supervised Lab Hours (30)

Semester Credit Units (3)

Prerequisites: SA101 Music Theory 1

Music Theory 2 expands upon the students' knowledge of theory. It also strives to heighten each student's critical-listening abilities through a series of innovative exercises. Students explore composition, technological effects, the components of rhythm, and the correlation between different periods of music styles. Students are also required to compose a short piece of music in this course to become more familiar with creating and reading a score.

SA201 Basic Recording 1

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: CC102 Media Sound & Visual 2

Basic Recording 1 gives students a solid foundation in the essential concepts, principles, and terminology of sound recording through extensive hands-on practice and in-depth classroom discussions during labs and recording sessions. Analog audio consoles, analog and digital multi-track recorders, microphones, signal flow, and signal processors are just a few of the pieces of professional audio equipment encountered in this course. In addition to the necessary technical skills, students learn to develop a professional work ethic and client/co-worker relation skills by participating in numerous recording and mixing sessions. Students are given a tactile performance exam upon completion of

this course to ensure that they leave with a solid foundation of the basic principles and operating techniques used in today's world of audio production.

SA202 Basic Recording 2

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: SA201 Basic Recording 1

Students continue to improve their proficiency for operating professional audio equipment in the Basic Recording 2 course. Students apply their knowledge during a number of music recording sessions that are designed to challenge them to adapt their recording skills for a variety of recording sessions. Recording and production techniques, signal processing and mixing, and signal flow and patch procedures are practiced along with analog tape editing and techniques and digital audio editing. Students are given a tactile performance exam upon completion of this course to ensure that they leave with a solid foundation of the basic principles and operating techniques used in today's world of audio production.

SA203 History of Music Production

Lecture Hours (45)

Semester Credit Units (3)

Prerequisites: SA 202 Basic Recording 2

The History of Music Production course details the people involved in recording music as well as the techniques used, from the early pioneers to today's top music producers. Discussions include the major technological developments that impacted music production, the origins of audio recording, individual production styles, and future developments. Musical producers and styles as well as the evolution of modern recording techniques are explored through critical listening exercises.

SA204 Studio Maintenance 1

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: SA202 Basic Recording 2

The Studio Maintenance 1 course is an introduction to the basic principles and concepts of audio electronics, with explorations of the nature and function of components, cables, and connectors. In practical application, students are challenged to "virtually" wire a studio, as well as build several electronic projects

and utilize a variety of test equipment including multi-meters and oscilloscopes. Students are also challenged to examine the world of soldering and test equipment.

SA205 Studio Maintenance 2

Lecture Hours (24) Supervised Lab Hours (42)

Semester Credit Units (3)

Prerequisites: SA204 Studio Maintenance 1

In Studio Maintenance 2, students participate in projects where they build an electronic device as well as hone their cable-making skills. In this process, they creatively apply and solidify what they have learned about electronics. Analog alignment and tape machine calibration are explored in depth and students are required to take a tactile performance evaluation as an assessment of their knowledge of the skills presented to them. Studio “work-around” and troubleshooting techniques are presented and thoroughly discussed. Active and passive components are also explored, along with electrical safety practices and grounding.

SA226 Computer Music Production 1

Lecture Hours (24) Supervised Lab Hours (42)

Semester Credit Units (3)

Prerequisites: SA102 Music Theory 2

Modern production techniques have been greatly influenced by the development of the Musical Instrument Digital Interface (MIDI), a digital communications language and hardware-compatibility specification that allows computers, electronic instruments, and other devices to transmit and receive data within a network. Students are introduced to MIDI principles and concepts, components, functions and fundamentals, and the proper interfacing procedures for a full range of MIDI production applications. Students also explore sequencing, sampling, and synthesis techniques on MIDI synthesizers, samplers, and sound modules. MIDI instruments, operation, and interconnection are also explored in lecture and lab. Ex'pression College is an Apple Certified Training Location and students will be able to attempt the Logic Pro Certification exam at the end of the course.

SA302 Intermediate Recording & Production 1

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: SA202 Basic Recording 2

Intermediate Recording and Production 1 enhances and supplements the material presented in the Basic Recording courses by offering students numerous opportunities to apply their full complement of developed skills. Students will gain a thorough understanding of recording systems such as Neve and Solid State Logic, expanding their knowledge of console signal flow and outboard signal processing. Students participate in several recording sessions, utilizing technologies in professional audio equipment to prepare for Intermediate Recording and Production 2, where they will focus on mixing techniques.

SA313 Intermediate Recording & Production 2

Lecture Hours (24) Supervised Lab Hours (42)

Semester Credit Units (3)

Prerequisites: SA302 Intermediate Recording & Production 1

Intermediate Recording and Production 2 gives students several opportunities to apply concepts and practical skills through detailed explorations of the operation of digital signal processors. Students examine dynamics processors and are presented with the basics of console recall and automation systems, including VCA and moving fader. Mixing techniques and critical listening are explored in great length, as well as topics concerning analog to digital multi-track transfers, and synchronization.

SA304 Digital Audio Workstations 1

Lecture Hours (24) Supervised Lab Hours (42)

Semester Credit Units (3)

Prerequisites: SA311 Computer Music Production 2, SA202 Basic Recording 2

The Digital Audio Workstations 1 course prepares students for upper level Pro Tools Operator certification courses in Digital Audio Workstations 2 by working with Pro Tools LE. Students will explore introductory level Pro Tools hardware and software functionality accompanied by the Pro Tools 101 and 110 coursework. Throughout the course students cover basic Pro Tools principles giving them what they need to complete a Pro Tools project from initial set up to final mixdown. Whether their project involves

recording of live instruments, MIDI sequencing of software synthesizers, or audio looping, this course will give students the basic skills to succeed. In Pro Tools 110 students take a more detailed look at the Pro Tools system. This course covers all the key concepts and skills needed to operate a Pro Tools system and provides the foundation for the later 200-series Pro Tools Music Production and Postproduction courses.

SA315 Audio Post Production 1

Lecture Hours (24) Supervised Lab Hours (42)

Semester Credit Units (3)

Prerequisites: SA308 Digital Audio Workstations 2

As the world of Postproduction undergoes rapid change in today's media industry, so do the tools and techniques. Though most of the fundamental principles remain the same, the methods of postproduction audio for TV, Radio, Film, and Animation are changing at an accelerated rate, and through the Audio Postproduction course students will come to understand the methods of advanced DAW applications and techniques. Throughout the Postproduction course, students will acquire skills in Sound Design, ADR, and Foley recording. Fundamental skills such as documentation and CPU file management are introduced and practiced at great length. Students will also have projects to complete by the end of the course incorporating their new found skills by creating music beds, sound EFX from scratch and from libraries, recording and syncing ADR, and recording and syncing Foley. From the workflow to the final mix, students will dive into an audio world that brings the visual world to life.

SA306 Live Sound & Lighting 1

Lecture Hours (24) Supervised Lab Hours (42)

Semester Credit Units (3)

Prerequisites: SA304 Digital Audio Workstations 1, SA313 Intermediate Recording & Production 2

The Live Sound & Lighting 1 course is designed to give students practical experience in the setup and operation of the audio and lighting equipment used for major concert production. The different positions in a live sound event are introduced, as well as the differences between studio and live sound engineering, in preparation for Live Sound 2 events. Sound reinforcement, concert lighting systems, live sound mixing and the various roles of touring personnel are explored and discussed.

SA317 Live Sound & Lighting 2

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: SA306 Live Sound & Lighting 1

The Live Sound & Lighting 2 course addresses the unique requirements for theatre sound, lighting, video, and web-streaming for today's high-tech multimedia concerts. Students participate in labs and gain experience in production management, front of house and monitor engineering, moving/computerized lighting, video production, and web-streaming/video switching by engineering live concerts that contain multiple genres of music. Students are also challenged to record and mix a live multitrack of the concert, and their skills are tested when they need to mix the show live to two-track for broadcast.

SA308 Digital Audio Workstations 2

Lecture Hours (30) Supervised Lab Hours (60)

Semester Credit Units (4)

Prerequisites: SA304 Digital Audio Workstations 1

The Digital Audio Workstations 2 course prepares students to take the Pro Tools Operator Certification exam using the Pro Tools 201 and Pro Tools 210M course work. Students study Pro Tools Production Essentials and cover the core concepts and skills needed to operate a Digidesign Pro Tools|HD system. In Pro Tools 210M, students study Music Production Techniques and cover techniques for working with Pro Tools systems in a professional music production environment. Concepts and skills learned in 101, 110, and 201 are reinforced with practical music-specific examples, and students apply previous knowledge of MIDI, mixing, and tracking. All aspects of digital editing, clocking, tracking, mixing, mastering, surround / DTS encoding, and MIDI production are explained in detail, and students have their own studio for hands-on training during their labs.

SA311 Computer Music Production 2

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: SA226 Computer Music Production 1

The Computer Music Production 2 course gives students several production oriented opportunities to creatively apply and enhance their MIDI skills with their personal MIDI lab projects using Apple's Logic Pro. The MIDI specification is examined in great detail,

as are MIDI-based editor/librarians, notation and music printing programs, MIDI signal processors, MIDI synchronization, and MIDI-based mixing and automation. MIDI messages, instruments, alternate controllers, and advanced MIDI production techniques are covered at great length in both lecture and lab. Projects for the class include composing and sequencing an original song, as well as completing a soundscape for a short piece of video with the elements of sound design and music. Ex'pression College is an Apple Certified Training Location and students will be able to attempt the Logic Pro Certification exam at the end of the course.

SA402 Advanced Recording & Production 1

Lecture Hours (36) Supervised Lab Hours (48)
Semester Credit Units (4)

Prerequisites: SA317 Live Sound & Lighting 2, SA313 Intermediate Recording & Production 2

In Advanced Recording and Production 1, students receive comprehensive training on the SSL 9000, as well as a full complement of high end outboard analog and digital signal processing, while discussing topics such as album concept, studio etiquette, and reinforcing production techniques such as stereo miking, and signal processing. Students then prepare themselves for their class project using Pro Tools for music engineering. In addition, the subjects of synchronization, multi-channel mixing and mastering, automations systems, and project preproduction are covered in greater depth. Students will be challenged to apply the complete set of skills that they have acquired to sharpen their artistic and technological capabilities in the studio for their record production sessions with a live artist in Advanced Recording and Production 2.

SA403 Advanced Recording & Production 2

Lecture Hours (36) Supervised Lab Hours (48)
Semester Credit Units (4)

Prerequisites: SA402 Advanced Recording & Production 1

In this course students participate in a project in which they independently produce a professional quality recording of a musical act. In addition, this course presents information related to acquiring and maintaining a job in the professional audio community and how to tie together all of the elements generated in a professional recording project to produce a

production master. Other topics expanded upon include digital mixing techniques, console automation systems, recording and overdubbing techniques, and mastering.

SA404 Studio Etiquette & Psychology

Lecture Hours (30) Supervised Lab Hours (30)
Semester Credit Units (3)

Prerequisites: SA403 Advanced Recording & Production 2

Studio Etiquette and Psychology focuses on developing interpersonal skills that are specific to the studio environment. The exploration of various sociological and psychological approaches will include studies of personality types and dramatizations of difficult studio situations. Students will utilize all requisite skills they have gained over their academic careers, practicing their studio etiquette in varied, intense, hands-on sessions. In addition, students will explore themselves by using preliminary self-analysis, sociological and psychological models and studies of personality types. They will come to understand these subjects through critical applications and group work, hypothetical scenarios and live studio dramatizations. Students will also be tested in the studio and are required to complete a professionally packaged demo reel.

SA417 Audio Post Production 2

Lecture Hours (36) Supervised Lab Hours (48)
Semester Credit Units (4)

Prerequisites: SA315 Audio Post Production 1

Building upon the foundation of the student's previous Audio Postproduction course work, Audio Postproduction 2 introduces students to the Pro Tools Operator certification course work, 210P. Concepts and skills learned in 101, 110, and 201 are reinforced with practical post-specific examples including synchronizing Pro Tools for Audio Post, Linear Video, Non-Linear Video, Media Station PT software, recording and editing ADR, surround sound, and mixing to picture including snap shot automation. Digital picture integration with an emphasis on working with AVID media and final layback are also explored. Conceptual Postproduction and SFX design techniques are also enhanced and students work towards a final portfolio piece to showcase their new found talents.

SA426 Multimedia Assembly

Lecture Hours (36) Supervised Lab Hours (48)

Semester Credit Units (4)

Prerequisites: SA403 Advanced Recording & Production 2

This course guides students through an in-depth exploration of the complex new tools and techniques used to create and edit content for delivery over various types of mediums. Students will gain insight into the DVD and internet distribution content delivery systems, production processes, MPEG-2 compression techniques, and tools required to take full advantage of these mediums. Students participate in multimedia pre-mastering and mastering, from the initial project planning, menu design and bit budgeting to the actual assemblage and editing of audio and visual assets to create the disc image. Students are also given an in-depth look at multimedia specifications to perform motion menu creation, edit and synchronize audio and video, and explore difficult tasks such as video aspect ratio, and digital compression techniques used to optimize playback on various types of multimedia systems. All students are required to complete their own personal portfolio by the end of the course.

ELECTIVE

Students must take either **CC421 Professional Life Skills** or **CC432 Externship**. Please see the Common Core section for course descriptions.

Enrollment Procedures & Admission Requirements

Admissions Office Contact Information

Ex'pression College for Digital Arts
6601 Shellmound Street
Emeryville, CA 94608
510.594.6934
admissions@expression.edu
www.expression.edu/admissions/

Ability to Benefit Students

Ex'pression does not accept students without a high school diploma or equivalent (i.e. ability to benefit students).

Vaccinations

Ex'pression does not require proof of vaccination as a condition of enrollment.

Second Language Instruction

Ex'pression College for Digital Arts does not provide second-language instruction. All courses at Ex'pression are taught in English.

Consultation, Tour of the School, and Entrance Interview

The first step to beginning the admissions process at Ex'pression is to schedule a meeting with an admissions representative (more than one meeting may occur) and receive a tour of the campus. At this time your admissions representative will ask you to complete an admission questionnaire. The questionnaire allows your admissions representative to gain an understanding of your interests in the College and better help you in the admissions process.

After you have completed an application you will be asked to schedule an Entrance Interview with your admissions representative at which time you will also take the Placement Exams, if required.

If you are accepted to the College you will meet a final time with your admissions representative to complete all necessary admissions paperwork.

To apply for admission applicants must complete the following requirements:

Application Form & Fee

You can request an application form from an admissions representative or you can apply online at www.expression.edu/admissions by clicking on "Apply Now". A \$95 non-refundable fee (\$10 for veterans) must accompany your completed application form.

Personal Essay

Please send a typed essay describing your reasons and motivation for applying to the degree program of your choice. The essay must be a minimum of two pages, double-spaced, using 12 point Times New Roman font. This essay allows Ex'pression to gain an understanding of your interests and to learn more about you.

Evidence of Graduation from High School or Equivalent

In order to be accepted to Ex'pression College a student must provide proof of graduation from high school in the form of one of the following:

- ◆ An official high school transcript from a school whose accreditation is recognized by the U.S. Department of Education
- ◆ A high school diploma. If submitting a high school diploma you must bring your original diploma. A school official verifies authenticity and creates a copy for your file.
- ◆ Official General Equivalency Development (GED) test scores.
- ◆ An official transcript from a postsecondary school whose accreditation is recognized by the U.S. Department of Education demonstrating completion of a bachelor's, master's or higher degree.
- ◆ An official high school equivalency certificate such as the California High School Proficiency Examination (CHSPE).
- ◆ For home-schooled applicants: please submit documentation that outlines the curriculum studied. This may be in the form of course syllabi or a transcript from a recognized home-

schooling agency. If documentation is not possible, GED or CHSPE scores must be submitted.

Placement Exams

Wonderlic Basic Skills Tests

The Wonderlic Basic Skills Tests (WBST) are online exams used to determine College readiness in the areas of English and Mathematics and to place you into courses commensurate with your level of competency.

A score of 295 or above is required on both the English and Mathematics tests in order to be placed into our College level English and Mathematics courses. The WBST may be taken a maximum of two times. The Wonderlic Basic Skills tests are timed exams. Applicants will have 20 minutes per exam. Calculators are not permitted when taking the WBST.

If you require disability accommodations for the test, accommodations must be requested at least 48 hours prior to testing. Please notify your admissions representative who will direct you to our Disabilities Coordinator.

Those who score below a 295 on either the English or Mathematics tests will be required to complete non-college level fundamentals courses prior to being placed in College level English or mathematics courses.

A composite score of 255 is required for admission. If an applicant fails to achieve a 255 composite score he or she will be eligible to reapply in 6 months from the date of exam was last taken.

Exemptions from the Wonderlic Basic Skills Test

Those who have successfully completed college level (non-remedial) mathematics and/or English courses with a 2.0 or higher at a postsecondary Institution accredited by an agency recognized by the U.S. Department of Education or a foreign institution recognized by the federal government of that nation will not be required to take the corresponding WBST. Credit for these courses must be reflected on an official college transcript.

Those who have taken AP mathematics or English exams and achieved a score of 3 or higher will not be required to take the corresponding WBST. AP test scores must be reflected on the high school transcript or official test score responses.

Those who achieved a 400 or higher on the Critical Reading, Writing, and/or Mathematics subsets of the SAT will not be required to take the corresponding WBST.

Those who achieved a 22 or above on the English section of the ACT will not be required to take the English WBST. Those who achieved a 20 or higher on the Mathematics section of the ACT will not be required to take the Mathematics WBST.

For the purposes of calculating a composite score, an exemption from the WBST will be treated as a score of 500 on the test for which the exemption was granted.

Drawing Test/Portfolio Review

Applicants to the Animation and Visual Effects and Game Art and Design programs will be required to complete either an on-site drawing test, or submit three sketches of your own hand holding an object of your choice. If you choose to submit sample sketches please mail the sketches to your admissions representative.

Applicants to the Interaction Design and Motion Graphic Design programs will be required to submit a portfolio with a minimum of 3 samples (maximum of 6) of artwork that demonstrate the use of one or more of the following properties: balance, composition, layout, color, contrast, and storytelling. Please note: only 2 computer-generated submissions are accepted.

The following media are accepted:

1. Illustration (ink, woodcut, print, watercolor, acrylic, art markers, pencil, charcoal, pastels, collage)
2. Photography (landscape, portrait, commercial, documentary)
3. Print Graphic Design (typeface, logo, postcard, poster, magazine),
4. Video/Motion Graphics (music video, short film, commercial, documentary).

The drawing test/portfolio review gives Ex'pression an understanding of the maturity of skills in the areas of

mass, proportion, shading, balance, composition, layout, color, contrast, and storytelling all crucial skills needed to be successful in College level art courses. Ex'pression understands that applicants have diverse artistic backgrounds, portfolios and drawing tests are evaluated on an individual basis by a member of our faculty. If the faculty determines that the work completed does not demonstrate readiness for College level work you will be required to complete a non-college level Drawing Fundamentals course prior to being placed in college level art courses.

Drawing tests and portfolio reviews are not required for admission to the Digital Filmmaking, Interactive Audio, and Sound Arts programs.

Acceptance to Ex'pression

An admissions representative will notify you of your acceptance status. Once accepted into the College you must complete the enrollment agreement and all required enrollment forms.

New Student Orientation

New student orientation is scheduled for all new students prior to the first day of class. At this time students will receive an overview of College policy and other applicable information. Students unable to attend orientation must notify their admissions representative prior to the scheduled orientation date to make alternate arrangements.

International Admissions

International applicants must complete and submit the following requirements:

Application and Fee

An application form is available on our website. When you send in your application, a \$95 (US Dollar) non-refundable application fee must also be submitted.

Personal Essay

Please include with your application a typed essay (in English) describing your reasons and motivation for applying to the degree program of your choice. The essay must be a minimum of two pages, double spaced; using 12 point Times New Roman font. This essay allows Ex'pression to gain an understanding of your interests and to learn more about you.

Admission Questionnaire

In order to get a better sense of who you are and what educational goals you have set for yourself, please fill out the admission questionnaire completely and return to the International Admissions Representative with your complete file and all required documents.

Transcripts

You must submit official transcripts from your high school showing proof of graduation. If you are a transfer student, you must submit all official transcripts of previous college work and proof of high school graduation. All transcripts must be in English or accompanied by a certified English translation of the original. Original high school transcripts must be evaluated by a Federal accredited agency in the United States of America. We have listed an agency which is capable of handling this evaluation.

Global Services Associates, Inc.
2554 Lincoln Boulevard, #445
Marina del Rey, CA, 90291-5082, USA
Telephone & Fax: +1-310-828-5709
E-mail: info@globaleval.org

Drawing Test/Portfolio Review

Applicants to the Animation and Visual Effects, Game Art and Design, Interaction Design, and Motion Graphic Design programs will be required to complete either an on-site drawing test, or submit three sketches of your own hand holding an object of your choice. If you choose to submit sample sketches please mail the sketches to your admissions representative. The drawing test/portfolio review gives Ex'pression an understanding of the maturity of observational skills in the areas of mass, proportion, and shading, all crucial skills needed to be successful in College level art courses.

Ex'pression understands that applicants have diverse artistic backgrounds, sketches and drawing tests are evaluated on an individual basis by a member of our fine arts faculty. If the Fine Arts faculty determines that the work completed does not demonstrate readiness for College level work you will be required to complete a non-college level Drawing Fundamentals course prior to being placed in college level art courses.

Proof of English Language Proficiency

All instruction at Ex'pression is in English. Expression does not provide English language services. Unless English is your first language, you must submit official Test of English as a Foreign Language (TOEFL) or International English Language Testing System (IELTS) scores.

TOEFL

Applicants must achieve a minimum score of 210 on the CBT, or 547 on the PBT or 77 on the IBT. You must request that an official copy of the scores be sent directly from the testing service to Ex'pression. Our school code is 8739. TOEFL scores are valid for two years from the test date. If it has been more than two years since the test taker last took the TOEFL, the test must be taken again.

IELTS

IELTS is the International English Language Testing System. It measures ability to communicate in English across all four language skills – listening, reading, writing and speaking – for people who intend to study or work where English is the language of communication. IELTS is jointly managed by the British Council, IDP: IELTS Australia, and the University of Cambridge ESOL Examinations.

Applicants must achieve a minimum score of 6.5. When you register for the test, please request a copy to be sent to Ex'pression. <http://www.ielts.org/>

Ex'pression does not accept community college English 1A or 1B or SAT scores as equivalents for English language proficiency.

Acceptance

Requesting a Certificate of Eligibility for Non-Immigrant F-1 Status (I-20)

Once you have applied and been accepted into one of our programs at Ex'pression College for Digital Arts you will need to apply for an F-1 Visa. Before you can do this you must obtain a Certificate of Eligibility for Non-Immigrant F-1 Status (also known as an I-20).

International Student Visa Document Request Form

You may access the International Student Visa Document Request Form on our website. You must fill out the form completely; failure to do so will delay the

visa process and ultimately your enrollment in Ex'pression. Ex'pression does not offer visa services.

Once you have filled out the International Visa Document Request Form you must submit it to our International Admissions Office with your completed file. After your I-20 has been processed a copy will be mailed to you for verification that the information on the processed form is correct; if there are any errors please contact your Admissions Representative as soon as possible. If the information is correct you may then apply for a student visa.

It is illegal to enter the United States without an authorized visa. Please note that your I-20 is not sufficient for you to enter the U.S. You must have a valid visa.

Attention Students from:

Andorra, Argentina, Australia, Austria, Belgium, Brunei, Denmark, Finland, France, Germany, Iceland, Ireland, Italy, Japan, Liechtenstein, Luxembourg, Monaco, The Netherlands, New Zealand, Norway, Portugal, San Marino, Singapore, Slovenia, Spain, Sweden, Switzerland, The United Kingdom, and Uruguay:

Do not enter the United States without a visa. Though citizens of your country are permitted to visit the United States without applying for visas at consulates or embassies, entry without a visa restricts you to staying as a tourist or business visitor only, and only for 90 days. If you enter without a visa, you will not be allowed to stay in legal status, under any circumstances, after 90 days. You cannot extend your permission to stay nor can you change to student status.

Included in the International Visa Document Request Form:

- ◆ Biographical Information. Please fill out completely. Must be notarized.
- ◆ Dependent Information. Please fill out completely, if required. Must be notarized.
- ◆ Declaration of Finances. All international students who apply for an F-1 Visa are required to provide evidence of adequate financial support. Therefore, we require that all international students and their sponsor provide evidence of the ability to pay for tuition

and cost of living expenses for at least one academic year. One academic year of tuition and living expenses for 2011 is estimated to be \$34665 (US Dollars). You must provide evidence that you have enough liquid assets to cover at least this amount. Must be notarized.

- ◆ Affidavit of Support for the student must be notarized and submitted by a parent/guardian or sponsor who is willing to vouch for financial support for the program. We will need a current bank statement (must not be over 45 days old) and a conversion report attested by the bank for verification of funds in the bank.
- ◆ If the student will reside with friends or family, a document attesting the same must be notarized and submitted. This document must state the residential address and the telephone numbers along with three emergency contacts in the United States.

If the student changes his or her residence a change of address letter with the new address must be submitted to the International Admissions Office immediately.

Acceptable forms of financial documentation are bank documents or loan information which proves that you or your sponsor has sufficient funds to provide for your educational and living expenses for one full year. All forms must be notarized.

Student and Exchange Visitor Information System (SEVIS)

SEVIS, the Student and Exchange Visitor Information System, is the U.S. government's tracking system that allows various U.S. agencies (overseas U.S. Consulates, border patrol agents at the U.S. borders and airports, the Department of Homeland Security, and others) to see up-to-date information about international students and scholars in F, J, and M visa status, their academic activities, and their accompanying family members. As of October 27, 2008 all foreign citizens applying to become F or M students must pay a \$200 fee.

Each SEVIS fee payment must be accompanied by a completed Form I-901, which is available on the SEVIS fee payment web site. The fee payment must be associated with a Form I-901 so that the payment can be linked to a specific nonimmigrant record in SEVIS.

Once you have received your I-20, you may access the I-901 form and pay your SEVIS fee on their website.

Enrollment Agreement

Once it has been determined that the information on the I-20 is correct, you will be eligible to apply for a student visa and your admissions representative will send you the last of your enrollment documents.

Transferring into Expression

If you have applied and been accepted to Expression and are currently enrolled in or recently graduated from another U.S. school, or you are finishing Optional Practical Training you must notify your current school of your desire to attend Ex'pression and request that your current school transfer your SEVIS record to Ex'pression. Your SEVIS transfer to Ex'pression must be completed within 60 days of the program end date on your I-20 Form or within 60 days of the Optional Practical Training end date.

To initiate the transfer you must complete Part A of the Student Transfer Verification form (which you can request from your Admissions Representative) and have your current International Office complete Part B of the Transfer Verification Form. Once completed return the Transfer Verification Form and the International Student Visa Document Request Form to your Admissions Representative. You will then complete the enrollment process.

Checking in with the Office of the Registrar

All International students are required to check in with the Office of the Registrar before the 1st day of classes. You will not be registered for classes until you check in with the Office of the Registrar. When you meet with a registrar you should have the following documents with you:

- ◆ Your passport
- ◆ Your I-20 Form issued by Ex'pression College for Digital Arts
- ◆ Your I-94 Form which you received at the Port of Entry
- ◆ Any other Visa paperwork

The registrar will update your SEVIS record to indicate that you have arrived at Expression. Please bring a notarized copy of the above documents for our file.

International Student Orientation

All International Students are required to attend orientation. Upon acceptance to the school, your

Admissions Representative will give you information on when your scheduled orientation day is.

Transfer of Credit & Credit for Previous Experience

Transfer of Credit Policy

Credit for courses taken at an accredited postsecondary institution may be accepted at Ex'pression if the following conditions are met: Official transcript(s) must be submitted to Ex'pression prior to matriculation. Students are encouraged to submit course descriptions with transcripts.

All credits submitted for transfer to Ex'pression must have been completed prior to matriculation. There is no accommodation for concurrent enrollment.

Those students entering the school with an academic bachelor's degree or higher will be granted a blanket transfer of 30 General Education credits; however, in order to be considered for a blanket transfer, their transcript must demonstrate that they have earned a C (2.0) or higher in a college level course in each of the subject areas of Composition/English, Math, Science, and Social Sciences. Credit for any other courses may be granted on a course-by-course basis as determined by the Office of the Registrar and the Program Director of the intended program of enrollment.

International students entering with a degree that has been verified as equivalent to a U.S. bachelors and who have had a course by course evaluation of their transcript conducted by a recognized Educational Credential Evaluator will be granted a blanket transfer of 30 General Education credit; however in order to be considered for a blanket transfer, their transcript must demonstrate that they have earned a C (2.0) or higher in a college level course in each of the subject areas of Composition/English, Math, Science, and Social Sciences. Credit for any other courses may be granted on a course-by-course basis as determined by the Office of the Registrar and the Program Director of the intended program of enrollment.

Credit for non-General Education courses may be granted on a course-by-course basis based on a

transfer request made by the student prior to matriculation. Acceptance of credits is subject to approval by the Office of the Registrar and the Program Director of the intended program. Portfolio submissions may be required for transfer of visual program classes.

Students with degrees from international colleges and universities must submit a translation, performed by a recognized translation service, of the transcript or transcripts for transfer credit evaluation. Translation of transcripts must be received prior to matriculation.

Students who have earned credits at a postsecondary institution, but did not complete an academic bachelor's degree, may request transfer credit by submitting an official transcript. Credit may be granted on a course-by-course basis if:

- ◆ Credits were completed and transfer review requested prior to matriculation.
- ◆ Grades earned are C (2.0) or higher.
- ◆ General Education courses were taken in the Composition/English, Math, Science and Social Sciences.
- ◆ Students with a record of Dante's (DSST) or CLEP exams taken within 10 years of the date of matriculation may request entering credit if test scores are as follows:
 - ◆ Dantes/DSST: 400 or higher. For older Dantes exams: a minimum of a Dantes published C grade equivalency, which is between 45 and 49 depending on the test.
 - ◆ CLEP: 50 or higher

Students with record of Advanced Placement exams may request entering credit if the AP scores are 3 or higher. AP test scores must be reflected on the high school transcript or on official test score responses. Completion of AP classes on a high school transcript does not qualify for transfer credit.

When evaluating transcripts all quarter credits will be converted to semester credits using the following conversion rate: quarter credits achieved x 0.66 = semester credits.

The Process for Evaluation of Transfer Credit

Transfer credit must meet the expectations of the faculty, Program Director, Dean of Academic Affairs, and Office of the Registrar and must be appropriate to

the degree sought. All previous academic credit earned prior to admission will be reviewed as to applicability to the present course of study. Ex'pression College reserves the right to require examinations or other proof of competence regardless of transfer credits listed on the student's records. It is not the policy of Ex'pression College to impose redundant programs or requirements on any students. All transfer credits must be reviewed prior to the student's matriculation. Credits will not be accepted after the student has matriculated at Ex'pression.

The Process of Establishing Equivalency of Transfer Credit

Transfer credit is accepted from accredited postsecondary institutions authorized by appropriate legal authorities (the U.S. Department of Education or the Ministry of Education of the respective country for international requests).

Corporate or specialized training programs not recognized by the U.S. Department of Education are not eligible for transfer credit. Not all prior credit is applicable to degrees earned at Ex'pression. Transfer credit must support the degree program. A designee of the Education Department will evaluate all transcripts for credit to determine transfer credit acceptable to Ex'pression as meeting partial requirements for the degree.

Administrative Position Responsible for Transfer Evaluation

The Office of the Registrar is ultimately responsible for the transfer evaluation, although individual evaluations may be delegated to faculty members or academic staff.

Proficiency Exams

Proficiency exams may be attempted prior to matriculation for verification of transfer credit or skills previously acquired. An exam may only be attempted once. In order to verify skills/transfer credit, a student must achieve a grade of 80% or higher on the proficiency exam. Upon successful completion of a proficiency exam, credit for the class will be awarded as confirmed Transfer (T) or Pass(P)/Fail(F) and will be applied to the first term of the student's enrollment on the transcript.

Challenge Exams

Students with previous experience may attempt to challenge a course for credit after receiving initial approval from their Program Director. Challenge exams must be completed at least 30 days prior to the scheduled course start date. An exam may only be attempted once and will not be allowed if the student has begun attendance in the class for which he/she is testing. In order to receive credit, a student must achieve a grade of 80% or higher on the challenge exam. Upon successful completion of a challenge exam, credit for the class will be awarded as a Pass(P)/Fail(F) and will be applied on the transcript to the term in which the exam was taken.

Only the following General Education classes may be challenged: Mathematical Concepts, Introduction to Psychology, and Critical Studies: Analytical Writing and Literature.

Challenge Exam Fees

A fee of \$100 will be charged for each challenge exam and is payable prior to taking the exam. The fee is non-refundable.

Maximum Credit Limits

Transfer credit, AP credit and proficiency exams combined may not total more than 50% of the degree program.

Credit for Experiential Learning

Ex'pression does not award credit for experiential learning.

Articulation Agreements

Ex'pression has not entered into an articulation or transfer agreement with any other college or university.

Tuition and Billing

Current Schedule of Charges

Total Tuition for all BAS programs \$11,536 per semester effective	A BAS degree is generally 8 semesters.
Books and Art Kit Included in cost of tuition	General Education books are the property of Ex'pression and must be returned.
Application Fee \$95 \$10 for veterans	Non-refundable unless a student who has not had a tour of the school makes cancellation within 3 days of signing the enrollment agreement and making initial payment (see Cancellation Policy).

Non-Refundable Fees

Student Tuition Recovery Fund (STRF) Assessment	\$230	
Administrative Withdrawal Fee	\$100	
Challenge Exam Fee	\$100 per exam	
Transcript Fee	\$5 per copy	
Diploma Replacement Fee	\$10 per diploma	
Late Payment Fee \$10		
Return Check Fee \$15		
Installment Payment Option Fee	\$50	Due on the first day of each semester.
Parking Permit Fees	\$80	per semester
Replacement ID badge Fee	\$25	First lost badge free
Library Late Fees	\$0.50 \$1.00	per book/per day per DVD or video game/per day
Damaged/Unreturned Library Items & GE Textbook Fees	Price of item plus a \$35 processing fee for each item	
Damaged Equipment Fees	Cost to fix or replace equipment	
Unreturned Equipment Fees	Replacement cost of equipment	

Tuition Billing

All students will be billed each semester based on enrollment status (i.e. full time, 3/4 time, half time, or less than half time).

Tuition is billed by semester and is currently \$11,536, if enrolled full time. Payment is due in full on the first day of each semester unless alternative payment arrangements are made with the Bursar.

Students may prepay for the full program (4 academic years) for \$92,288 which will lock in tuition at the current rate.

*The tuition and fees are subject to change. Students who do not pay in full for the entire program at the time of enrollment will be subject to periodic tuition increases which will increase the total amount of the program.

Student Tuition Recovery Fund

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party.

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic

losses suffered by students in educational programs who are California residents, or are enrolled in a residency programs attending certain schools regulated by the Bureau for Private Postsecondary and Vocational Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.
2. The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
3. The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
4. There was a material failure to comply with the Act or this Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau.
5. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.

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

Financial Aid

Financial Aid Office Contact Information

Ex'pression College for Digital Arts
6601 Shellmound Street
Emeryville, CA 94608
510.594.6993
financialaid@expression.edu
www.expression.edu/financial_aid/

Applying for Aid

To apply for financial aid you must complete a Free Application for Federal Student Aid (FASFA). The financial aid office can provide you with this form, or it can be completed online at www.fasfa.ed.gov

To complete the FASFA you will need:

- ◆ Your Social Security Number
- ◆ Your driver's license (if any)
- ◆ Your current W-2 Forms and other records of money earned
- ◆ Your (and your spouse's, if you are married) most recent Federal Income Tax Return
- ◆ Your parents' most recent Federal Income Tax Return (if you are a dependent)
- ◆ Your most recent untaxed income records
- ◆ Your current bank statements
- ◆ Your current investment records

Availability of Financial Aid

Financial Aid is available for those that qualify. Ex'pression is approved by the United States Department of Education as eligible to participate in the following Federal Student Aid Title IV Programs: Direct Loan Program, Federal Supplemental Educational Opportunity Grant, Federal Pell Grant, and Federal Work Study.

It is important that you understand your rights and responsibilities under the United States Department of Education (USDE) Financial Aid Programs. The USDE has prepared a brochure entitled "The Student Guide to Federal Financial Aid Programs." This guide explains each of the programs described below in detail. You can contact the Financial Aid Office for a copy of this booklet.

Types of Aid Available and How Aid is distributed

Grants

Grants are a need based form of aid that does not require repayment. They are generally provided by the Federal government or individual states.

Federal Pell Grants

The Federal Pell Grant Program is intended to guarantee eligible low-income students access to college. For eligible students, Pell Grants are the basis to which aid from other federal and nonfederal sources

might be added. Pell Grant amounts for the 2010-2011 award year (July 1, 2010 to June 30, 2011) will range from \$400 to \$550. Pell Grant amounts for the 2011-2012 award year (July 1, 2011 to June 30, 2012) will range from \$555 to \$550. How much a student receives depends on the Expected Family Contribution, the cost of attendance, whether the student is full-time or part-time, and whether the student attends school for a full academic year or less. Applicants who have earned a bachelor's or graduate degree are ineligible for Pell Grants. Federal Pell Grants do not have to be repaid unless, for example, the student was awarded funds incorrectly.

Federal Supplemental Educational Opportunity Grants (FSEOG)

The FSEOG is available to undergraduate students with exceptional financial need. The amount of a FSEOG award is dependent on the student's demonstrated financial need as well as the amount of other aid a student receives and the availability of funds at the institution. Because of limited funds, Ex'pression has set its own limits dependent upon availability of funds, currently students can be awarded up to \$500 per award year. Applicants who have previously received a degree are ineligible for FSEOG. FSEOG does not have to be repaid unless, for example, the student was awarded funds incorrectly.

FSEOG Selection Criteria

The FSEOG program requires that the institution must first select students with the lowest expected family contribution (EFC) who will also receive Federal Pell Grant in that award year. If the institution has remaining FSEOG funds after making awards to all Pell recipients for that award year students with the lowest EFC who are not receiving Pell Grants may receive FSEOG. All students with zero EFC and receiving PELL for the award year are awarded \$500 in FSEOG per award year. Once all eligible students with a zero EFC are awarded, the student selection group for FSEOG will expand to students with EFC 1-100. These students will be awarded \$500 in FSEOG. If funds still remain, the selection group will expand by 100 until all FSEOG funds are awarded to all PELL recipients.

California State Grant Program (Cal Grant)

Cal Grant awards are state funded monetary grants given to students to help pay for college expenses. The awards do not have to be paid back. Applying for a Cal Grant award is a two-step process. You must submit a verified Cal Grant Grade Point Average (GPA)

Verification Form to the California Student Aid Commission (CSAC), and fill out and submit a Free Application for Federal Student Aid (FAFSA) to the federal processor. Both the GPA Verification Form and FAFSA must be completed by March 2nd for the upcoming award year. For more information, please visit the California Student Aid Commission at www.csac.ca.gov.

Loans

Student loans are a form of aid that needs to be repaid. There are many types of student loans, which may or may not be need-based. The financial aid office will determine your eligibility.

Federal Direct Subsidized Stafford Loans

Subsidized Federal Stafford Loans are for students who demonstrate financial need. The amount of a subsidized loan may not exceed financial need. Loan limits will depend on what year a student is in school. The interest rate on Stafford loans disbursed on or after July 1, 2011 is fixed at 3.4%. The interest rate on Stafford loans disbursed on or after July 1, 2012 is fixed at 6.8%. Stafford loans are disbursed via Electronic Funds Transfer to Ex'pression in two payments. The disbursements are released after the student's enrollment and satisfactory academic progress is verified. Origination and guarantee fees are deducted from each disbursement. The U.S. Department of Education pays the interest on subsidized loans while the student is in school at least half time, for the first six months after graduation, and during a period of deferment. There are no repayment requirements for subsidized loans while a student is attending a higher education institution at least half-time, or during grace or deferment periods. Monthly payments generally begin six months after the student's last date of attendance or when the student drops below half-time.

Federal Direct Unsubsidized Stafford Loans

For Unsubsidized Federal Stafford Loans students do not have to demonstrate financial need. Family income will not affect loan eligibility nor disqualify borrowers from obtaining an unsubsidized loan. Disbursements are made via electronic funds transfer to Ex'pression in two payments. The disbursements are released after the student's enrollment and satisfactory academic progress is verified. Origination and guarantee fees are deducted from each disbursement. The interest rate on Stafford loans disbursed on or after July 1, 2008 is fixed at 6.8%. Unsubsidized Loans incur interest while the student is

in school and this interest is not paid by the U.S. Department of Education. The student is responsible for the interest from the time the loan is disbursed until it is paid in full. There are no repayment requirements for subsidized loans while a student is attending a higher education institution at least half-time, or during grace or deferment periods.

Federal Direct Parent Loan for Undergraduate Students (PLUS) Loans

PLUS loans are for parent borrowers of dependent students and are fixed interest rate loans at 7.9%. PLUS loans enable parents to borrow the cost of education minus any other aid. PLUS loans are limited to parents with favorable credit histories. Parents have the option of deferring payments until six months after the student's last date of attendance or when the student drops below half-time.

Alternative Loan Programs

Private student lending and payment institutions are available to assist qualified students in achieving their goals when not covered by Federal or State programs. Contact the Financial Aid Office for more information.

Federal Work Study (FWS) Program

Work study programs provide students with employment opportunities both on and off campus. Participation in this program is typically based on financial need.

The FWS Program provides job opportunities for eligible students who must earn part of their educational expenses. The salary is generally the current federal minimum wage and students are paid by the hour. The number of hours a student may work is based upon financial need, the number of hours possible for the student to work, and the availability of funds at the institution. A limited number of jobs are available on campus. Students are responsible for finding qualifying work study employment. For more information, contact the Financial Aid Office.

Terms and Conditions of Employment under Federal Work Study

Students wishing to participate in the Federal Work Study Program must be awarded financial aid and have FWS eligibility as a part of their award package. To apply for financial aid, students must file a [Free Application for Federal Student Aid \(FAFSA\)](#) and indicate employment as their first choice for self-help aid.

Separate applications for financial aid are required for each academic year that a student wishes to be considered for employment under FWS.

Once a student has earned his/her award maximum, the student will be terminated from the work study program. Additionally, a student will be terminated from the FWS Program if the student drops below the minimum requirements of six (6) credits or at the end of each academic term. Upon termination students should contact the Financial Aid Office to determine if they have any remaining work study eligibility. The Financial Aid Office will conduct an evaluation of eligibility.

If eligible, the student may request for additional work study funding through the Financial Aid Office.

If ineligible for further FWS, the department which employs the student may choose to hire the student at 100% departmental funding or the student must stop working and the department will terminate him/her from the Human Resources System.

Federal Work Study awards are not credited to a student's account. A pay check is issued to the student for the time worked.

Scholarships

Scholarships are a form of aid that do not have to be repaid and are generally awarded based on a range of criteria which usually reflect the values and purposes of the donor or founder of the award.

The Financial Aid Office can provide students with a list of available scholarship databases to assist in the student's search. A monthly Scholarship Newsletter can also be found on the Student website.

How Eligibility for Aid is Determined

To receive aid from the federal student aid programs you must:

- ◆ Demonstrate financial need (except for certain loans).
- ◆ Have a high school diploma or a General Education Development (GED) certificate, pass a test approved by the U.S. Department of Education, meet other standards your state establishes that the Department approves, or complete a high school education in a home

school setting that is treated as such under state law.

- ◆ Be working toward a degree or certificate in an eligible program.
- ◆ Be a U.S. citizen or eligible noncitizen.
- ◆ Have a valid Social Security Number (unless you're from the Republic of the Marshall Islands, the Federated States of Micronesia, or the Republic of Palau).
- ◆ Register with the Selective Service if required.
- ◆ Maintain satisfactory academic progress once in school.
- ◆ Certify that you are not in default on a federal student loan and do not owe money on a federal student grant.
- ◆ Certify that you will use federal student aid only for educational purposes.

The formula used to determine eligibility for need-based aid is:

$(\text{Cost of Attendance}) - (\text{Expected Family Contribution}) - (\text{Other Financial Resources}^*) = \text{Eligibility for Need-Based Aid}$

*Other Financial Resources may include private scholarships, veterans' benefits, etc.

Cost of Attendance is the estimated cost of attending Ex'pression for a full academic year, including estimated amounts for tuition and fees, books and supplies, room and board, plus a modest allowance for personal expenses.

Expected Family Contribution (EFC) is a measure of your family's financial strength and indicates how much of your and your family's financial resources (if you are a dependent student) should be available to help pay for your education. The EFC is calculated from the information you report on the FAFSA.

Your EFC is calculated according to a formula established by law. Your family's income (taxable and untaxed), assets and benefits (for example, unemployment or Social Security) are considered in determining your EFC. Your family size and the number of family members who will be attending a college or career school are also considered.

Processing of Aid

After all required paperwork is completed and approved; your financial aid package will be processed and certified within 14 business days. You will receive an official financial aid award letter in the mail once your financial aid is confirmed.

How Aid is Disbursed

Depending on the type of aid, payments will be applied to either your student account or made directly to you. Financial aid awards are disbursed no sooner than the 1st day of each payment period. A payment period is generally the first day of each semester in a student's academic year.

Payments applied to your account

- ◆ Federal Title IV Financial Aid, excluding federal work-study earnings
- ◆ Institutional Scholarships
- ◆ Outside Scholarships
- ◆ State Assistance
- ◆ Loans Disbursed Electronically
- ◆ Loan Checks made Co-payable to the Student and Ex'pression

Payments made directly to you

- ◆ Work-study paychecks for Federal Work-Study positions
- ◆ Excess aid in your student account (if aid exceeds your amount due, you may receive a refund)
- ◆ Excess aid from a loan check (if you receive a loan check and have no balance in your student account)

Federal Title IV Financial Aid Payments

Federal Title IV financial aid, excluding federal work study, is applied directly to your tuition and fees account. Your student account contains charges for tuition and allowable fees. It may also include charges such as library fines, damaged equipment fines, parking fines.

You may authorize Ex'pression to use your Title IV aid to pay for all charges billed to your account or to limit your Title IV payments to tuition and other allowable fees. You may change this authorization at any time through the Bursar's Office by completing a new Student Statement Regarding Title IV Funds.

How Financial Aid Funds are used to Pay

Expenses

Financial aid funds pay your costs in the following order:

- ◆ Tuition
- ◆ All other charges owed to the school according to their due dates (this may include library fees among other things)

The Rights and Responsibilities of Students Receiving Aid

Students who receive Federal Student Aid have various rights and responsibilities which include receiving the following information:

- ◆ the need-based and non-need based federal financial aid that is available to students
- ◆ the need-based and non-need-based state and local aid programs, school aid programs, and other private aid programs that are available
- ◆ how students apply for aid and how eligibility is determined
- ◆ how the school distributes aid among students
- ◆ how and when financial aid will be disbursed
- ◆ the terms and conditions of any employment that is part of the financial aid package
- ◆ the terms of, the schedules for, and the necessity of exit counseling
- ◆ the criteria for measuring satisfactory academic progress, and how a student who has failed to maintain satisfactory academic progress may reestablish eligibility for federal student aid

When accepting a student loan you accept legal and financial responsibilities that last until the loan is repaid and agree to:

- ◆ Attend entrance counseling before receiving loan funds.
- ◆ Repay the loan(s), including accrued interest and fees, less the amount of any refund, whether or not you complete your education, obtain employment, or are satisfied with the education provided.
- ◆ Attend exit counseling before leaving school or dropping below half-time enrollment.
- ◆ Notify the lender or current holder of the loan within 10 days if you change your name, address or phone number; drop below half-

time status, withdraw from school or transfer; or change your graduation date.

- ◆ Direct all correspondence to the current holder of your loan, which could change during the life of your loan.
- ◆ Make monthly payments on your loan after leaving school, unless you are granted a deferment or forbearance.
- ◆ Notify your lender or the current holder of your loan of anything that might change your eligibility for an existing deferment.

If a student obtains a loan to pay for an educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund. If the student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid programs funds.

You also have the right to:

- ◆ Receive a copy of your promissory note either before or at the time the loan is made.
- ◆ Receive a disclosure statement before the repayment term on your loan begins, including information about interest rates, fees, balance and the size and number of payments.
- ◆ A grace period after you leave school or drop below half-time enrollment and before your loan payment begins.
- ◆ Prepay all or part of your loan without prepayment penalty.
- ◆ Written notification if your loan is sold to a new holder.
- ◆ Apply for deferment of your loan payments for certain specified periods, as long as you are eligible.
- ◆ Request forbearance from the holder of your loan if you are unable to make payments and do not qualify for deferment. You must qualify according to the loan holder's requirements.
- ◆ Receive a proof of discharge when your loan is paid in full.

Loan Counseling Information

Loan counseling is required before a Federal Direct Loan borrower takes out a loan, loan counseling is provided individually by a Financial Aid Officer. Additionally, upon completion of or withdrawal from the College loan exit counseling will be provided.

A member of the Financial Aid Office will explain the loan terms and conditions. When a student signs a promissory note, the student must repay the loan even if the student does not complete the educational program, if the student is not able to get a job after completing the program, or if the student is not satisfied with the education. Students who default on a loan may face consequences that will affect credit scores and/or the ability to borrow money in the future.

All student borrowers must understand:

- ◆ Students must make payments on loans after graduation or a grace period, even if the student receives no bill.
- ◆ Students must notify Ex'pression and the lender when making changes to pertinent information (Name, Phone, Address, etc.).
- ◆ Students must be informed about deferment and forbearance options.

For answers to any questions regarding financial responsibility please contact the Financial Aid Office.

Entrance counseling

Entrance counseling will include:

- ◆ Information regarding the seriousness and importance of the loan repayment obligation. Although the lender may send payment coupons or billing statements as a convenience to the borrower, not receiving these items does not relieve the borrower of his or her obligation to make payments. Additionally, the loan must be repaid even if the borrower does not finish the program, cannot obtain employment after graduating, or is dissatisfied with the school's programs or other services.
- ◆ A description of the consequences of default, including adverse credit reports, federal offset, and litigation. In addition, charges may be imposed for delinquency or default, such as the lender's or guarantor's collection expenses (including attorney fees). A defaulter is no longer eligible for any deferment provisions, even if he or she would otherwise qualify.
- ◆ An explanation of the Master Promissory Note (MPN).
- ◆ A sample monthly repayment schedule.

- ◆ A review of the terms and conditions of the loan.
- ◆ Information regarding the student's obligation to keep the lender informed about address changes, changes in enrollment (such as graduating, changing schools, dropping below half-time, or withdrawing from school), changes in name, or in Social Security Number.
- ◆ A review of deferments, forbearance, and cancellation options.
- ◆ A review of borrower's rights and responsibilities.
- ◆ Information regarding the importance of keeping loan records.

Exit counseling

Exit counseling will include:

- ◆ A review from entrance counseling, such as the consequences of default and the importance of the repayment obligation, the use of the MPN, and the obligation to repay even if the borrower does not finish the program, cannot obtain employment after graduating, or is dissatisfied with the school's programs or other services.
- ◆ An average anticipated monthly repayment amount, including a sample loan repayment schedule based on the borrower's total indebtedness.
- ◆ A reminder that the lender is not required to send the repayment schedule until the grace period ends.
- ◆ A review of repayment options, such as the standard, extended, graduated and income-contingent/income-sensitive plans and information on the pros and cons of loan consolidation.
- ◆ A discussion of debt management strategies.
- ◆ A review of deferments, forbearance, and cancellation options.
- ◆ Information on the availability of loan information on the National Student Loan Database System and the availability of the FSA Ombudsman's Office.
- ◆ A review of borrower rights and responsibilities.
- ◆ A review of the borrower's personal and contact information to ensure that it is up-to-date.

Student Loan Deferment Options

Under certain circumstances, you can receive periods of deferment or forbearance that allow you to postpone loan repayment. These periods don't count toward the length of time you have to repay your loan. You can't get a deferment or forbearance for a loan that is already in default.

A deferment is a period of time during which no payments are required and interest does not accrue, unless you have an unsubsidized Stafford Loan, in which case, you must pay the interest. To qualify for a deferment, you must meet specific eligibility requirements.

Types of deferment conditions are:

- ◆ Enrollment in school at least half-time
- ◆ Inability to find full-time employment (for up to three years)
- ◆ Economic hardship (for up to three years)
- ◆ Study in an approved graduate fellowship program or in an approved rehabilitation training program for the disabled
- ◆ Active Military Duty (for loans first disbursed on/after July 1, 2001; while borrower is on active duty during a war or other military operation, or national emergency)

For more information on deferment options please see the financial aid office or visit the following website <http://studentaid.ed.gov> and search for loan deferment.

Academic Resources

Wintzen Library and Learning Resource Center

The Wintzen Library and Learning Resource Center is located on campus and is staffed by our Head Librarian who is available to assist students with their LLRC needs. The mission of the Wintzen LLRC is to supplement and support the unique digital arts curriculum offered by Ex'pression and ensure that students and faculty are effective users of technology.

The LLRC focuses on providing services that center on active, authentic student learning and empower students to judge the quality of a resource.

The LLRC aggressively develops its core collection in all media to maintain relevance with the College's curriculum.

The LLRC's collection directly supports all programs as well as the general education curriculums. Ten per cent of the collection consists of reference materials that are used only in the LLRC. These non-circulating materials include encyclopedia sets, the Great Books series, and several "Art of" books. These titles are supplemented with online access to the same materials when available.

LIRN, ebrary, Lynda.com, and Encyclopedia Britannica

In addition to the resources available in the LLRC, all students are also given access to the Library and Information Resource Network (LIRN), ebrary, Lynda.com, and Encyclopedia Britannica.

LIRN includes the Gale InfoTrac databases, ProQuest, eLibrary, Books in Print, and EBSCO Host. This is a web-based research tool for students, faculty, and staff to find, read, and reference a wide range of articles from magazines, newspapers, websites, and scholarly journals.

Ebrary is an e-book resource that provides full-text access to over 70,000 e-books to users with an Ex'pression network login. This can be used anywhere

that has access to the Internet, and has vastly expanded the library's holdings.

Lynda.com is a subscription service that offers digital tutorials for numerous relevant subjects for the Ex'pression community that include, but are not limited to: 3D animation, audio, photography, and interactive web. Access to Lynda.com is available on a computer within the LLRC and is freely available for all students to utilize.

If on campus, Ex'pression's subscription to Encyclopedia Britannica can be accessed.

Labs for Online courses

Students scheduled in online courses may receive additional in-person assistance in the on-campus lab located in room 101 in the South Wing. The lab is open every weekday during posted hours and is staffed by tutors who are available to help students with navigating the e-College platform, staying on top of course requirements, and providing a place to work on course assignments. The days and times of the labs are posted on the home page of the e-College website once students log in, as well as on the tutoring page on the student website.

Weekend Workshops

Students needing to improve their study habits, strengthen their time management skills, or build their computer competency can attend one of our weekend workshops. Saturday Weekend Workshops are designed to help students develop basic skills necessary to achieve success at Ex'pression. While students enrolled in the Fundamentals courses are required to attend, any student can attend a Weekend Workshop at no cost. There are 4 workshops available:

- ◆ **Note-Taking Strategies:** Time management, organization, note-taking formats and styles.
- ◆ **Study Skills:** Test preparation, test formats, study processes, presentation skills.
- ◆ **Test-Taking Strategies:** Test-taking approaches, improving scores, practice tests.
- ◆ **Computer Skills:** Understanding the Mac Operating System, file management, using computers for research.

Tutoring

Drop-in Tutoring

The Drop-in Tutor Program is a free tutoring service for all Ex'pression students. A tutor is available for each program offered at Ex'pression, and for the general education and common core classes. The tutors are available to meet with students to help them prepare for tests and midterms, give input and feedback on projects, and aid students on their overall comprehension of the course material. Drop-in tutoring hours are posted on the student website and in the library.

Private Tutors

Students in need of academic help can also hire a private tutor. Private tutors are available for all courses offered at Ex'pression. Private tutors are paid; the exact amount charged is determined by the tutor and is paid directly to the tutor by the student. A list of all available tutors can be found on the student website. Private tutoring sessions are not paid for by Ex'pression.

Academic Advising

Students are encouraged to seek academic advice from faculty members and Program Directors and in some instances may be required to meet with a member of the education department for academic advice (see Academic Probation).

Student Coach

Students who need assistance with time management and keeping track of their course assignments are encouraged to contact a Student Coach. The Student Coach will meet with the student on a regular basis to help the student create schedules, manage class projects, remember deadlines, stay motivated, and organize school responsibilities. The goal is for the student to learn and adopt the tips and tools provided by the coach so that the student can eventually manage his/her obligations independently. Information about Student Coach, including drop-in hours and contact information, can be found on the student website.

Study Groups

Ex'pression encourages students to form study groups in order to share knowledge and achieve academic success. Students may contact the Office of Student Affairs for help in organizing a study group.

Additional Support

Additional academic assistance, including information about time management, study skills, test anxiety, note taking skills and other areas that have a bearing on academic success, can be obtained from the Office of Student Affairs.

Student Services

Advice and Guidance

Students are encouraged to seek help and advice from the Director of Student Affairs or a Student Affairs Representative. The Office of Student Affairs staff can provide support and guidance for both school and non-school matters that cause stress, anxiety, or worry. Whether it is a one-time meeting or regular check-ins, we recommend students seek out the advice and support needed to be successful.

Should students have issues or concerns with a fellow student, a staff person, or faculty member, the Office of Student Affairs is there to provide guidance on how to handle the matter. Official complaints and grievances can be filed with this department as well (see the Complaints and Grievance Policy).

In addition to one-on-one meetings, the Office of Student Affairs can also provide referrals and recommendations to individuals and organizations in the community who can provide additional help.

Peer Mentor Program

Peer mentoring is a voluntary program run by the Office of Student Affairs in which current students provide guidance and support to incoming students who are new to the Ex'pression community. A mentor can provide answers to questions about the school, particular programs, classes, etc. Having been through many aspects of the program themselves, mentors also provide a perspective that faculty and staff are unable to give. If you would like to either request a mentor or become one, contact the Office of Student Affairs.

Housing Assistance

Ex'pression does not own or operate student housing, but works with Collegiate Housing Services (CHS) which provides off-campus housing services to students at Ex'pression. They offer a Shared Housing

Program designed to simplify the housing search so students can focus on school. The typical set up for Shared Housing is a two bedroom apartment with two students in each room. Shared Housing is same-gender housing. Housing is either within walking distance to the school or on a public transportation line. For students who do not qualify for Shared Housing, or prefer other options, there is a Referral Housing Program available. For information, visit Collegiate Housing Services' website www.housingservices.com or contact the CHS Director of Housing.

There are four apartment complexes nearby the College. Two to three bedroom apartments which house four to six students range in price from approximately \$1,720 to \$2,761 per unit/per month. The cost per student not including utilities ranges from \$430 to \$460 per month. For those who work with CHS to obtain housing, the cost per student including basic utilities and furniture ranges from \$789 to \$1,069 per month.

Ex'pression has no responsibility to find or assist a student in finding housing. Please see the CHS Director of Housing for the most up-to-date pricing information as prices are subject to change.

Industry and Career Services

The Ex'pression Industry & Career Services Department (ICS) is led by a qualified industry professional along with a team of knowledgeable and enthusiastic career services advisors representing both the audio and visual media fields. Collective experience, industry connections, and a respected reputation are the key elements that provide students with professional career building guidance and an edge in today's competitive job market.

Though not recruiters, the ICS team supports students and alumni in the often-challenging task of finding a job in the digital arts community. Through industry affiliations and conferences, the Industry & Career Services Department has a growing list of contacts to assist students in their job search when possible. ICS works with many employers to refer possible candidates for open positions. Specific employer requests, graduate's attendance records, GPA's, portfolios, prior work experience (if any) and exit interviews are all taken into consideration in the

referral process, which is at the discretion of the ICS department.

ICS offers assistance in many forms, including:

- ◆ Motivational Support and Guidance: Student's interests and particular needs may vary.
- ◆ Career Workshops that are open to all enrolled students and alumni.
- ◆ Open office hours with the ICS team to familiarize themselves with student and alumni portfolios, reels, and answer questions.
- ◆ Professional guest speakers from all digital arts disciplines several times a year.
- ◆ On-campus industry related events open to enrolled students as well as alumni.
- ◆ Volunteer opportunities at conferences, seminars and industry events.
- ◆ Job postings for current students and alumni.
- ◆ Exit interviews for all graduating students: This process allows both the student and Advisor to connect on a one-on-one basis and personalize their job search. Here they will discuss their individual work goals and desires, job seeking preparedness and discuss industry expectations relating to various positions and fields.
- ◆ Ongoing alumni assistance.
- ◆ Networking services between employers and graduates when possible.

Students who are motivated and willing to be flexible in terms of work location and entry level positions often find opportunities that can act as stepping stones to their desired career. One of the keys to employment is establishing contacts. ICS is a "networking hub." Students who take advantage of services offered by ICS and keep in close contact with their ICS Advisor may well find a greater chance of success.

Due to the nature of the digital arts industries, Ex'pression cannot guarantee employment; however, the ICS department endeavors to help every student prepare for a career in digital arts, and is available to alumni for intensive career support for the six month period after their graduation and after that, ongoing assistance, advice and networking facilities.

Disability Accommodations

Ex'pression is committed to providing qualified students with disabilities under Section 504 of the

Rehabilitation Act of 1973 an equal opportunity to achieve success. Students who have been diagnosed with learning, emotional, and/or physical disabilities are entitled to certain accommodations in the classroom upon submission of the appropriate documentation. Students are not required to disclose their disabilities to the school, however disability accommodations will not be automatically provided unless the student (or his/her legal guardian) requests that such provisions be arranged. Requests for disability accommodations must be made through the Office of Student Affairs.

In order to determine if accommodations are appropriate we require that the student provide documentation prepared by an appropriate professional, such as a medical doctor, psychologist or other qualified diagnostician. The required documentation should include:

- ◆ a diagnosis of your current disability;
- ◆ the date of the diagnosis;
- ◆ how the diagnosis was reached;
- ◆ the credentials of the professional;
- ◆ how your disability affects a major life activity;
- ◆ and must clearly state the functional limitations emanating from the disability which are known to impact academic performance.

The documentation should provide enough information for us to decide what an appropriate accommodation is.

Although an individualized education program (IEP) or Section 504 plan, if you have one, may help identify services that have been effective for you, it may not be sufficient documentation. This is because postsecondary education presents different demands than high school education, and what you need to meet these new demands may be different. Also in some cases, the nature of a disability may change.

Accommodations may include:

- ◆ A separate testing area with minimal distractions
- ◆ An extended exam period (1.5 times the normally allotted period)
- ◆ Clarification on test items
- ◆ The option of substituting a verbal exam for a written exam, or a written exam for a verbal exam

- ◆ The option of having exam questions presented in written or oral form
- ◆ Supervised breaks

Additional or alternative provisions may be arranged if the requested accommodations are appropriate and reasonable for the documented disability, do not jeopardize the student's learning experience, and do not provide the student with an unfair advantage over other students in the class.

In providing an academic adjustment, Ex'pression is not required to lower or effect substantial modifications to essential requirements. For example, although Ex'pression may be required to provide extended testing time, it is not required to change the substantive content of the test. In addition, Ex'pression does not have to make modifications that would fundamentally alter the nature of a service, program or activity or would result in undue burdens. Ex'pression is not required to provide personal attendants or other devices or services of a personal nature.

Student Life

The Student Alliance

The Student Alliance is a student organization composed of students from all programs. Alliance members are responsible for bringing student concerns to the school administration and Executive Committee. They also organize events, publish a quarterly newsletter, and raise awareness about a variety of issues affecting our students. More information about the Student Alliance can be found on the student website.

Student Center

The Student Center is the social hub of Ex'pression, including a café, video game machines, television and Wi Fi. The Center is a comfortable, convenient place to grab a cup of coffee or a sandwich, study, chat with friends, and relax between classes. School announcements, updates, and important information are often posted on the bulletin boards outside the Student Center, as well as on the electronic sign board located in the Student Center.

Campus Clubs

Students are encouraged to join an existing club or organize a new club. To propose the creation of a new club, a student should complete a Club Proposal Form found on the student website and submit it to a Student Affairs Representative. A listing of existing clubs can also be found on the same site.

Student Events

The Office of Student Affairs arranges many events for students throughout the year. Information about upcoming events is posted throughout the campus and on the student website. Students are encouraged to propose event ideas or organize a student-run activity. Students who organize an event must follow student event procedures and complete the necessary student event forms under guidance from the Office of Student Affairs. Additional information on student-organized events can be found in the student handbook and on the student website.

Instructional Schedule

2012 Academic Calendar

Semester Start Date	Estimated Graduation Date
September 13	May 13, 2015
November 7	Jul 11, 2015

2012 Orientation Dates

September 11
November 5

2012 Holiday and Vacation Periods

September 1 to 3	Labor Day
November 22 to 25	Thanksgiving
December 21 to January 1, 2013	Winter Break

Definition of an Academic Year

One academic year at Ex'pression is approximately 33-34 weeks. Each academic year is comprised of 2 semesters. Each semester at Ex'pression consists of approximately 16 weeks. Classes at Ex'pression are approximately 8 weeks in length. To complete a program at Ex'pression requires 4 academic years or approximately 32.5 months if enrolled as a full-time student.

Hours of Training

Most classes occur between the hours of 8:00 am and 11:00 pm. However, labs may periodically be scheduled outside these hours. Distance Education courses are asynchronous.

Individual schedules are posted on Campus Portal at <http://portal.expression.edu> prior to the beginning of each new block.

Students are responsible for knowing their own schedule.

Ex'pression reserves the right to modify the school calendar, curriculum, and class schedules as it deems necessary to ensure that student and institutional goals are met.

Academic Policies

Registration for Courses

All students at Ex'pression are registered for courses within their program of study by the Office of the Registrar based on a predetermined course sequence.

Ex'pression reserves the right to modify or change course sequences as necessary to ensure student and institutional goals are met.

Class and Lab Size

Maximum lecture class size does not exceed 60 students. Maximum lab size does not exceed 36 students. Average class sizes are generally lower than the maximum allowable size.

Textbooks

All textbooks at Ex'pression are included in the cost of tuition and are distributed at the beginning of each course. Textbooks, once distributed, are the property of the student with the exception of General Education course books, which must be returned to the institution upon completion of, withdrawal from, or termination from the course. Failure to return General Education textbooks in the same condition they were in during initial issue by the due date will result in fees charged to the student's account (see Current Schedule of Charges for fine information).

Course Codes

Ex'pression's degree programs are designed to offer distinct levels of education and training appropriate to each program. All courses are assigned an alpha-numeric course code.

The course numbers indicate the level of the course. The letters generally indicate the program or discipline in which the course is offered, however some courses may be offered in multiple programs. Courses with a 0 prefix indicate non-college level courses

- 100 Beginner to Intermediate: usually taken in the first or second academic years
- 200 Intermediate: usually taken in the first or second academic years
- 300 Intermediate to Advanced: usually taken in the third or fourth academic years
- 400 Advanced: usually taken in the third or fourth academic years

- ART Fine Arts
- AVE Animation and Visual Effects
- CC Common Core
- DF Digital Filmmaking
- GAD Game Art and Design
- IA Interactive Audio
- IXD Interaction Design
- MGD Motion Graphic Design
- SA Sound Arts
- ECOMM Communications (Distance Education)
- EENG English (Distance Education)
- EHIS History (Distance Education)
- EMAT Mathematics (Distance Education)
- EPSY Psychology (Distance Education)
- ESCI Science (Distance Education)
- ESOC Sociology (Distance Education)

Course Length

All courses at Ex'pression are approximately 8 weeks in length.

Auditing a Course

Students and graduates who wish to audit a course must request permission in writing from the Office of the Registrar and the Program Director. Only courses which have previously been passed may be audited, however, the Externship course may not be audited.

Auditing is on a space available basis only. In order to be eligible to audit a course students must not be on

academic probation and must not have any outstanding financial obligations.

If a student chooses to audit a course and this causes the student to require more than eight semesters to graduate, the student will be billed for additional semesters at the rate in effect at that time.

Academic Grading System

Letter Grade	Numeric Value	Grade Points
A	95-100	4.0
A-	90-94	3.7
B+	87-89	3.3
B	87-86	3.0
B-	80-83	2.7
C+	77-79	2.3
C	74-76	2.0
C-	70-73	1.7
D+	67-69	1.3
D	65-66	1.0
F	0-64	0

Additional Letter Codes

- P = Passing
- I = Incomplete
- W = Withdrawal
- WF = Withdraw Failing
- N = Audit
- R = Repeated/Administrative override due to appeal approval

Students are responsible for knowing their own schedule. Failure to attend class will result in an F for that class.

Advancing to the Next Course

Students enrolled in college level courses may advance to the next course when a cumulative grade point average of 1.0 (65% or D) or higher is attained.

Students enrolled in non-college level fundamentals courses must achieve an 80% or higher in the course in order to receive a passing grade (P) and advance to a college level course in that particular subject area. All students are subject to the Satisfactory Academic Progress Policy.

Incomplete Policy

Incompletes are at the discretion of the instructor and may only be requested in extenuating circumstances; however, students enrolled in the externship elective

have one semester to complete an externship and therefore will receive an incomplete if they have not completed the requisite 90 hours by the end of 8 weeks. If the assignment(s) or exam(s) are not completed within five days of the end of term, the incomplete grade will automatically be converted to an “F” and will affect the grade point average (GPA) accordingly. In the case of externship hours if the, if the requisite 90 hours and all required assignments and paperwork are not completed by the end of the semester in which the student enrolled in the externship the incomplete grade will automatically be converted to an “F” and will affect the grade point average. The student will also be required to repeat the course for which an incomplete was converted to an “F”.

Make-up Work Policy

All make-up work is at the discretion of the instructor; however, make-up work will not be accepted after the end of the course except in the case of an approved incomplete.

Course Withdrawal Policy

A student may withdraw from a course by notifying the Office of the Registrar. A student who withdraws from a course through the 5th week of a term will receive a “W” grade in the withdrawn course. A student who withdraws from a course after the end of the 5th week of a term will receive a “WF” grade for the withdrawn course.

The “W” grade will not be used in the computation of the student’s cumulative grade point average, but will be included in evaluation of maximum timeframe requirements. The “WF” grade will be used in the computation of the student’s cumulative grade point average and will be included in evaluation of completion rate and maximum time frame requirements (see Maximum Allowable Timeframe Chart) and determination of academic probation based on multiple failures of the same course (see Academic Probation). The student will also be required to repeat the course in which he/she received a “WF” grade (see Repeating a Course policy).

A student may not withdraw from any non-College level fundamentals courses unless withdrawing from the institution.

If a student is enrolled in only one course and wishes to withdraw from the course he/she must withdraw from the school and will be subject to the Reinstatement Policy.

Repeating a Course

All courses for which a student received a “W”, “WF”, or an “F” grade/code must be repeated and completed with a passing grade before the student will be eligible for graduation (see Graduation Requirements).

If withdrawal or failure of a course requires a student to exceed four academic years the student will be charged for additional semesters at the tuition rate in effect at the time the student exceeded four years (see Tuition Billing). A grade of “W”, “WF”, or “F” will be included in the maximum allowable time frame and incremental completion rate requirements in attempted hours.

Change of Grade

Any earned grade may be changed by the instructor of record within eight weeks of posting the grade only if a clerical error is determined to have been made in the calculating of the grade. Grades cannot be changed on the basis of a student completing course work after the assignment of the final grade.

A student who believes a grade was assigned incorrectly should first attempt to resolve the matter with the instructor; if not satisfied, the student should contact the appropriate Program Director.

Graduation Requirements

In order to be qualified to graduate a student must:

- ◆ Receive a passing grade or credit for all required courses
- ◆ Earn the minimum required credits for the program
- ◆ Achieve a minimum cumulative grade point average of 2.0 (C) or higher
- ◆ Satisfy all financial obligations to Ex’pression
- ◆ Complete an exit interview with Industry and Career Services
- ◆ Complete an exit interview with Financial Aid if required

Graduation Documents Awarded

Ex’pression awards Bachelor of Applied Science degrees to students who successfully complete the graduation requirements in the Animation and Visual

Effects, Digital Filmmaking, Game Art and Design, Interaction Design, Motion Graphic Design, Interactive Audio, and Sound Arts programs.

Official Transcripts and Records

Transcripts

Official Transcripts are available to students who request them from the Office of the Registrar. There is a fee of \$5 per transcript. Unofficial transcripts may be requested by the student free of charge at any time.

A transcript can only be requested by a student, previous student, graduate, or authorized parent/guardian. Parents seeking transcripts must have student authorization. Authorization for transcripts can be accommodated via a signed letter stating authorization from the student or via a signed Transcript Form available from the Office of the Registrar.

Records

Ex'pression maintains all student records for a period of no less than five years. Transcripts are permanently archived.

Satisfactory Academic Progress

In order to receive financial aid (federal and state grants, federal loans, and/or work-study) students must be making satisfactory academic progress (SAP) toward their degree. The following policy explains how Ex'pression College measures academic progress according to the Department of Education guidelines.

Policy

The College is required to evaluate progress by the length of time it takes to complete a program of study, the rate of completion and cumulative grade point average (GPA).

- ◆ Students must complete all credits in their program by attempting no more than 150% of the total program credits. (total program credits x 150% = maximum number of credits that can be attempted)
- ◆ All credits attempted in all periods of enrollment for the student's program are included in the progress evaluation.
- ◆ Credits attempted include college level courses (passed, failed, withdrawn, repeated) and all accepted transfer credit.

Rate of completion

- ◆ To measure the rate of completion, the total number of credits attempted is compared to the total number of credits completed.
- ◆ Successfully completed grades include: A, A-, B+, B, B-, C+, C, C-, D+ and D.
- ◆ Grades of T, W, WF, and F are included in attempted credits and will reduce your overall rate of completion.
- ◆ Students who have completed 0-35.9 credits must be successfully completing at least one half (50%) of the cumulative credits attempted. Students who have completed 36 or more credits must be successfully completing at least two thirds (67%) of the cumulative credits attempted. For breakdown on completion rate please see the following chart:

Level	Credits	Satisfactory Completion Rate
Freshman	0-23.9	50%
Sophomore	24 - 35.9	50%
	36 - 47.9	67%
Junior	48-71.9	67%
Senior	72 – Program Completion	67%

Cumulative grade point average

Students are expected to maintain a satisfactory cumulative GPA at all times. Satisfactory GPA requirements are as follows:

Level	Credits	Satisfactory Cumulative GPA
Freshman	0-23.9	1.75
Sophomore	24 - 35.9	1.75
	36 - 47.9	2.00
Junior	48-71.9	2.00
Senior	72 – Program Completion	2.00

- ◆ The following grades are included in the cumulative GPA calculation A, A-, B+, B, B-, C+, C, C-, D+, D, F, and WF.
- ◆ Only the most recent grade for the class is included in the GPA calculations.

Evaluation Process and Academic Probation

SAP is evaluated at the end of each semester.

If students do not meet the minimum requirements for the rate of completion or cumulative GPA at the end of their semester they will be placed on academic probation for the following semester. Students placed on academic probation will be sent a written notice that continued unsatisfactory academic progress for the following semester will result in termination from the school and that they are required to meet with their respective program director or designated faculty member of his/her program of study.

- ◆ At the end of the academic probation semester students must have raised their cumulative to satisfactory standards, completed all attempted credits in the probation semester and be able to complete the entire program within 150% of attempted credits.
- ◆ If a student fails to meet the minimum standards by the end of the probation semester, the student will no longer be eligible for Title IV funding and the student will be dismissed from the College.

Additional Information

- ◆ Periods of enrollment are defined as semesters within a program.
- ◆ If a student in the Interactive Audio program transfers into the Motion Graphic Design program only those credits which apply to the new program are included in the SAP evaluation.
- ◆ Students approved for re-entry after being dismissed for unsatisfactory academic progress will re-enter the College in an Academic Probation status and are not eligible for Title IV funding during their probationary semester.

Maximum Allowable Time Frame

Students are required to complete their program of study within a reasonable timeframe based on the average length of their program. Students who fail to complete their program of study within 150% of the required credit hours will be dismissed.

Maximum Allowable Timeframe Charts

Animation and Visual Effects		
Academic Year	Average credits	Maximum credits Attempted
First	32	48
Second	32	48
Third	30	45
Fourth	26	39

Game Art and Design		
Academic Year	Average credits	Maximum credits Attempted
First	32	48
Second	32	48
Third	27	40.5
Fourth	29	43.5

Digital Filmmaking		
Academic Year	Average credits	Maximum credits Attempted
First	32	48
Second	30	45
Third	33	49.5
Fourth	25	37.5

Interaction Design		
Academic Year	Average credits	Maximum credits Attempted
First	31	46.5
Second	32	48
Third	29	43.5
Fourth	28	42

Motion Graphic Design		
Academic Year	Average credits	Maximum credits Attempted
First	32	48
Second	30	45
Third	32	48
Fourth	26	39

Interactive Audio		
Academic Year	Average credits	Maximum credits Attempted
First	31	46.5
Second	30	45
Third	32	48
Fourth	27	40.5

Sound Arts		
Academic Year	Average credits	Maximum credits Attempted
First	31	46.5
Second	30	45
Third	31	46.5
Fourth	28	42

Students Receiving Veterans' Benefits

For any students receiving Veteran's benefits, the U.S. Department of Veterans Affairs will be notified of the veteran's failure to maintain satisfactory academic progress and any academic dismissal in compliance with C.F.R. 38.

Re-instatement

Requesting Re-instatement after Dismissal

Students who are dismissed from school for unsatisfactory academic progress, unsatisfactory attendance, conduct violations, or failure to meet financial obligations may request to be re-instated at Ex'pression no earlier than six months from the date of dismissal through the following procedure:

- ◆ Complete a Re-instatement Request Form.
- ◆ The Re-instatement Request Form and any included documentation will be reviewed by a committee of Ex'pression Administrators.
- ◆ The College will make written notification of the decision to approve or deny re-instatement.

Those re-enrolling in the school will be subject to the tuition in effect at the time of re-instatement.

Requesting Re-instatement after Program Withdrawal

Students who have voluntarily withdrawn may request re-instatement at any time. Students who have voluntarily withdrawn, but have not made prior

arrangements through the Office of the Registrar for re-instatement may request re-instatement through the following procedure:

- ◆ Complete a Re-instatement Request Form.
- ◆ The Re-instatement Request Form and any included documentation will be reviewed by a committee of Ex'pression Administrators.
- ◆ The College will make written notification of the decision to approve or deny re-instatement.

Students who have voluntarily withdrawn and have made prior arrangements through the Office of the Registrar for re-instatement do not need to complete a Re-instatement Request Form, but must meet with the Office of the Registrar to re-enroll.

If Re-instatement is Approved

If re-instatement is approved, the student must contact the Office of the Registrar to complete all necessary enrollment paperwork. The earliest that the former student may begin classes is the beginning of what would be a new semester for that former student. The new semester may or may not coincide with the beginning of the next 8-week block of classes. Additionally, the student must re-enter the school during one of the next three start dates following acceptance for re-instatement. Failure to re-enter within this timeframe will nullify the acceptance of the re-instatement request.

All applicable credits/grades from previous enrollments will be transferred to the new enrollment. Those who were dismissed due to failure to maintain satisfactory academic progress will enter under academic probation and will have one semester to raise their cumulative GPA above 2.0 and/or maintain satisfactory completion standards, failure to do so will result in dismissal from the school.

Attendance Policies

Attendance Policy

Regular class and lab attendance is taken during each period of educational training. Attendance is recorded in increments of 5 minutes. Each increment of 5 minutes for which a student is late will be counted as a 5 minute absence in the student's record and affect the

overall attendance for that course. For example, if a student is 15 minutes late to class, the record will reflect 15 minutes of absence. Nonattendance is considered to be an absence and will be recorded in the student's record as such.

For students enrolled in Distance Education courses attendance is automatically recorded in minutes in the distance education platform. Students are required to log in to their distance education courses a minimum of twice during each seven day period.

Students not in attendance for 14 consecutive calendar days will be dismissed for unsatisfactory attendance.

Participation Policy

Students not participating for 15% to 24.99% of a class will have the final grade for that class dropped 10 points.

Students not participating for 25% or more of a class will have the final grade for that class dropped 20 points.

Absences include a running total of all time missed including full lectures, full labs, late arrivals and early departures. Absences may impact your funding and your qualifications for graduation.

Participation includes, but is not limited to:

- ◆ arriving on time prepared for class
- ◆ engaging in class oriented projects/tasks during class hours
- ◆ completion of homework/assigned projects on time
- ◆ actively engaging in the classroom process

Non-participation includes, but is not limited to:

- ◆ arriving late, leaving early, or failing to attend class
- ◆ chatting, texting, or making phone calls during class time
- ◆ failure to participate in class projects
- ◆ failure to submit work in a timely manner

You are responsible for obtaining any information you missed during an absence. The instructor will not repeat entire lectures for absenteeism. If you know you are going to miss class for any reason let your instructor know and make arrangements to obtain anything you miss.

There will be no make-up quizzes or exams offered unless you have made PRIOR arrangements with the instructor. If you are sick or unable to attend on a test/quiz day you must contact your instructor before the time of the test. Missing a test/quiz with no contact = 0% for that test/quiz. Preferred method of contact is via email so it is time-stamped.

Leave of Absence

Ex'pression does not offer a leave of absence. Those wishing to take a leave from school must withdraw from the school and will be subject to the Re-enrollment after Program Withdrawal Policy.

Refund Policies

Cancellation Policy

You, the student, have the right to cancel the enrollment agreement and obtain a refund less the \$95 application fee (\$10 for veterans) of charges paid through attendance at the first class session or the thirtieth calendar day after the scheduled start date, whichever is later.

Students who have not visited the school prior to enrollment will have the opportunity to withdraw without penalty (all monies including the \$95 application fee [\$10 for veterans] will be refunded) within three business days following either the regularly scheduled orientation or following a tour of the school facilities and inspection of equipment where training and services are provided.

Your cancellation takes effect when you give written Notice of Cancellation to ECDA at:

6601 Shellmound Street
Emeryville, CA 94608

Notice of Cancellation should be directed to the Office of the Registrar.

Voluntary Withdrawal

A student may withdraw from the school at any time after the initial cancellation period by making a written Notice of Withdrawal to the Office of the Registrar at the address listed above.

Refunds for Withdrawal and Termination

Students who have withdrawn or have been terminated from ECDA will receive a pro rata refund of moneys not paid from federal student financial aid program funds if the student has completed 60% or less of the period of attendance for which the student was charged. If the student has completed more than 60% of the period of attendance for which the student was charged, the tuition is considered fully earned and the student will receive no refund.

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

The refund will be less the application fee (\$95 or \$10 for veterans) and an administrative withdrawal/termination fee of \$100, and less any deduction for return of institutional grants, equipment, general education books, or library materials not returned in good condition.

If a student's tuition is paid by a third party organization, any refund due will be issued directly to the third party. ECDA's full third party funding refund policy can be obtained from the Bursar's office.

Withdrawal and Termination Policies

For the purposes of determining a refund under this section, the student will be considered withdrawn or terminated from ECDA when any of the following occur:

- ◆ Makes written notification of withdrawal or the date of the student's withdrawal, whichever is later
- ◆ Fails to meet minimum satisfactory academic progress requirements
- ◆ Violates of the Student Standards of Conduct
- ◆ Fails to maintain satisfactory attendance
- ◆ Fails to meet financial obligations
- ◆ Fails the same non-college level fundamentals course twice

If a student was initially terminated for failure of a non-college level fundamentals course twice and has re-enrolled, the student will have one opportunity to take

and pass the previously failed course. Failure to pass the course will result in termination.

Return of Federal Funds

If the student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds. Refund amounts are allocated to financial sources in accordance with the U.S. Department of Education regulations. Regulations require refunds for students who receive Federal grants and/or loans and withdrew during their period of enrollment to be returned to the Federal Government.

All institutions participating in the Federal Student Aid (FSA) Title IV Programs are required to use a statutory schedule to determine the amount of FSA Program funds a student has earned when he or she ceases attendance based on the period the student was in attendance.

The Higher Education Amendments of 1998 in general, require that if a recipient of FSA Program assistance withdraws from a school during a payment period or a period of enrollment in which the recipient began attendance, the school must calculate the amount of FSA Program assistance the student did not earn and those funds must be returned. Up through the 60% point in each payment period or period of enrollment, a pro rata schedule is used to determine how much FSA Program funds the student has earned at the time of withdrawal. After the 60% point in the payment period or period of enrollment, a student has earned 100% of the FSA Program funds.

The date of determination (DoD) for withdrawal from the FSA Program is defined as follows:

DoD withdrawal/cancellation: the date that the student makes written notification of withdrawal or cancellation to the institution.

DoD termination: the date the institution terminated the student's enrollment or if the student has not attended for 14 consecutive days the DoD is the 14th day of absence.

The percentage of the payment period or period of enrollment completed is determined by:

The percentage of the payment period or period of enrollment completed is the total number of calendar days* in the payment period or period of enrollment for which the assistance is awarded divided into the number of calendar days* completed in that period as of the day the student withdrew.

*Scheduled breaks of at least five consecutive days are excluded from the total number of calendar days in a payment period or period of enrollment (denominator) and the number of calendar days completed in that period (numerator). The day the student withdrew is counted as a completed day.

Return of Unearned FSA Program Funds

The school must return the lesser of:

- ◆ The amount of FSA Program funds that the student does not earn; or
- ◆ The amount of institutional costs that the student incurred for the payment period or period of enrollment multiplied by the percentage of funds that was not earned.

Returns to Title IV will be within 45 days from the date of determination.

The student (or parent, if a Federal PLUS loan) must return or repay, as appropriate:

- ◆ Any FSA loan funds in accordance with the terms of the loan; and
- ◆ The remaining unearned SFA Program grant (not to exceed 50% of the grant) as an overpayment of the grant.

Campus Policies

Authorizing the disclosure of your academic record

During the enrollment process all students are asked to sign a document certifying that they have read and understand Ex'pression's Family Educational Rights and Privacy Act (FERPA) policy as written below. Students are also given the option to authorize the disclosure of their educational record (other than those authorized by the FERPA exceptions) to any person of their choosing. Students are not required to disclose their educational record to anyone.

Anytime during enrollment at Ex'pression a student can make updates to his/her authorizations. He/she may remove any person that he/she previously authorized to have access to his/her educational record and may authorize additional persons to have access to his/her educational record.

Updates to the FERPA authorization form should be made, in writing, through the Office of the Registrar.

Family Educational Rights and Privacy Act Policy

FERPA gives students certain rights with respect to their education records. These rights include:

1. The right to inspect and review the student's education records within 45 days of the day that Ex'pression receives a request for access.

A student should submit to the Office of the Registrar, head of the academic department, or other appropriate official, a written request that identifies the record(s) the student wishes to inspect. The Ex'pression official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the Ex'pression official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

2. The right to request the amendment of the student's education records that the student believes is inaccurate, misleading, or otherwise in violation of the student's privacy rights under FERPA.

A student who wishes to ask Ex'pression to amend a record should write to the Ex'pression official responsible for the record, clearly identifying the part of the record the student wants changed and specifying why it should be changed.

If Ex'pression decides not to amend the record as requested, Ex'pression will notify the student in writing of the decision and the student's right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when he/she is notified of the right to a hearing.

3. The right to provide written consent before Ex'pression discloses personally identifiable information from the student's education records, except to the extent that FERPA authorizes disclosure without consent.

As a general rule Ex'pression will not release education records to a third party without the written consent of the student. Ex'pression may disclose education records without a student's prior written consent only under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is a person employed by Ex'pression in an administrative, supervisory, academic or research, or support staff position (including security enforcement personnel); a person or company with whom Ex'pression has contracted as its agent to provide a service instead of using Ex'pression employees or officials (such as an attorney, auditor, or collection agent); a person serving on the Board of Directors; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks.

A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for Ex'pression.

Upon request, the College also discloses education records without consent to officials of another school in which a student seeks or intends to enroll.

4. The right to file a complaint with the U.S. Department of Education concerning alleged failures by Ex'pression 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 20202-5901

Directory Information

At its discretion, Ex'pression may release Directory Information which shall include:

- ◆ Name
- ◆ Major field of study

- ◆ Dates of attendance
- ◆ Classification (graduate, undergraduate, professional)
- ◆ Degrees and awards received and type
- ◆ Date of graduation
- ◆ Enrollment status

Students may have Directory Information withheld by notifying the Office of the Registrar in writing. Request for non-disclosure will be honored by the institution as a permanent request unless notified otherwise.

Disclosure to Parents

Under FERPA, Ex'pression College for Digital Arts may share information with parents without the student's consent if the student is a dependent for income tax purposes, if a health or safety emergency involves their son or daughter and the student has listed the parent on their emergency contact form, or if the student is under 21 and has violated any law or College policy concerning the use or possession of alcohol or a controlled substance.

Ex'pression Grievance Policy and Procedures

Faculty, staff, and students, may file a grievance against any member of the Ex'pression community for violation of Ex'pression policies. The grievance should be in writing. A Complaint Form can be obtained from the Office of Student Affairs. All complaints should state the basis for the assertion being made as well as all relevant information such as date, time, contact information, a detailed summary of events, and the resolution being sought, although the desired resolution is not guaranteed. Once completed, the Complaint Form should be submitted to the Office of Student Affairs who will then forward the complaint to the appropriate party so an investigation of the grievance can be initiated.

Accrediting Commission of Career Schools and Colleges Student Complaint/grievance procedure

Schools accredited by the Accrediting Commission of Career Schools and Colleges must have a procedure and operational plan for handling student complaints. If a student does not feel that the school has adequately addressed a complaint or concern, the student may consider contacting the Accrediting

Commission. All complaints considered by the Commission must be in written form, with permission from the complainant(s) for the Commission to forward a copy of the complaint to the school for a response. The complainant(s) will be kept informed as to the status of the complaint as well as the final resolution by the Commission. Please direct all inquiries to:

Accrediting Commission of Career Schools and Colleges

2101 Wilson Blvd. / Suite 302

Arlington, VA 22201

(703) 247-4212

www.accsc.org

A copy of the Commission's Complaint Form is available at the school and may be obtained by contacting the Director of Student Affairs or online at www.accsc.org.

Bureau for Private Postsecondary Education Complaint Information

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling 888-370-7589 or by completing a complaint form, which can be obtained on the bureau's Internet web site

www.bppe.ca.gov.

Student Rights and Responsibilities

Freedom of Association

Students are free to organize and participate in associations or organizations of their choosing given that the associations or organizations are not discriminatory towards any members of the College community and are not operated in a manner which jeopardizes the academic community or the rights of others. Freedom of association may not be forbidden because of the philosophical or political objectives of the association or organization. Campus groups, organizations or clubs may not represent the actions or views of the group, organization, or club as those of the College.

Recognized Campus Groups

Recognized Campus groups are those that are organized by Ex'pression students for a stated purpose and have official recognition from Ex'pression.

Affiliation with an external organization may not

disqualify a student group from official College recognition, or use of facilities; however, Ex'pression reserves the right to institute provisions deemed necessary to ensure the autonomy of campus groups.

Freedom of Speech and Assembly

Students and/or campus groups may support causes in orderly and peaceful assembly, which does not infringe upon the rights of others. Student and/or campus groups shall make it known that the views expressed by the student and/or campus group are those of the student and/or campus group and do not represent the views of the College.

Students or campus groups may hold events on campus, but are subject to the College's policies and procedures for holding events. It shall also be made known that sponsorship of events or a guest speaker does not imply endorsement or approval by the College of the views expressed.

Freedom in the Classroom

While faculty members are awarded Academic Freedom in the classroom under the Academic Freedom Policy, it is also the College's philosophy that the primary focus of the classroom is for study and understanding of described subject matter for which the faculty member has professional responsibility and accountability. Control of the classroom, order and direction of class, as well as the scope of the subject matter rests on the individual faculty member. Faculty members should protect students in the classroom from disruption by students or others who may be in disagreement with the manner in which the faculty member demonstrates his or her responsibilities.

Students have the following rights in the classroom:

- ◆ The right to be informed at the beginning of each class about the nature of the course, the course expectations, evaluation standards and the grading system used.
- ◆ The right to disagree with or take reasonable exception to information or views offered in the classroom.
- ◆ The right of protection against improper disclosure of information concerning grades, views, beliefs or character that an instructor acquires through the student/teacher relationship.
- ◆ The right to appeal many decisions made by the institution.

Nondiscrimination

It is the policy of Ex'pression, in accordance with applicable federal and state laws, not to discriminate on the basis of factors including but not limited to: race, color, national origin, religion, gender, disability, age, ancestry, marital status, sexual orientation, veteran status, or political affiliation. This nondiscrimination policy covers admissions, access, and treatment in College programs and activities.

Equal Protection

Ex'pression has an obligation to apply its rules and policies equally to all students who are similarly situated. If in violation of any rules or policies the College will adhere to procedural fairness.

Responsibilities

It is the responsibility of every student to maintain academic integrity, respect the rights and differences of others, and assume responsibility for reading, understanding and adhering to all college policies as stated in the College Catalog, addenda and the Student Handbook. Furthermore, it is the responsibility of every student to abide by local, state, and federal laws.

Student Standards of Conduct

As members of the Ex'pression community students are expected to abide by the Standards of Conduct while on the main campus or any offsite classroom, and during any Ex'pression sponsored field trip, special event, or convention. The College will enforce any and all of the Standards of Conduct at any of the aforementioned sites at any time.

A violation of the Standards of Conduct will result in disciplinary action which may include, but is not limited to, probation or dismissal from the institution.

Academic Integrity

Ex'pression strives to promote the development of academic achievement. Academic achievement can only be obtained through academic integrity. Grades earned in courses are part of a student's permanent academic record and therefore must be achieved based on the student's own knowledge. Academic dishonesty such as cheating, plagiarism, fabrication of information, or facilitating in academic dishonesty is unacceptable and will result in disciplinary action which may include, but is not limited to, probation or dismissal from the institution.

Cheating

Cheating is defined as obtaining or attempting to obtain, or aiding another to obtain credit for work, or any improvement of evaluation of performance, by any dishonest or deceptive means. Cheating includes, but is not limited to: lying; copying from another's test, unless such discussion is specifically authorized by the instructor; taking or receiving copies of an exam without the permission of the instructor, using or displaying notes, "cheat sheets," or other inappropriate devices; dependence upon sources beyond those authorized by the instructor in carrying out assignments; allowing someone other than the officially enrolled student to represent said student.

Plagiarism

Plagiarism is defined as presenting someone else's work as if it was your own, without giving credit to the source. In many cases it is acceptable to use someone else's writing in a research paper, provided that you name the source of the writing. Failing to cite your sources is plagiarism.

Content of Assignments

While Ex'pression does allow for freedom in the classroom assignments cannot include content which is provocative, threatening, violent, pornographic or sexually harassing. Assignments which are to be published, broadcast, webcast or otherwise displayed for the public are to meet the approval of the instructor and/or the administration. Material that does not meet the approval of the instructor and/or the administration will not be distributed for public display.

Use of Electronic Devices in Classrooms

While it is understood that laptops and other electronic devices may be necessary for some classroom environments, electronic devices including, but not limited to, beepers, cell phones, PDA's, cameras, laptops, and MP3 players are allowed in class only at the discretion of the instructor. If disruptive, these devices may be confiscated, until the end of class. If used on test days or without approval from the instructor, the student may be charged with cheating. Headphones are allowed in classes only at the discretion of the instructor. Additionally, students may not use electronic devices in class for purposes which disrupt the learning environment including, but not limited to surfing the internet, chatting online, and text messaging, unless given the expressed permission of the instructor.

Copyright Infringement and Software Piracy

In commitment to academic integrity and to abiding by legal requirements, Ex'pression will adhere to the provisions of the United States copyright law ([Title 17, United States Code](#)). Members of the academic community should familiarize themselves with this law and must comply with the requirements. All members of the community will respect the proprietary rights of owners of copyrights and refrain from actions that infringe upon those rights. Individuals who willfully disregard copyright law place themselves at risk of civil and criminal legal action. Ex'pression will strictly enforce copyright laws of the United States. Please do not copy software from computers in labs or allow any person to copy software from you.

Copyright is a form of legal protection provided by U.S. law for authors of original works, including literary, dramatic, musical, artistic, and other intellectual products. Both published and unpublished works are protected by copyright.

- ◆ Copyright protection includes the following categories:
- ◆ Literary works
- ◆ Musical works, including any accompanying words
- ◆ Dramatic works, including any accompanying music
- ◆ Pantomimes and choreographic works
- ◆ Pictorial, graphic, and sculptural works
- ◆ Motion pictures and other audiovisual works
- ◆ Sound recordings
- ◆ Architectural works

Peer-to-Peer File Sharing

Peer-to-Peer file sharing applications allow a computer to connect to a peer-to-peer network and make it possible to download and share files with other users on the network. To avoid potential lawsuits due to copyright infringement, Ex'pression strongly urges students to avoid the use of file sharing applications.

Falsification of College Records

Willful falsification of official records or documents, or the omission of information with the intent to deceive the College is strictly prohibited. This includes, but is not limited to, forgery, alteration, misuse or tampering of official records, ID cards, parking permits, Financial Aid forms, and Admissions forms.

Harassment

Harassment towards another person or group of persons is strictly prohibited. Harassment includes, but is not limited to, unwelcome comments or conduct that unreasonably interferes with an individual's academic performance or creates an intimidating, offensive, or hostile environment; retaliation against any person filing a conduct complaint or any person acting as a witness.

Hazing

Hazing is strictly prohibited. Hazing is defined as any activity or situation created that involves or results in abusive physical contact; produces excessive mental or physical discomfort, embarrassment, fright, humiliation, ridicule; or degrades an individual, whether intentionally or not.

Physical Assault

Physical assault is strictly prohibited. Physical assault includes, but is not limited to, the intentional infliction of, or attempt to inflict violence; harmful or unwanted touching; or threats of violence.

Sexual Harassment and Sexual Assault

Ex'pression College is strongly opposed to any form of sexual harassment or sexual assault, such behavior is strictly prohibited both by law and by College policy. Sexual harassment is any unwelcome sexual advances, request for sexual favors, use or threats of violence, retaliation, unwanted touching or comments, sexual assault or other actions or statements of a sexual nature which when submission to or rejection of this conduct explicitly or implicitly affects a person's employment or education; unreasonably interferes with a person's employment or education; or creates an abusive, intimidating, harassing, embarrassing, hostile or offensive working or educational environment. In an effort to prevent sexual harassment the College will respond to all reports of such conduct.

Lewd, Indecent, or Disorderly Conduct

Conduct including, but not limited to actions which are indecent, vulgar, obscene, profane, offensive, showing a lack of consideration for others, threatening to others, obstructive or riotous, or verbally abusive are strictly prohibited.

Unauthorized Entry

Any unauthorized or forceful entry, whether actual or attempted, into any College facility, building, or property is strictly prohibited.

Theft

Theft of another's property, including but not limited to, personal, public or institutional property is strictly prohibited.

Dangerous/Deadly Weapons or Devices

The possession or use of a firearm or other dangerous weapon, incendiary device or explosive is strictly prohibited on College owned or controlled premises or property.

Destruction/Damage of Property

Destruction or damage of College or private property is prohibited.

Official Orders of College Authorities

Failure to comply with official orders from College authorities or authorized College representatives is prohibited.

ID Badges

All members of the Ex'pression community are issued a non-transferable ID Badge. This pass is required to enter and exit the facility 24 hours a day and must be conspicuously displayed on your person while in the facilities or on Campus grounds. Any student who does not have his/her pass prominently displayed may be denied access to the building. Students can be asked to leave class or lab if their ID badge is not worn at all times. If an ID badge is lost or stolen it must be immediately reported to the Security Department; there is a minimum \$25 replacement fee that must be paid to the Bursar's office before another pass may be issued.

Smoking

Ex'pression provides a smoke-free environment. Smoking is permitted outside only in designated smoking areas.

Food and Drink

Students are prohibited from bringing Food and/or Drink into the following areas:

- ◆ Studios
- ◆ Classrooms
- ◆ Carpeted rooms
- ◆ Hallways

The following exceptions apply:

Bottled water is permitted in all areas of the school. Food and Drink are allowed in the Café and the Oval Gaming Area in the South wing building.

Dress Code

While attending Ex'pression, students are expected to dress in a manner appropriate for their chosen profession. Students are requested to wear clothing which covers at a minimum the torso and upper legs. If, in the opinion of any faculty or staff member of the College, student attire is deemed inappropriate, the student will be asked to leave campus until the attire has been changed.

Hygiene

Students are expected to keep good hygiene habits. Persons displaying poor hygiene may have a difficult time in the career field. If Ex'pression notices such a student, advising may be initiated to better prepare the student for post-graduation success.

Alcoholic Beverages and Illegal Drugs on Campus

Students are prohibited from the unlawful manufacture, distribution, possession, use or sale of illicit drugs, drug paraphernalia or alcohol. This prohibition applies while on the property of the school or while participating in any institutional activity.

The possession, sale or the furnishing of alcohol on the Ex'pression campus is governed by Ex'pression policy and California state law. Laws regarding the possession, sale, consumption or furnishing of alcohol is controlled by the California Department of Alcohol and Beverage Control (ABC). However, the enforcement of alcohol laws on campus is the primary responsibility of Campus Security and other Campus Authorities.

The Ex'pression campus has been designated "Drug Free" and only under certain circumstances is the consumption of alcohol permitted. The possession, sale, manufacture or distribution of any controlled substance is illegal under both state and federal laws. Such laws are strictly enforced by Campus Security and apply while on the property of the school or while participating in any institutional activity. Violators are subject to College disciplinary action, criminal prosecution, fine and imprisonment.

It is unlawful to sell, furnish or provide alcohol to a person under the age of 21. The possession of alcohol

by anyone below 21 years of age in a public space or a place open to the public is illegal.

It is also a violation of Ex'pression College policy for anyone to consume or possess alcohol in any public or private area of campus without prior approval from College authorities. Organizations or groups violating alcohol/substance policies or laws may be subject to sanctions by the College.

Drug-Free Schools and Communities Act Standards of Conduct

This is to inform you of the requirements of the Drug-Free Schools and Communities Act Amendments of 1989, Public Law 101-226, and what Ex'pression will require of the staff and students.

Staff and students are prohibited from the unlawful manufacture, distribution, possession, or use of illicit drugs or alcohol. This prohibition applies while on the property of the school or participating in any institutional activity.

Students, upon coming to Ex'pression, receive a briefing or the student manual acknowledging that they understand the provisions of the Drug-Free Workplace Act of 1988 and the Drug-Free Schools and Communities Act of 1989. Students must notify the Dean of Students in writing of a conviction of a criminal drug statute occurring in the workplace or at school, within five days after receiving the conviction.

Violation of Student Standards of Conduct

Any student who is found to have violated the Student Standards of Conduct may be placed on conduct probation and/or may be subject to disciplinary action up to and including dismissal from the institution.

Violation of the Drug-free Schools and Communities Act Standards of Conduct - Students

Students who violate the Drug-Free Schools and Communities Act Standards of Conduct subject themselves to disciplinary action which may include probation or termination.

Students are subject to periodic testing in the event there is a reasonable suspicion of alcohol or drug use. Reasonable suspicion may emanate from a variety of circumstances including, but not limited to:

1. Direct observation of alcohol or drug use.

2. Physical or behavioral symptoms.
3. Abnormal or erratic behavior.
4. Marked changes in behavior.
5. Evidence of drug or alcohol possession on the premises.

A refusal to be tested, or tampering with a test, will be interpreted the same as a positive result. A positive test result will result in disciplinary action. Disciplinary action will take place within 30 days of notification, and may include a letter of admonishment, enrollment in a rehabilitation program, termination from school or employment, and/or referral for prosecution.

Applicable Legal Sanctions under Local, State or Federal Law for Violation of the Drug-Free Schools and Communities Act

There are numerous legal sanctions under Local, State and Federal laws, which may be used to punish violators. Penalties range from suspension, revocation and denial of a driver's license to 20 – 50 years imprisonment with hard labor without the benefit of parole. Property may be seized and community service may be mandated.

Recent Federal anti-drug laws affect a number of areas:

1. Students could lose eligibility for financial aid.
2. Federal benefits could be denied: Social Security, VA Benefits, Retirement, Welfare, Health, and Disability.
3. Public housing denied.
4. Businesses could lose federal contracts and/or aid if they do not promote a drug-free environment.
5. A felony record/conviction may prevent career goals.

The laws of the State of California are adequate to protect the innocent, but stringent enough to insure that those involved with illegal dealing of drugs or excessive use of alcohol will be punished. A small amount of drugs found on a person may lead to an arrest, which could destroy that person's life. Loss of job, career and/or imprisonment may result. A person found to be intoxicated while driving could face court and lawyer's fees, community service, insurance rate increase, or even lose their driver's license and end up in prison. Here are a few facts that you should be aware of:

- ◆ It is a crime to hold someone else's drugs.

- ◆ It is a crime to sell real or fake drugs.
- ◆ You can be arrested if you are around people using drugs even if you are not.
- ◆ You can be charged with possessing drugs even if it is not on you. Under legal terms, “constructive possession” would be drugs that are in your locker, purse, car or house.
- ◆ Drug Abuse is the utilization of natural and/or synthetic substances for non-medical reasons.
- ◆ Drugs are highly addictive and injurious to the body and self-esteem and can cause restlessness, irritability, anxiety, paranoia, depression, slow movement, convulsions or coma, loss of appetite, sexual indifference and death.
- ◆ Alcohol-related highway accidents are the top killer of 15 – 24 year olds.

Federal Penalties and Sanctions for Illegal Possession of a Controlled Substance

21. U.S.C. 844(a)

- ◆ 1st conviction: Up to 1 year imprisonment and fined at least \$1,000 but not more than \$100,000 or both.
- ◆ After 1 prior drug conviction: At least 15 days in prison, not to exceed 2 years and fined at least \$2,500 but no more than \$250,000 or both.
- ◆ After 2 or more prior drug convictions: At least 90 days in prison, not to exceed 3 years and fined \$5,000 but no more than \$250,000 or both.
- ◆ Special sentencing provisions for possession of crack cocaine: Mandatory at least 5 years in prison, not to exceed 20 years and fined up to \$250,000 or both, if:
 1. 1st conviction and the amount of crack possessed exceeds 5 grams.
 2. 2nd crack conviction and the amount of crack possessed exceeds 3 grams.
 3. 3rd or subsequent crack conviction and the amount of crack possessed exceeds 1 gram.

21. U.S.S. 853(a) (2) and 881 (a) (7)

- ◆ Forfeiture of personal and real property used to possess or to facilitate possessions of a controlled substance if that offense is punishable by more than 1 year imprisonment. (See special sentencing provisions re: crack)

21. U.S.C. 881(a) (4)

- ◆ Forfeiture of vehicles, boats, aircraft or any other conveyance used to transport or conceal a controlled substance.

21. U.S.C. 844(a)

- ◆ Civil fine of up to \$10,000 (pending adoption of final regulation).

21. U.S.C. 853(a)

- ◆ Denial of Federal benefits, such as student loans, grants, contracts, and professional commercial licenses, up to 1 year for first offense, up to 5 years for second and subsequent offenses.

21. U.S.C. 992(g)

- ◆ Ineligible to receive or purchase a firearm.

Additional Miscellaneous Penalties

- ◆ Revocation of certain Federal licenses and benefits, e.g.: pilot licenses, public housing tenancy, etc., are vested within the authorities of Federal agencies.

Ex’pression Compliance with the Drug-Free Schools and Communities Act

If in violation of the Drug and Alcohol Policy or the Drug-Free Schools and Communities Act Ex’pression will:

- ◆ Take legal sanctions under Local, State or Federal law to prevent and uncover those who would unlawfully possess or distribute illicit drugs and alcohol.
- ◆ Impose disciplinary sanctions consistent with Local, State, and Federal law. The Administration will determine the sanction after consulting with the CEO, U.S. Department of Education, law enforcement officials, rehabilitation staff, and others depending on each individual situation and the particular circumstances. This could include termination from the College or a requirement that the individual participate satisfactorily in a drug abuse assistance or rehabilitation program.
- ◆ Assist with drug and alcohol counseling, treatment, and rehabilitation services including reentry programs that are available and provided by the County and State. The Director of Student Affairs or Human Resource Manager, respectively, will refer those students

and/or employees who need help to those sources. Continuation as a student or as an employee will depend on factors, which include but are not limited to: severity of the offense, completion of an appropriate rehabilitation program, and frequency of violation, arrest records, and convictions.

- ◆ Provide brochures and information to employees and the student body as a reminder of this policy and the health risks associated with drugs and alcohol.
- ◆ Review biennially the effectiveness of the school's policy and determine the need for changes, updates, revisions, and ensure disciplinary sanctions are consistently enforced.

Violation of the College Copyright Standards of Conduct

Copyright infringement is considered a violation of the Student Standards of Conduct, anyone found to have violated copyright law may be placed on conduct probation and may be subject to disciplinary action up to and including suspension or dismissal from the institution.

Civil and Criminal Liabilities of Copyright Infringement

It is illegal to violate the rights provided to the copyright owner by copyright law. While there are exceptions to the rights provided under copyright law, such as the "fair use" doctrine, the unauthorized use of copyrighted material can have serious consequences including civil and criminal liabilities.

Civil Liability: Persons found to have infringed may be held liable for substantial damages as well as attorney fees. The law entitles a plaintiff to seek statutory damages of up to \$150,000 for each act of willful infringement.

Criminal Liabilities: Under the No Electronic Theft Act, depending on the number and value of products exchanged, penalties for first offenses can hold a maximum sentence of three years imprisonment and a fine of \$250,000.

Conduct Probation

Conduct probation is a permanent status, and will be in effect for the student's entire enrollment.

Repeated misconduct will not be tolerated. A second violation of the Student Standards of Conduct may result in dismissal from the institution. A third infraction will result in immediate dismissal from the institution.

The Administration reserves the right to review all information pertaining to any violation of the Student Standards of Conduct which mandated disciplinary action, and reserves the right to repeal the decision on a case by case basis.

Appeals

Students have the right to appeal many decisions made by the institution, but at the same time are responsible for maintaining academic integrity and standards established by the school.

The Appeals Committee meets to review and decide all appeals. The student is not present at this meeting and will be notified by email of the decision by a member of the Committee.

Appeals Procedure

To file an appeal a student must complete an official Appeal Form and submit it to the Office of Student Affairs. Any accompanying documentation or additional material MUST be submitted at the same time as, or earlier than, the Appeal Form. Once an Appeal Form has been submitted, additional documentation will not be accepted and the appeal will be reviewed as is. It is highly recommended that documentation be submitted to support a student's request and in some instances documentation may be required. For appeals deadlines please see the Student Handbook. Failure to file appeals by the stated deadlines will void the student's right to appeal.

Attendance & Participation Appeal

Documentation verifying the reason for the absence is required for all attendance-related appeals. The College recognizes that occasionally an absence may occur in which no documentation can be obtained. Each student is permitted one day excused without documentation, per calendar year. Students are still

required to submit an appeal form in order to request that absence without documentation be excused.

Satisfactory Academic Progress (SAP) Appeal

Students who are dismissed from school due to failure to make Satisfactory Academic Progress may appeal the dismissal by filing an official Appeal Form with the Office of Student Affairs.

On the Appeal Form, the student should state:

- ◆ the mitigating circumstances that contributed to the student's failure to meet Satisfactory Academic Progress requirements (mitigating circumstances are generally defined as events that are beyond the control of the student and are unavoidable such as death of a relative; injury or illness; or other special circumstances)
- ◆ an explanation of how the circumstances have been rectified to allow the student to be successful and meet Satisfactory Academic Progress requirements

The appeal will be reviewed by the Appeals Committee. If the SAP appeal is approved the student may regain eligibility for Title IV funds.

Grade Appeal

The Appeals Committee does not review grade appeals. If a student wishes to contest an assignment, exam, or course grade, he or she should speak with the appropriate Program Director, who will investigate the matter and render a decision. Any requests for a grade change must occur by the end of the following term.

Facilities & Equipment

Expression College for Digital Arts occupies over 102,000 square feet in two buildings and consists of offices, classrooms and laboratories, and faculty and student lounges. This information describes our most significant equipment and facilities on campus at this time. Equipment is subject to change to assure that educational objectives are met.

Acoustically-Designed Classrooms

Renowned studio architect John Storyk (of New York's Walters/Storyk Design Group) has designed many of Expressions classrooms and studios to include 5.1 surround sound systems, high resolution projected-video monitoring and advanced audio mixing and recording systems for exceptional classroom audio/visual production.

Please note that our classrooms and labs are used for various courses; we do not guarantee that a particular class will be held in a particular classroom or lab.

Sound classrooms and studios

Meyer Sound Performance Hall is used for guest lectures, live sound FOH and monitor mixing, concert lighting, live multi-tracking and mixing for Webcast, live multi-camera switching and video streaming. Meyer Hall is also used for our Ex'pression Sessions. The hall is equipped with:

- 20 ft. Green screen
- 200 seat capacity
- 5.1 surround or stereo performance hall
- Yamaha M7CL Front of House Console
- Soundcraft SM-20 Monitor Console
- Host of outboard Time Based and Dynamics Processing
- grandMA Lighting Console
- Full Concert Lighting System including Martin Intelligent lights and Leko lights
- Meyer Sound 5.1 speaker system
- 24 I/O Pro Tools HD System for Multitrack Recording
- Yamaha O2R for Live Multitracking and Live to Two-track Recording
- Feeds to Globecaster for real time Web Casts
- HD Video feeds for live video recording using HD cameras

The Den is used for authoring and master disc burning, real time proofing of DVD disks, final project and media assembly, media compression techniques and multimedia delivery. The room is equipped with:

- Mac Pro CPUS with Final Cut Studio, DVD Studio Pro, Adobe CS4, and Pro Tools
- Pioneer DVRS-210 DVD Burner
- Quantum DVD 8000 drive for DVD imaging
- Any format of Surround or Stereo Audio Encoding capabilities

O2R Studio (Audio Lab 4) is used as a full digital audio workstation production room and a tracking room used for 5.1 or stereo mixing/mastering, postproduction mixing, sound design, ADR, and game audio. The room is equipped with:

- 50" HDTV for Video Playback
- Yamaha O2RV96 Console
- Pro Tools HD
- Isolation Booth for Vocal, and Foley recording
- Mobile Foley Pits
- 5.1/Stereo mixing/mastering
- Meyer Sound Surround Monitoring

DigiDesign ICON D-Control is used for surround mixing in discreet 5.1 and stereo for music and T.V./Film Postproduction, Foley recording, and SFX design as well as DigiDesign Pro Tools certification courses. This room is equipped with:

- 48 Fader DigiDesign ICON D-Control Console
- Avid Microphone Preamplifiers
- Pro Tools HD
- Genelec 5.1 Surround Monitoring
- JBL LSR Nearfield Monitors
- Audio patching to all classrooms/labs/studios
- Foley Pits and large tracking space

SSL 9000J Suite is used for Music Recording/Mixing and gives students large format studio recording experience. The room is equipped with:

- SSL 9064J Series console with Ultimotion
- Host of outboard time based and dynamics effects from Lexicon, TC Electronics, DBX, Urei, Tube Tech, and Summit Audio.
- Studer A827 Analog 2-inch MTR
- 48 I/O Pro Tools HD

Endless Analog C.L.A.S.P.

Large tracking space with adjustable acoustics
Meyer Sound X-10 main monitors
Yamaha NS-10 nearfield monitors
Dynaudio Mid-field monitors
Audio patching to all classrooms/labs/studios
4 isolation booths

Audio Side/CMR is used as a multimedia transfer station. The CRM patchbay connects 48 tielines to every room in the facility allowing students to set up in one space and record in another. The CMR is host to many different formats of both tape and digital mediums allowing many types of formats to be transferred from one medium to another.

Avid Pro Tools Workstations – Classroom 3 is used for mixing, editing, and critical listening exercises as well as Pro Tools 101 and 110 certifications and Logic certifications. The room is equipped with:

18 Mac Pro Computers
18 Digidesign Mbox
Pro Tools 9 and Logic 9
Novation Controllers
Host of plugins

Game Audio Suites are 6 independent rooms with Apple Logic work stations used to create sound for toys, automated phone systems, ringtone composition, sound for Gaming and Postproduction as well as Logic editing and mixing. The room is equipped with:

Mac Pro
Apogee Ensemble
Novation SL 61 MIDI controller
BagEnd 5.1 Monitoring

Software:
MAX/MSP
MusicMath 3.0
Unreal Tournament
StepMania
CUBE
OGG Drop
Sound Converter
Reason
Audacity
Pro-53
Peak

Power Game Factory
Max Payne
Activision Anthology
Toast/Jam
Reaktor
SimpleSynth
Quicktime Pro
SoundHack
Logic/Waveburner
Handbrake
GarageBand
Ableton Live

TriCaster Studio (Live web streaming) is used to broadcast live performances to the web via streaming media and is also the Ex'Radio headquarters. The room is equipped with:

TriCaster TCXD850
Video Specs:
Full Video switching between 4HD and 4 SD-inputs
Animation and Compositing Effects
Character Generation and Titling
Ethernet output for web encoding
Video and patching to all classrooms/labs
Pipeline for MultiCamera Ingest
Flash and QT encoding

Audio Specs:
Mackie 1604VLZ 16 Channel Mixing Console
JBL Powered Monitors
Audio patching to all classrooms/labs/studios

Heptagon Instructor is used for the synchronization of all Heptagon Suites, music mixing, instruction and 24 track Pro Tools recording. The room is equipped with:

Avid C24 console and 24 I/O Pro Tools HD
Audio patching to all classrooms/labs/studios
Meyer Sound Monitoring
Active feeds to all Heptagon Control rooms

Heptagon Studios is used for stereo/5.1 surround sound mixing and recording. The unique studio layout allows 6 groups of students to record 1 band simultaneously. The room is equipped with:

Independent and/or synchronized control rooms wrapped around a large acoustic studio and 3 isolation Booths

Yamaha DM2000 console providing 96 digital inputs and Pro Tools software control
Meyer Sound 5.1 Surround Monitoring
Each studio equipped with Pro Tools HD
Host of outboard time-based and dynamics effects from Lexicon, TC Electronics and DBX
Audio patching to all classrooms/labs/studios

Jimi Hendrix Suite is used for synchronization, music recording and mixing and is equipped with:

48 channel Neve VR
Martin Sound Flying Faders and Recall
Studer A827 Analog 2 Inch MTR
Pro Tools HD
Large Tracking Space and 1 Isolation Booth
Video Projection
Meyer Sound main monitoring system
Yamaha NS-10 nearfield monitors
Audio patching to all classrooms/labs/studios
Host of outboard time based and dynamics effects from Lexicon, TC Electronics, and DBX

Computer Music Production Stations are used for MIDI programming, music production, sound design, sequencing, sampling, MIDI hardware/software interconnectivity, MIDI workstation troubleshooting, and Logic certifications. The stations are equipped with:

E-4, Planet Phatt, Roland JV-1080, K2500, EMU Orbit, Novation SL 61 MIDI Controller
Software:
MusicMath 3.0
Reason
Peak LE
Toast/Jam
SimpleSynth
SoundHack
GarageBand
Ableton Live Demo
Recycle
Crystal
Pluggo Plug-ins
Logic/Waveburner

SSL 6000 Suite is used for music recording, stereo and 5.1 mixdown, and postproduction. The room is equipped with:

SSL 6048 G+ recording console
G+ Automation and Recall

Otari MTR100
Pro Tools HD
Large Tracking Space and 1 Isolation Booth
Video Projection
JBL main monitoring system
Yamaha NS-10 nearfield monitors
Audio patching to all classrooms/labs/studios
Foley Pits
Host of outboard time based and dynamics effects from Lexicon, TC Electronics, and DBX

Alan Parsons Studio 2 is a hybrid studio mixing Analog front end and digital recording/mixing, and editing. It is used for music recording, mixing, and mastering and is equipped with:

Avid C24
Pro Tools HD 8
Outboard Equipment from Manley, Neve, Chandler, Waves, API, Weiss, Apogee
ATC Monitoring System
NS-10 Nearfield Monitors
2 Isolation Booths
½" two track for final mix layback

Audio Post Production Suites consists of 6 Individual Control Rooms which are used for Postproduction mixing, sound design, ADR, Game audio, music mixing, synchronization, and Pro Tools Audio Postproduction Certifications. The suites are equipped with:

Pro Tools HD
Command 8 Control Surface
Novation SL 61 Controller
Genelec 5.1 Surround Monitoring
SPL Surround Monitor Controller
Rack Mounted patch panel providing 9-pin machine control, and all synchronization inputs and outputs

DigiDesign ICON D-Command is used for music recording and mixing in both stereo and 5.1 surround sound. Students participate in an interactive lecture environment in which the instructor has access to a full recording studio and can demonstrate mixing, recording, editing, and mastering techniques using a console in front of the students, and students can also step up to the console to demonstrate techniques for their classmates. The room is equipped with:

24 Channel ICON D-Command
Avid Pro Tools HD

Avid Mic Preamplifiers
Barefoot Micro Main 27
Large Lecture Space
Isolation Booth

Ex'pression ProTools Workstations
All Ex'pression ProTools Workstations are equipped with the latest software and plugins used by professionals in the field, and are constantly updated. Although native and HD systems will vary slightly in plugin packages, below you will find a list of common software and plugins in all of our studios and small workstations.

Avid Plugins – Since Ex'pression is an Avid Pro School, you will find almost every Avid Plugin and Virtual Instrument available on our systems.

McDSP Plugins
Sony Oxford Plugins
GRM Tools
Audio Ease Speaker Phone
Waves Plugins
Antares Autotune
Celemony Melodyne
Apple Logic
Apple Final Cut Pro
Propellerhead Reason
Wavelab
Toast Titanium
Smaart

Visual classrooms and labs

Classroom 516E is used for creating digital motion graphics, 3D modeling, photography, interactive design, web design, digital video and Flash design. The room is equipped with:

MacPro 3.1, Processor speed: 2.8 GHz
Quad-Core Intel Xeon
Memory: 4 GB
500 GB serial ATA hard drive
300 GB extra internal hard drive
Radeon HD 2600 XT graphics card
Dell UltraSharp 24.0-inch Flat Panel LCD Monitor
EPSON Stylus Photo RX595, printer/scanner
Epson Stylus Photo 1400
Dell Projector

Lab 506B is used for creating digital motion graphics, 3D modeling, photography, interactive design, web

design, digital video and Flash design. The room is equipped with:

Mac Pro, Two 6-Core Intel Xeon
ATI Radeon HD 5770 1GB
One 18x SuperDrive
Two 2.66GHz 6-Core Intel Xeon
Memory: 6GB (6X1GB)
Dell UltraSharp 24.0-inch Flat Panel LCD Monitor
Epson Perfection V500 Photo scanner (2)
HP Color LaserJet 3800n printer
Dell Projector

Lab 504A is used for creating digital motion graphics, 3D modeling, photography, interactive design, web design, digital video and Flash design. The room is equipped with:

Mac Pro
2 x 2.8 Quad Core Intel Xeon
Dell UltraSharp 24.0-inch Flat Panel LCD Monitor
Memory: 8Gb x 800 DDR2 FB DIMM
HP Color Laserjet 3800
Epson Perfection 3800 scanner (2)
Dell Projector

Green Screen (east end) is used for the production of music videos, commercials, and more. This 30x 24 ft. green screen is equipped with:

9 4-ft 4-bank Kino-Flo lights
20-foot scrim

Stop Motion Room (inside 504A) is used in the preproduction and production of stop motion and still photography. The room is equipped with:

Mac Pro
2 x 2.8 Quad Core Intel Xeon
Dell UltraSharp 24.0-inch Flat Panel LCD Monitor
4Gb x 800 DDR2 FB DIMM
150 GB serial ATA hard drive
235 extra internal hard drive
Radeon X1900 XT graphics card
Dell UltraSharp 24.0-inch Flat Panel LCD Monitor
1 Workbench
Custom-built table on casters
2 Kino-Flo Diva lights

Storefront (outside of 504A) this room is used as a cutting and print room and is equipped with:

Power Mac G4, Processor speed: 867 MHz
Memory: 1 GB
40 GB serial ATA hard drive
Styluspro7800: Large format printer
Cutting boards, finishing tools

Wintzen Lab is used for many classes in our visual arts programs. This room is equipped with:

Dell Precision 670 Mini-tower Dual-Core 2.80GHz,
XEON
Memory: 4GB, DDR2 ECC SDRAM,
400MHz, 4X1GB, Dell Precision 470/670
nVidia, Quadro FX 4500, 512MB dual VGA or DVI,
Graphics Card
160GB Serial ATA 7200RPM Hard Drive
16XDVD+/-RW w/Sonic Digital Media plus CyberLink
PowerDVD
250GB Serial ATA 7200RPM Additional Hard Drive
Dell UltraSharp 24.0 inch, Wide Flat Panel
Dell Projector

Marshall McLuhan Lab is used for audio, video, graphic design, and motion graphics production. This room is equipped with:

Mac Pro, Processor speed: Dual 2.8 Ghz Quad Core
Intel Xeon
Memory: 4GB
300 GB serial ATA hard drive
300 GB extra internal hard drive
NVidia Quadro 2GB graphics card
24" LCD flat screen monitor
HP Scanjet G3010 scanners
Sony DSR-25 mini DV/DVCAM decks
Dell projector

Final Cut Pro HD Suites these suites are used for non-linear digital video and audio editing and are equipped with:

Mac Pro, Processor speed: Dual 2.8 Ghz Quad Core
Intel Xeon
Memory: 12GB
300 GB serial ATA hard drive
2 x 500 GB extra internal hard drive
ATI Radeon HD 2600 graphics card
Dual 18-inch Dell monitors
Sony HVR-M15AU HDV VTR deck
DigiDesign Mbox 2 Pro

Mackie 1604 16-channel mixer
Sony NTSC Monitor

Staff & Faculty

Administration

Clie Wintzen, Owner

Dan Levinson, CEO and Interim Dean of Academic Affairs

Dan Levinson began as an audio instructor in the Audio and Video department at the Art Institute of Philadelphia, and held an array of academic, administrative, and strategic positions with the Art Institutes. Before joining Ex'pression College, Levinson served as President of the Art Institute of Orange County where he successfully provided strategic direction and leadership to students and faculty while maintaining campus growth. Previous positions with the Art Institutes include Group Vice-President where he oversaw twelve campuses and played a key strategic role in both expansion and additions of new campus locations.

Levinson has also served on the Board of Directors of the EDMC Education Foundation, a non-profit organization that raises money for scholarships. He is also a former Commissioner for the Accrediting Commission of Career Schools and Colleges (ACCSC) where he was actively involved in initiatives including human resources and distance education.

Kirk Engel, Chief Financial Officer

Kirk is the Chief Financial Officer in charge of managing the college's financial affairs. He joined Ex'pression in 2005 after serving as the Corporate Director for Student Finance for Alta Colleges, a group of 19 colleges based in Denver.

He previously served as Vice President of the Private School division for Aramark Educational Resources, Executive Director for a Chubb Institute campus, Executive Director for Westwood College in Denver, and Director of Education for Denver Institute of Technology. Prior to a career in college administration, Kirk was a naval flight officer for 8 years and was later

promoted to commander of a reserve aviation squadron. In college, he was a DJ and sportscaster for a commercial FM radio station.

Kirk earned an MA in Education Administration from Stanford University, an MBA from Stanford University, and a BS from Cornell University.

Chris Coan, Dean of Students and Alumni

Chris holds a Bachelor's degree from North Carolina School of the Arts. Chris has an impressive number of credits showcasing his multi-faceted talents as a Producer, Director, Editor, Actor, Educator, Writer and Singer. Chris is a twenty-year veteran of music composition and sound design and has worked with many of the biggest names in the music, recording and film industry. Some of his credits include Jim Henson, Tom Cruise, Janet Jackson, Bob Dylan, Dave Sanborne, Muddy Waters, B.B.King, Bob James, Danny, Chris and Darius Brubeck, Michael Brecker and James Taylor.

Prior to joining Ex'pression, he spent eight years with a postsecondary institution in Florida where he served as a Course Director, Assistant Director of Education, Director of Corporate Training, Director of Operations and Member of the Executive Committee. Upon joining Expression College for Digital Arts, he has served as Program Director of Sound Arts, Senior Vice President of Education, Dean of Students and Chief Operating Officer.

Staff

Admissions

Tiffany Hartsinck, Interim Director of Admissions
Christine Hamre, Admissions Coordinator
Renee Cutrell, Admissions Representative
Patrick Daniel, Admissions Representative
Tim Evitt, Sr. Admissions Representative
Linda Graham, Admissions Representative
Klint Schahrer, Sr. Admissions Representative
Lissa Sherman, Admissions Representative
Sean Rodriguez, New Student Coordinator

Outreach

Sheri Catalano, Interim Director of Outreach
Talia Benet, Outreach Representative
Jordon Wilson, Outreach Representative

Compliance

Melissa Thompson, Manager of Compliance and Regulatory Affairs

Education Administration

Rebecca Schultz, Associate Dean of Academic Affairs,
Director of Distance Education
Audrey Howard, Master Scheduler

Equipment Room

Laura Talon, Equipment Room Manager
Evan Adams, Equipment Room Tech
Anne Allison, Equipment Room Tech
Matthew Anderson, Equipment Room Tech
Varun Kejriwal, Equipment Room Lead Tech
Amir Shirani, Equipment Room Assistant Manager

Financial Aid

Trang Le-Rabago, Director of Financial Aid
Viviana Arreola, Financial Aid Officer
Ka Yan Chan, Financial Aid Officer
Mariko Joplin, Financial Aid Officer
Adrian Ramos, Assistant Director of Financial Aid
Anthony San Nicolas, Financial Aid Officer

Finance

Denna Osmundson, Accounting Manager
Arbeuteus Johnson (A.J.), Accounts Payable
Hasib Khan, Bursar
Cyle Powell, Financial Analyst

Human Resources

Susan Medwid, Human Resources Manager
Laurie Stephens, Payroll and Benefits Coordinator

Industry and Career Services

Shiloh Hobel, Sr. Director Industry and Career Services
Molli Amara Simon, ICS Advisor
Millie Li, ICS Advisor
Georgina McLachlan, Lead Advisor
Cameron Parker, ICS Advisor

Information Technology

Jay Johnson, Director of Information Technology
Rich Ericksen, Help Desk Manager
Matt Kenefick, Systems Analyst
Tim Meals, Senior Systems Analyst/Developer
Frank Medina, Help Desk Technician

Library

Heidi Goldstein, Head Librarian

Marketing

Miwa Kozuki, Director of Marketing
Carolyn Crampton, Design Director
Matt Mann, Web Producer/Webmaster

Office of Student Affairs

Robbyn Kawaguchi, Director of Student Affairs
Mylani Demas, Student Affairs Coordinator
Vicki Leung, Student Affairs Coordinator

Operations and Security

Jacob Warren, Director of Facilities
Jesse Aguirre, Facilities
Abraham Blanquel, Maintenance Technician
Adam Cypress, Shipping and Receiving Clerk
Darnell Howard, Security Supervisor

Registration and Records

Necie Archie, Assistant Registrar
Robin Garcia, Registrar
Audrey Howard, Master Scheduler
Susannah Scheier, Registrar

Studio Booking

Jafar Thorne, Artist Relations and Studio Manager

Studio Maintenance

Lawrence Fellows-Mannion, Studio Technician
Brent Harnisch, Maintenance Technician
Matthew Thompson, Studio Technician

Program Directors and Associate Program Directors

Brian Andrews - Program Director, Animation & Visual Effects and Associate Program Director, Digital Filmmaking

Courses Taught: AVE201 Compositing 1, AVE403 Compositing 2, AVE 406 Group Project, AVE 414 Reel Production 1, AVE 415 Reel Production 2
Education: BA Visual Arts and Psychology with Highest Honors, the University of California, San Diego, MFA in Fine Arts, School of the Art Institute of Chicago

Brian Andrews is a contemporary artist who has produced artworks using compositing technologies for the film, advertising, and fine art markets for the past 15 years, recently serving as Visual Effects Supervisor for *Sisu: The Death of Tom Sukanen*. His digital photo-composites and video installations have been exhibited

internationally, including the Hong Kong Exhibitions Centre, the New Museum of Contemporary Art, and SIGGRAPH, among others. Understanding art-making as a communicative exercise, Brian Andrews records on contemporary art as the west coast bureau chief for *Bad at Sports Contemporary Art Talk*. His critical writings can be found in *Artnet*, *Art Practical*, *Beautiful / Decay Magazine*, as well as numerous catalogs.

Yael Braha – Associate Dean of Visual Arts, Program Director, Motion Graphic Design and Digital Filmmaking

Courses Taught: MGD302 Ad Concepts and Strategy 1, MGD304 Ad Concepts and Strategy 2, MGD402 Motion Graphics and Sound, MGD403 Music and Video: Short Form Cinema
Education: Master's equivalent in Graphic Design, European Institute of Design; MFA in Cinema, San Francisco State University

Yael grew up in Rome, Italy, where she studied graphic design and psychology. As a Graphic Designer, Yael has created professional work in print, identity, web, and motion graphics for the past 15 years. She has designed for an impressive list of clients including Ferrari, RAI (Radio Televisione Italiana), Hewlett Packard, Apple, Adobe, Nordstrom, Esprit, Hallmark, and Williams Sonoma. She has designed websites that have received 2 Webby Awards, 2 Muse Awards, and 1 Webby Honorable Mention. She won a National logo competition, and she was featured in the book "Design Agencies" while designing for Adjacency.

As a Filmmaker she has worked on 100+ professional film shoots (from commercials to feature films) which aired on CBS, NBC, G4, PBS, and HGTV. She has worked for a variety of clients including Apple, Pixar, Comcast, Direct TV, Nvidia, Electronic Arts, Sears, and Visa. She has also directed, produced and edited 6 films. Her latest film "The Waves" won a Kodak Eastman Award for Cinematography and screened at the Cannes International Film Festival. Her teaching experience includes appointments at UC Berkeley ASUC art center, SF State University, Baycat, and here at Ex'pression College for Digital Arts in the Motion Graphic Design and Common Core departments.

She has co-written a book called "Creative Motion Graphics Titling for Film, Video, and the Web".

Lisa Camp - Associate Program Director, Fine Arts

Courses Taught: ART101 Drawing Bootcamp, ART103 Design Basics, AVE104 Concept and Imaging, MGD111 Visual Storytelling
Education: BFA in Fine Art, California College of Arts and Crafts

Lisa's career has run the gamut of traditional to contemporary arts & more. Trained in the Fine Arts, she worked in metalsmithing and ceramics and, as a painter, has works shown in the Bay Area and held in collection. Joining the digital arts & technology wave at its inception, Lisa worked many years in the Bay Area Biotechnology community, doing CAD and CAM work for mechanical & electrical engineering. Continuing that digital trajectory she moved into 2d & 3d design for print and web, creating work for such companies as Bayer, Chiron, HP/Agilent Technologies, and a host of other small and large businesses; as well as pro bono work for local non-profits. She has grown up inside the digital wave, speaking Dos, PC, MAC and Linux, familiar with cross-platform conundrums, troubleshooting travails and cable splitting - but still has an ear for the music of graphite across paper and brush on canvas.

Ty Carriere - Program Director, Game Art and Design

Courses Taught: GAD302 Game Production 1, GAD303 Game Production 2; GAD401 Texture and Lighting for Games, GAD406 Final Game Project 1, GAD407 Final Game Project 2, GAD418 Final Content
Education: BAS in Digital Visual Media, Ex'pression College for Digital Arts

Ty received second place at a NAACP Northern California Fine Art Competition. He has had his work shown at local art galleries, and managed a virtual reality studio and helped work on virtual reality hardware in the 90's. He has worked with Intel, Sega, NASA, Cole Int., Crazy Shirts, and several other companies throughout his career. He has extensive experience with Illustrator, Alias, Dreamweaver, Photoshop, Indesign, the Unreal Engine, and other high-end design programs and techniques. Ty continues to freelance as a graphic designer, texture artist, environment modeler and consultant for everything from video games to animated music videos and corporate movies.

Scott Hess – Associate Program Director, Motion Graphic Design

Courses Taught: Title Design, Final Project, Creative Direction, 3D for Designers
Education: BA, Communications, Sonoma State University. BAS, Motion Graphic Design, Ex'pression College

When they were kids, Scott's older brother would draw pictures of the latest cartoons or comics. Scott would draw words, names and more. That's where his love of typography began. He went on to teach himself CorelDraw, then Photoshop and Illustrator, among other software programs. Throughout high school, he expanded his typographical designs to include graphics for t-shirts, flyers and photography. The first time around in College, he went to Sonoma State and focused on journalism, quickly entering the world of newspapers and magazines.

Looking for more challenges in his design, he went back to school for a second degree, this time at Ex'pression College in the Motion Graphics department. After graduation, he worked at a few companies, did some freelancing, but then jumped at the opportunity to rejoin the education world by accepting the position as Associate Program Director of Motion Graphics. Scott is also in cahoots with fellow instructor Tim Shetz, providing ideas for tutorials on *C4DTraining.com*, a video tutorial site dedicated to helping motion graphic designers learn Cinema 4D.

K.C. Murphy – Program Director, Fine Arts and Associate Program Director, Animation and Visual Effects

Courses Taught: AVE414 Reel Production 1, AVE415 Reel Production 2, AVE418 Portfolio
Education: BA in Broadcasting, Film Production & Theory, University of Iowa

K.C. Murphy comes to Ex'pression with experience in a variety of digital art fields including CDI, CDROM, Web production, Television, and Video Games. After years in digital production during college, K.C. was recruited to the Bay Area to work on Video Games. Contributing environment art and technical direction for over 10 years on such award-winning games as Mission:Impossible, Running Wild, VaporTRX, Hydro Thunder, Pit Droids, The Gungan Frontier, Anakin's Speedway, and SuperBombad Racing, K.C. worked for companies like Ocean of America, Infogrames, Atari,

Blue Shift, LucasFilm, and Lucas Learning. Additionally, K.C. spent time in Germany creating environments for a children's television show.

K.C.'s work in such varied fields has brought invaluable lessons with each experience. Joining Ex'pression in 2001, she continues to explore the breadth of experience Digital Art has to offer. Beyond teaching classes and managing employees, organizing tours of a growing list of Bay Area production houses such as DoubleFine, Pixar, PDI/Dreamworks, and Electronic Arts, as well as a membership with the Visual Effects Society, K.C. continues to solidify her relationship with the industry, and enable students to open their eyes to the possibilities in this field.

Andrew Nicoletti - Associate Program Director, Game Art and Design

Courses Taught: GAD302 Game Production 1, GAD303 Game Production 2, GAD304 Advanced Game Production, GAD315 Architectural Design and Modeling, GAD406 Final Game Project 1, GAD407 Final Game Project 2, GAD418 Final Content
Education: BAS in Animation & Visual Effects, Expression College for Digital Arts

Andy Peterson – Program Director, Common Core and General Education

Courses Taught: CC101 Media Sound & Visual 1, CC102 Media Sound & Visual 2
Education: BS in Speech with emphasis in Radio, Television & Film Production, Northwestern University

Andy comes to Ex'pression College with a background primarily rooted in independent film production. Andy created & directed the award-winning claymation film "Through Adversity to the Stars". He has worked on multiple independent films, developed an internet presence for The CommUnity Network, worked commercial production, assisted in development at Jim Henson Productions and served as an assistant editor on commercials. At David Frankel Productions he dealt with the international distribution of the documentary "Fidel" and the feature film "Early Bird Special", and was associate producer of the documentary "Pioneertown". With MacHutchin Productions he worked in Nicaragua as producer of a documentary on the work of Opportunity International, a non-profit group that provides microlending to women in developing countries.

Additionally, Andy has been involved in projects with Dreamworks Pictures, Universal Pictures, and Skywalker Sound. He has more recently channeled his energies into outreach work in environmental and social causes with the Sierra Club, Environment California, and Human Rights Campaign.

John Scanlon - Program Director, Sound Arts

Courses Taught: SA201 Basic Recording 1, SA202 Basic Recording 2, SA304 Digital Audio Workstations 1, SA308 Digital Audio Workstations 2, SA402 Advanced Recording and Production 1, SA403 Advanced Recording and Production 2
Education: BAS in Sound Arts, Ex'pression College for Digital Arts

John Scanlon has worked at various studios in the Bay Area as well as owning his own Studio Integration, Production Company, Record Label, ILLGENETICS. ILLGENETICS specializes in album production from conception to completion and digital distribution in every role from producer to engineer, as well as studio consultation, integration, and installation of professional recording systems from home studios to world-class facilities.

He has done freelance work on numerous different full-length albums and DVD projects in the role of producer, engineer, and assistant engineer, with artists such as Ozomatli, Michael Franti and Spearhead, and Crown City Rockers, as well as numerous other projects for radio and T.V. including Sammy Hagar, Ben Harper, Dave Grohl, Tori Amos, Widespread Panic, Hoobastank, Disturbed, Three Doors Down, Tears for Fears, Jimmy Eat World, and Jack Johnson to name a few.

John decided to come to Ex'pression because of his desire to pass on the knowledge he has acquired and to be in a dynamic and creative environment. He continues to work in the field on studio installations around the greater San Francisco Bay Area, as well as numerous music production and live recording projects, and continues to excel in the recording arts. John is an Avid Certified Instructor and Certified Expert in Pro Tools HD for Music, Postproduction, and ICON mixers.

Scott Theakston - Associate Program Director, Sound Arts

Courses Taught: SA402 Advanced Recording and Production 1, SA403 Advanced Recording and Production 2

Education: BAS in Sound Arts, Ex'pression College for Digital Arts

Scott became interested in record production initially as an extension of his own musical abilities, but quickly discovered that it was an art unto itself. After working in a number of facilities in Florida, including an extended production stint with George Clinton, Scott traveled to California to begin teaching at the newly-opened Expression Center in 1999. Since arriving in the Bay, he has collaborated with an eclectic variety of artists as a producer or engineer, with styles varying from jazz to bluegrass to metal. At Expression he developed and taught the History of Music Production curriculum for 11 years and additionally co-directed a studio acoustics course with architect John Storyk. Scott continues to teach materials on acoustics, and has had significant training and experience on the Rational Acoustics SMAART analysis system. As a teacher he aims to bring his passions for integrating the creative and technical aspects of music production to his students so they may realize their own artistic and commercial success.

General Education Faculty

Sarah Anne Cox – Instructor

Courses Taught: EENG120 Creative Writing
Education: BA in Philosophy, San Francisco State University; MFA in Creative Writing, San Francisco State University

Sarah, a poet, is the author of two books, *Arrival* (Krupsaya 2002) and *Parcel* (O Books 2006). Her recent readings include: Small Press Traffic, CCA, San Francisco; Dawson's books, Los Angeles; Canessa Park Gallery, San Francisco; Art Space 21 Grand, Oakland; Maple Leaf Bar, New Orleans; Bowery Point Project, New York.

She has taught at San Francisco State, California College of the Arts, and at Bay Area grade schools through the California Poets in the Schools program. A life-long learner, she is seeking a second Master's degree in Humanities at Stanford University.

Mary Joyce – Course Director

Courses Taught: EHIS151 Modern Western Civilization

Education: BA in History, University of California, Berkeley; Ph.D. in History, University of California, Irvine

A veteran teacher, Mary has taught at UC Irvine; California State University, San Marcos; and University of Phoenix. She also has extensive experience in market research and analysis for various companies in the bay area. Mary is a member of the American Historical Association, the American Marketing Association and Women in Consulting, a non-profit affiliation of business consultants.

Elizabeth Treadwell Jackson – Course Director

Courses Taught: ECOMM101 Communication and Critical Thinking, ENGO10 English Fundamentals
Education: MFA in Creative Writing, San Francisco State University; BA in Native American Studies from the University of California at Berkeley

Ms. Jackson taught creative writing at Berkeley City College from 1998-2001. She served as the director of Small Press Traffic Literary Arts Center at the California College of the Arts from 2000-2007. She has also taught composition and literature at a number of Bay Area institutions. As Elizabeth Treadwell, she is the author of a novel, a collection of stories and prose poems, and five collections of poetry including *Chantry* (Chax, 2004) and *Birds & Fancies* (Shearsman, 2007). Her sixth collection of poetry, *Virginia or the mud-flap girl*, is forthcoming from Dusie Books in 2012.

Ludmilla Kissleva-Eggleton – Instructor

Courses Taught: ESCI141 Concepts in Science, EMAT260 Geometry
Education: BS in Physics, Russian Pedagogical University; Ph.D. in Physical and Mathematical Sciences, Russian Pedagogical University

Ludmilla has extensive experience as both an instructor and a researcher. She has taught math and science at Cal State University Maritime Academy, University of the Pacific, Cambridge International Lycee, St. Mary's College, and Russian State Pedagogical University. She has conducted research in Astrophysics at both Lawrence Livermore National Lab and the Institute of Astronomy at the University of Cambridge. Ludmilla is a member of the American Astronomical Society, the American Physics Society, the Royal Astronomical Society (UK), and the International Astronomical Union. She has more than

60 scientific publications in international journals; has given presentations at international scientific conferences and was the leading researcher for a Maritime Physics project sponsored by International Association of Maritime Universities.

Laura Lo – Course Director

Courses Taught: EMAT160 Math Concepts, EMAT260 Geometry

Education: BS in Civil Engineering, National Taiwan University; MS in Civil Engineering, National Taiwan University

Ben Pérez – Course Director

Courses taught: EHIS221 American History, EENG112 American Literature

Education: BA in Religious Studies/Folklore, University of California, Berkeley; MA in Native American Studies, University of California, Los Angeles; MA in American and World History, University of California, Davis; MFA in English/Creative Writing, Mills College

Pérez’s poems, essays, and book reviews have appeared in various academic and popular print and on-line publications, including Watchword, Sacramento News and Review (SN&R), Cricket Online Review (COR), the American Indian Culture and Research Journal (AICRJ), and Ishmael Reed’s Konch. Although he enjoys being a historical consultant and researcher for the Peralta Hacienda Historical Park, his real passion is creative writing. In 2005, Spuyten Duyvil published his experimental and transgressive work, *The Evil Queen: A Pornolexicology*, which made Dennis Cooper’s top-10 list for that year. His main literary influences are the Oulipo movement, biblical and Koranic exegesis, and his dyslexia, which is quite severe. In 2007, Pérez won the Mary Merritt Henry Prize for Best Group of Poems. He is currently putting the final touches on a “bi-textual” work: *CUNTIONARY/Repent at Your Leisure (or The Folklore of Hell)*.

Gail Rekers - Instructor

Courses Taught: ESOC131 Popular Culture, EPSY111 Introduction to Psychology

Education: Ph.D. in Psychology, Texas Woman’s University; MA in General Psychology, Texas Woman’s University; BA in Spanish, Villa Madonna/Thomas More College

Carol Treadwell – Course Director

Courses Taught: EENG114 Analytical Writing, EENG112 American Literature

Education: BA in Studio Art, University of California, Berkeley; MFA in Writing, California Institute of the Arts

Carol is the author of two books of fiction, *Spots and Troublespots* (Seismicity Editions, Otis College of Art and Design) and *The Museum of Contemporary Art* (Cloverfield Press). She has also published work in *Traffic*, *Snowflake*, the *Los Angeles Times*, and *Unnatural Disasters: Recent Writing from the Golden State*.

Carol has given readings at venues up and down the West Coast including Powell’s in Portland, the Hammer Museum, Book Soup, Skylight Books in Los Angeles, and Pegasus Books in Berkeley. She has taught at CalArts, Santa Monica College, and Los Angeles City College.

Common Core Faculty

Eric Arvai - Course Director

Courses Taught: CC101 Media Sound & Visual 1, CC102 Media Sound & Visual 2

Education: BS in Visual Communication, Ohio University

Eric began playing piano at age 5 and later went on to study Jazz theory and piano performance at Berklee College of Music. He provided live improvised piano accompaniment for modern dance classes at Ohio State University School of Dance, there he met his lifetime friend and mentor, world-class concert pianist, Andre Gribou. Eric has worked for a Santa Cruz advertising agency, Full Support Advertising & Design, where he produced many projects in the bay area; most notably scripting, engineering, scoring and mastering a radio campaign for the American Cancer Society. In addition, Eric has done contract work as an Audio/Visual postproduction engineer for Inventure, Inc., a web development company in Columbus, OH; and Top Speed Productions, a video production company based in San Jose, Ca. Eric has also worked as an audio consultant on a documentary for NASA.

Eliot Daughtry – Instructor

Courses Taught: CC113 Living in a Media World 1,
CC124 Living in a Media World 2
Education: BFA in Video & Performance, School of the
Art Institute of Chicago, MFA in Media Arts, California
College of the Arts

Eliot is an artist/technologist with specializations in
media arts, including front and back-end web
development, multimedia presentation and machine
fabrication. Based in West Oakland, he is the
cofounder of Killer Banshee Studios, an
interdisciplinary arts practice with a focus on media
production and technology development for
independent artists and non-profits. Daughtry has
worked with the Center for New Television in Chicago,
Gay Cable Network, and with the seminal Internet
audio collaboration project, Rocket Network. His audio
recording and production includes work with
independent films “By Hook or By Crook” and “Rise
Above”, and multiple CD releases from Deep
Dickollective, Tribe 8 and Ntzoke Shange. He is part of
the Advisory Panel for Illuminated Corridor, an
ongoing series of public performance events in the Bay
Area, and performs regularly as part of the video
projection duo known as killer banshee.

Jon Duman – Instructor

Courses Taught: CC432 Business of Media
Education: J.D., Santa Clara University Law School

Amanda Finkelberg - Instructor

Courses Taught: CC113 Living in a Media World 1,
CC124 Living in a Media World 2
Education: BA in Media Studies, Pomona College; MS
in Comparative Media Studies, Massachusetts
Institute of Technology

Rick Giachino – Instructor (also teaches in Sound Arts)

Courses Taught: CC101 Media Sound & Visual 1,
CC102 Media Sound & Visual 2, SA306 Live Sound 1,
SA307 Live Sound 2
Education: BAS in Motion Graphic Design, Ex'pression
College for Digital Arts

Rick Giachino is a Berkeley-based producer /
videographer / editor whose credits include many films
which spotlight America’s diverse cultural history. He
co-produced “Who Owns the Past?” (PBS /
Independent Lens) edited “Roots of Beauty”
(Smithsonian Institution), and shot “Native Ways”
which explore Native American’s struggles to preserve

their vanishing culture. He recently co-produced a
major international documentary, “The Painted Cave:
Dawn of Art” and edited recent film festival circuit
favorites “A Home on the Range: The Jewish Chicken
Ranchers of Petaluma” (PBS: Truly California) and
“Song of a Jewish Cowboy” with Bonnie Burt and
Judith Montell. His current project “Forgiving God” is
in postproduction.

Mr. Giachino has lectured and taught at California
State University, Hayward as well as The Academy of
Art University. He was a founder of The Student Film
Network and StudentFilm.Net. He has directed, edited
or shot hundreds of multi camera live music
performances, including the 30th Annual Taiko Festival
at Zellerbach Hall, a remote video segment for War
Child Japan featuring B.B. King, a concert featuring Ian
Anderson (Jethro Tull) as well as performances by
Steve Miller, Joe Satriani, Charlie Musselwhite, and
many others.

Andrew Jacobson – Instructor

Courses Taught: CC432 Business of Media
Education: J.D. from University of California, Berkeley
School of Law

Andrew graduated from Stanford University with a BA
in Political Science, thereafter he taught English in
Hakodote, Japan for two years before attending Boalt
Hall School of Law at UC Berkeley, where he earned his
juris doctorate in 1990. Andy has been licensed to
practice law since in the state of California since 1990.
Andy specializes in intellectual property and business
law, and litigation. He is the primary shareholder of
Bay Oak Law, in Oakland, CA and has advised many
companies regarding intellectual property, as well as
represented them in court in copyright, trademark, and
trade secret litigation. Andy has published articles
regarding trade secrets, employment and intellectual
property law.

Shanti Jones – Instructor (also teaches in Motion Graphic Design)

Courses Taught: CC101 Media Sound & Visual 1,
CC102 Media Sound & Visual 2, MGD203 Digital
Media and Mass Communication
Education: BA in Interdisciplinary Arts, San Francisco
State University

Shanti has five years of experience as a recording artist
and producer for Warner Bros, and Capitol Records.

He has done freelance graphics/storyboard artist work for commercials and music videos for artists including David Bowie and En Vogue. Shanti continues to do freelance work as an animator and filmmaker. Most recently he has written and produced songs used in primetime TV shows such as “Roswell.”

Nikolai Lotkeff – Course Director

Courses Taught: CC421 Professional Life Skills
Education: BS in Graphic Design, San Jose State University

Nikolai is a graphic designer and illustrator specializing in packaging, collateral and identity design. He was a founding partner of Drop dead Design in Palo Alto. Nikolai has designed or illustrated for Oracle Corporation, Adobe Systems, and Learning Curve international, and currently works as a freelance designer. Additionally, he works as a corporate teambuilding facilitator, and is also an actor. He has studied with the Moscow Art Theatre, and has worked with many local theatre companies including Berkeley Repertory Theatre, Marin Shakespeare Festival, and The Shotgun Players.

Seve Martinez - Instructor

Courses Taught: CC101 Media Sound & Visual 1, CC102 Media Sound & Visual 2
Education: BA in Music Technology, Oberlin College

Ben McDaniel – Instructor

Courses Taught: CC101 Media Sound & Visual 1, CC102 Media Sound & Visual 2
Education: BA in Media Design, California State University, Chico; MFA in Communication Design (option in Media Arts), Academy of Art University

Roy McNeill – Instructor

Courses Taught: CC101 Media Sound & Visual 1, CC102 Media Sound & Visual 2
Education: BA in Radio & Television, San Francisco State University

Roy is a local musician, DJ, filmmaker, and audio engineer currently living in San Francisco. After spending 4 years in the Navy as an electronics technician, he began his audio engineering career by volunteering for some of San Francisco’s finest recording studios, where he eventually earned the privilege of working with a diverse list of artists such as Vanessa Carlton, Alanis Morissette, Death Angel, and

Gov’t Mule. From there he was offered his first gig doing live sound, which quickly turned into a full time job for him at Cafe du Nord in San Francisco. After 5 years of live sound adventures, he can proudly say that he’s mixed at a wide range of venues from San Francisco to Sydney, and for artists such as P.F. Sloan, Howard Tate, Jason Lytle of Granddaddy, and Taylor Hawkins of the Foo Fighters.

As a musician, he finished his first album in 2004 under the name Organik, which he performed, recorded, mixed, and mastered on his own. More recently he has had the opportunity to compose music for PBS and various short films and animations. Today he continues to write music for film and TV, and is currently working on his first film. He can also be seen DJing and playing live shows all over the Bay Area under the name “roy two thousand,” which is a one-man live act incorporating guitars, bass, melodica, a turntable, a laptop, and a looper.

Mike Russell – Instructor

Courses Taught: CC101 Media Sound & Visual 1, CC124 Living in a Media World 2, CC421 Professional Life Skills
Education: BA in Film, San Francisco State University

Mike Russell has been working in entertainment for over 25 years. He has worked as a professional screenwriter, editor, director, producer, technical director, and creative consultant; in film, visual effects, animation, television production and development, music videos, advertising, corporate communications, the internet and computer game industries.

After starting as a production assistant on TV commercials, he worked as a still-photographer on the feature film Top Gun. He then joined San Francisco’s Colossal Pictures, where for over ten years, he served as an editor, postproduction supervisor, technical director, and writer; working on hundreds of commercials, music videos, feature film visual effects and titles, and television programs. He was lead editor on Universal’s animated television series Back to the Future, and edited Aeon Flux segments for MTV’s Liquid Television.

As a screenwriter, he has written for Francis Coppola’s Zoetrope Studios, ABC Television, Disney Entertainment, Electronic Arts, the Comic Book Movie Corporation, and other American and European entertainment companies.

Swimming in a Dream, a 2010 documentary he edited has won several awards. In 2011, Mike served as a producer on the independent horror film, Red Ice.

Rick Schmidt – Instructor

Courses Taught: CC101 Media Sound & Visual 1, CC102 Media Sound & Visual 2
Education: MFA in Film & Sculpture, California College of Arts and Crafts

Filmmaker/Author, Rick Schmidt has written, directed, shot, edited and produced more than twenty award winning feature since 1973, which have been screened at over 50 film festivals worldwide. Rick has received four grants from the National Endowment for the Arts for his film works. His feature, “A Man, a Woman, and a Killer,” directed with his then roommate Wayne Wang (Joy Luck Club, Smoke, etc.) won ‘Director’s Choice’ at the Ann Arbor Film Festival and secured him an American Film Institute Independent Filmmaker’s Grant for his second feature, “1988:The Remake” (London Film Festival, Rotterdam Film Festival, Channel Four/England, etc.). His fourth feature “Morgan’s Cake,” made for just \$15,000, was screened at the Sundance Film Festival/Dramatic Competition, Berlin International/Panorama, New Directors/New Films, San Francisco International and others.

Rick has taught his Feature Workshops internationally, including at the University of California, Santa Cruz and California College of the Arts, where he trained professors in digital video (DV).

Jerry Smith - Instructor

Courses Taught: CC113 Living in a Media World 1, CC124 Living in a Media World 2, CC421 Professional Life Skills
Education: BFA in Painting, Kansas City Art Institute; MFA in Painting, Boston University

Jenny Stovell - Instructor

Courses Taught: CC101 Media Sound & Visual 1, CC102 Media Sound & Visual 2, CC101 Media Sound & Visual 1, CC102 Media Sound & Visual 2, CC421 Professional Life Skills
Education: BFA in Cinema Production, University of Southern California; MFA in Screenwriting, University of California, Los Angeles; Certificate in Graphic Design, San Francisco State University, Multimedia Studies Program

Jenny has 15 years of postproduction experience in Los Angeles on feature films, commercials, and TV network promos and spent 6 years doing editing work on Avid non-linear systems. Her clients included ABC and Foote, Cone & Belding. She has also written 10 unproduced feature length screenplays, produced web site design and development projects for 2 years, and is currently a freelance graphic designer.

Tom Sylla - Associate Course Director

Courses Taught: CC101 Media Sound & Visual 1, CC102 Media Sound & Visual 2
Education: BS in Industrial and Systems Engineering, University of Southern California; MFA in Cinema and Television, University of Southern California

Tom won a Gold Award from the Houston International Film Festival for his 20 min thesis video, which he wrote and directed at USC Cinema School. Growing up, he had a great love of movies and made many with an 8mm camera. After college, he worked for Lucasfilm for a brief time before devoting his efforts to screenwriting. In 1994 a screenplay he co-wrote with a friend sold to Warner Brothers Studios. He also wrote a number of other scripts and an episode of the TV series "Vanishing Son." In 2001, Tom wrote and directed a low budget feature, "No Return," on digital video. The movie was in several festivals and was distributed domestically and internationally on VHS and DVD. Tom's most recent script involves the Great San Francisco Earthquake of 1906.

Mike Thomton - Associate Course Director (also a Course Director in the Motion Graphic Design Program)

Courses Taught: CC113 Living in a Media World 1, CC124 Living in a Media World 2, MGD401 3D Modeling 1
Education: BAS in Motion Graphic Design, Ex'pression College for Digital Arts

Turner Van Ryn - Instructor

Courses Taught: CC101 Media Sound & Visual 1, CC102 Media Sound & Visual 2
Education: BA with an emphasis in Film, Video Theory and Production, The Evergreen State College

Tobias Wettstein - Instructor

Courses Taught: CC101 Media Sound & Visual 1, CC102 Media Sound & Visual 2

Education: BA in Liberal Arts, The Evergreen State College; MFA in Film with an emphasis in Cinematography, Academy of Art University

Bill Wolter - Instructor

Courses Taught: CC101 Media Sound & Visual 1, CC102 Media Sound & Visual 2
Education: BA in Music and Philosophy, University of New Mexico; MA in Music Composition, Mills College

Bill Wolter is a composer, multimedia artist, sound engineer and musician, focused on electric guitar. His music hovers around experimental rock, jazz, noise, new music, and all areas in between. Bill performs or collaborates frequently throughout the San Francisco Bay Area with a wide range of musicians and artists. He plays guitar in Bay Area bands Slydini, Innerear Brigade, Tribalgenes, and as a hired gun in other ensembles and bands (SF Sound, Moe!kestra, jobbing bands, etc.). Bill also creates audio/visual live performance instruments, working in a mixture of intermedia, performance art, theatre, and installation. He frequently works with Oakland multimedia group Double Vision and has been commissioned to do original scores for local dancer Amy Lewis and Alyssa Lee's group A dance company.

Bill has worked for almost five years as the music lab coordinator at Diablo Valley College, and also serves as a part-time faculty member in the music department teaching digital audio. Bill also has a solid background in professional audio production and education. Most recently, Bill is diligently working for Activision on the music, sound, and game design for the next version of the wildly popular Guitar Hero video game.

Fine Arts Faculty

Bill Roth - Course Director

Courses Taught: ART101 Drawing Bootcamp, AVE203 Creative Preproduction, ART103 Design Basics
Education: BFA in Drawing, Sculpting, Academy of Art

Bill has been a sculptor for the visual effects industry for many years. He has worked on numerous projects in the Bay Area for Industrial Light & Magic, Tippett Studios, Magic Vista, (W)holesome Products, and many others. Past projects include: Star Wars Episode One, Wild Wild West, Frankenstein & the Wolfman, Rocky & Bullwinkle, Galaxy Quest, Pearl Harbor, Space

Cowboys, Planet of The Apes, Evolution, Cats & Dogs, The League of Extraordinary Gentlemen and more. Bill has also sculpted for stop-motion television shows and done freelance work for the toy and game industry.

Bill Roth has worked with Richard Macdonald, Bruce Wolfe, and Robert Graham, as a sculptor on monuments and enlarging various commissions. One of his original sculptures was recently published in Aphrodesia — Art of the Female Form (Aristada publishing). Bill is a member of The National Sculpture Society and I.A.T.S.E. Local 16 — International Alliance of Theatrical Stage Employees Moving Picture Technicians, Artists, and Allied Crafts of the United States its Territories and Canada.

Ian Hill – Course Director

Courses Taught: Drawing Fundamentals, ART102 Concept Art, AVE302 Creative Preproduction
Education: BA in Digital Video and Media, Expression College.

Pam Stalker – Course Director

Courses Taught: ART101 Drawing Bootcamp, ART103 Design Basics, AVE203 Introduction to Animation, Animation & Motion Theory
Education: MFA in Film Graphics from CalArts

Pam Stalker has followed her dream since she was a young girl and threw over her dolls and tea set for pencils, paints and paper. With a Master's degree in Fine Arts from CalArts, Pam has worked in both traditional and digital art media. She has been a pioneer in computer games since the mid 80s when she created animation for the early game "Airheart". She went on to create reading games for the Living Books series at Broderbund, the Rocket series at Purple Moon and various educational games at The Learning Company. She designed and illustrated for a variety of Bay area Companies and worked as an animator, storyboard artist, background painter and animation director at such prestigious companies as Disney, ILM, Wildbrain, Colossal Pictures, Klasky Csupo, Film Roman, Warner Brothers and Acme Filmworks. She embraces traditional 2d animation working in silhouettes, pastel, pen and ink, scratchboard as well as cartoon styles. As an educator she has designed classes for California College of Art, Berkeley City College Multimedia, Expression and The Center for Electronic Arts. She volunteers creating drawing, painting, animation and sculpting classes for

Bay area young artists through grant programs. She is represented by Acme Filmworks.

Jesse Brodkey – Course Director

Courses Taught: MGD111 Visual Storytelling, MGD102 Graphic Design Basics

Education: BA in Music, University of California, Santa Cruz

Jesse is a designer and fabricator specializing in silicon, clays, and plasters. He's sculpted maquettes for films such as Spiderwick and Coraline, as well as creatures for various commercial and film projects. He's supervised post production video and sound for the DOC Film Institute, and his stop motion film Rung, shot with Chuck Duke, premiered at the Hiroshima Film Festival in 2009.

In addition to his film background, Jesse has worked extensively in the audio industry as both a recording engineer and sound designer. Cutting his teeth in New York jingle houses and postproduction studios, Jesse's had the opportunity to work with such notable artists as Ornette Coleman, Sussan Deyhim, Shirin Neshat, Mario Grigorov, Richard Horowitz, Dawn Avery, and Bill Laswell.

After moving to the Bay Area, he mixed and mastered with Fantasy Studios (SF) alumni for Testament, Machine Head, Exodus, DDP, Trouble, and Dorian Mingus. Previous courses taught in Sound Arts: SA304 Digital Audio Workstations 1, SA308 Digital Audio Workstations 2, and SA305 Audio Post Production. Jesse is a certified Pro Tools "Operator" in both Music and Post Production.

Arne Wong – Course Director

Courses Taught: AVE203 Intro to Animation, MGD102 Graphic Design Basics, ART102 Concept Art
Education: Art & Film, SF City College

Arne has been an animator, designer, storyboard artist for over 40 years. He has worked on pivotal film projects in animation history such as "Tron" and "HeavyMetal", worked for Walt Disney Studios, Paramount Pictures, Nickelodean Cartoons, Warner Bros. Animation, Film Roman, Don Bluth Studios, Digital Domain, SonyPictures, and many Advertising Agencies on numerous animated TV

Commercials. He was the first director and helped develop the animated TV series "Dora, the Explorer", as well as directing "CatDog", and storyboarding "Robot Chicken" TVseries. He has worked on Feature Films, TV Series, TV commercials, Educational Films, and most recently a full dome educational entertainment film "Tales Of The Maya Skies".

Arne has received an Emmy for his short film "Bean Sprouts", a Clio for "SunkistOrange" TV spot, and numerous Graphis awards for his art direction on print ads.

Self-taught in animation, then traditionally trained in 2D animation by veteran animators John Freeman (Lady & The Tramp), Duane Crowther (Yellow Submarine), Corny Cole (Looney Tunes), he was instrumental in the transition and evolution of 2D into 3D digital animation in Hollywood.

Animation and Visual Effects Faculty

Joseph Daniels – Course Director

Courses Taught: AVE204 Animation 1, AVE 206 Texture and Lighting 1, AVE306 Animation 2, AVE401 Motion Studies, AVE 406 Group Project.

Education: BFA in Film and Animation, Rochester Institute of Technology

Joe is a character animator who studied film and animation at the Rochester Institute of Technology, winning film festival awards for two of the short films he produced while there. Since moving to the Bay Area, he has worked as a freelance animator and cg artist on various independent projects. Most recently he worked as a character animator on the Meez.com avatars, creating short animations and in-game cycles for their virtual world. He continues to work on short animated films in his spare time, drawing inspiration from the family and friends around him.

Andrew Dayton - Course Director

Courses Taught: AVE 406 Group Project, AVE 414 Reel Production 1, AVE 415 Reel Production 2

Education: BFA Computer Art, School of Visual Arts, New York NY

Andrew Dayton is a Sets Modeling artist at Pixar Animation. He has worked on such films and shorts as "Incredibles", "One Man Band", "Lifted", "Ratatouille", "Toy Story 3", "Brave" and our current 2012 film. He was a CG artist in NYC prior to Pixar and worked in many aspects of CG such as modeling, shading, lighting, and compositing. Andrew has taught classes and workshops at School of Visual Arts, NYC, Pratt Institute, NYC, Parsons School of Design, NYC, CCA Oakland, Animation Workshop, Denmark.

Hongsoon Park - Course Director (also an instructor in the Game Art and Design Program)

Courses Taught: AVE 202 3D Modeling 1, AVE 303 3D Modeling 2, GAD 315 Architectural Design & Modeling, GAD 306 Modeling for game

Education: BFA in Computer Arts, Academy of Art College

Hongsoon has extensive 3D computer graphics experience in modeling and texturing and he has a good eye for anatomy and proportion. He enjoys problem solving and is capable of working with students or independently. He started work at The Orphanage 2003, then moved to Wildbrain and Digitrove Production. Currently, he works at Funkind production as a lead modeler and texture artist.

Game Art and Design Faculty

Jayna Pavlin – Course Director

Courses Taught: GAD414 Animation for Games, GAD301 History of Games, GAD416 Final Game Project 1, GAD407 Final Game Project 2, GAD412 Character Rigging, GAD315 Architectural Design and Modeling

Education: AAS in Computer Animation, Art Institute of Phoenix, BFA in Fine Arts

Jayna Pavlin is a 2D / 3D artist with almost 10 years of industry experience. She has worked on 6 shipped games as well as television and film and her illustrations have been published in over 20 books.

JP Castillo - Course Director

Classes Taught: GAD302 Game Production 1, GAD303 Game Production 2, GAD315 Architectural Design and Modeling, GAD406 Final Game Project 1, GAD418 Final Content

Education: BAS in Animation and Visual Effects, Ex'pression College for Digital Arts

JP's love for video games and art led him to Ex'pression, where upon graduation he began working in the video game industry as an environmental/level artist. He has 6+ years of experience creating levels on a variety of platforms including Nintendo DS, Sony PSP, Nintendo wii, Microsoft XBOX 360, and Sony PlayStation 3. JP has worked on a variety of games, including *Rockband 3*, *Lego: Rock Band*, *GI Joe: Rise of Cobra*, *Commando 3: Wolf of the Battlefield, 1942: Joint Strike*, and *NBA Ballers: Rebound*.

Motion Graphic Design Faculty

Daniel Cardozo – Instructor

Courses Taught: MGD404 Creative Direction, MGD306 3D for Designers

Education: BFA in Illustration, Maryland Institute

Daniel Cardozo is a Motion Graphics Artist based in the San Francisco Bay Area and LA Metro area. He has a Bachelor of Fine Arts in Visual Communication from the Maryland Institute, College of Art. He got his start in the dot com boom, working for clients like Apple and Compaq. Daniel later paid his dues in the online world creating web video for Cisco systems, Disney, and other entertainment and business clients. His broadcast graphics work has appeared on the Discovery Channel, the Science Channel, and the National Geographic Channel.

Laura Cesari - Course Director

Courses Taught: MGD205 Interactivity and Screen Design 1, MGD301 Interactivity and Screen Design 2, MGD405 Final Project, MGD204 Animation and Motion Theory

Education: BA in Computing Arts, University of California, San Diego

Laura Cesari has taught courses on Drawing, Illustration, Information Design, and Interface Graphics in the Interactive Media Design program at the Art Institute of California, San Diego, and worked as an interactive content designer and illustrator for Scientific Learning Co., an educational software company based in Oakland, CA.

Laura also works as a magic-realist artist brings decorative art into everyday objects such as clothing, software, and furniture. Her artwork ranges from illuminated evening gowns to software adorned with mythical creatures, and has been featured in CNET news as well as Elle Magazine Argentina, and shown at national venues such as SIGGRAPH, O'Reilly Media's Emerging Technologies Conference (Etech), Maker Faire, and Burning Man Center Camp Cafe. Her decorative software work has been published through Mozilla and Nullsoft. In combining the subtle media of ornamental arts with unlikely subjects and materials, Cesari's artwork inspires positive relationships with the unconventional beauty of everyday objects and the quirky intricacies of the universe.

Carolyn Crampton – Course Director

Courses Taught: MGD201 Color and Type 1, MGD202 Color and Type 2, MGD203 Digital Media and Mass Communication, MGD104 Concept and Imaging, MGD302 Ad Concepts and Strategy 1, MGD304 Advertising Concepts and Strategies 2
Education: BFA in Fine Arts, University of Colorado, Boulder

Carolyn is an award-winning graphic designer who enjoys creating identities for small businesses. Carolyn has designed for Bechtel, Franklin Templeton, Leapfrog, Continuing Education for the Bar, J. Stokes Agency, San Francisco State, Macromedia, as well as Ex'pression. During her years at Macromedia as art director and designer, she worked with designers Neville Brody and Hillman Curtis on branding, packaging, and advertising. Before coming to Expression, Carolyn taught at SF City College Continuing Education. Carolyn recently published the humorous book, *Rabbit Language or 'Are you going to eat that?'*

Terry Ferrer - Instructor

Courses Taught: MGD203 Digital Media and Mass Communication, MGD104 Concept and Imaging
Education: BA in Graphic Design, University of Florida

Terry graduated from the University of Florida (2006 College Football and Basketball National Champions!) with a BA in Design. With over 25 years in the art, design and publishing industry, he has been an instructor of computer graphics in the East Bay and was a part-time graphic arts teacher at City College of San Francisco. He has worked with MacWorld and PC

World magazines, amongst others. Terry owned a small art gallery in West Berkeley, dealing in limited edition fine art prints. He is a guest Designer with Hang Gliding & Paragliding magazine. Besides being a part-time Design Instructor, Terry provides vision and direction to corporate and non-profit agency clients on a Freelance & contract basis. He specializes in the design/art processes, and overall creative output—facilitating the activities of all projects, allocating design resources, assigning and staffing projects, reviewing and approving all scopes of work, defining creative methodologies and standards for design, critiquing concepts and designs, and providing design expertise to project teams as well as mentoring junior designers. Terry loves to share his knowledge and expertise with his students and creative co-workers! Clients included: Hitachi America, The Creative Group, Chiat-Day Ad Agency, i-Traffic Interactive Ad Agency, Alliance For Community Care, American Liver Foundation, California Police Activities League, Lutheran Social Services of Northern California, Seva Foundation, John F. Kennedy University, Lindsay Wildlife Museum, Ardenwood, Lincoln Child Center, St. Paul's Towers and West Wings Art.com (start-up.)

Scott Kambic – Course Director

Courses Taught: MGD203 Digital Media and Mass Communication
Education: BFA in Industrial Design, California College of Arts and Crafts

Scott is an award winning magazine designer and art director with over 25 years and nearly 30 publications on his resume. Producing magazines in a wide variety of categories including regional, lifestyle, medicine, sports, shelter, music, and internet business; he currently works for a b-to-b publisher in San Francisco focusing on the meetings/conventions industry. Prior to his obsession with the world of magazines, Scott owned and operated Prototype, a graphics/typesetting shop, designing everything from business cards to corporate identities, record jackets, grocery store film developing kiosks, brochures, and annual reports. He even spent a year as a package designer doing frozen food and potato chip bags.

Betsy Kopmar - Course Director

Courses Taught: MGD306 3D for Designers, MGD303 Motion Graphics 1
Education: BA in Theology and Philosophy, Marquette University

Betsy is an Adobe Certified Expert in After Effects 7, has been recognized by Adobe as a Master teacher for her contributions to educational development in digital arts, and has pursued her MA in Education at the Graduate School of Education at the University of California, Los Angeles. Betsy has taught both graduate and undergraduate classes in After Effects and Motion Graphics at the Academy of Art University. She also teaches After Effects classes for the Digital Media Academy, and Apple and Adobe certified training company with summer programs at Stanford. Betsy is an active member of Pixel Corps, an active San Francisco based visual effects guild with members worldwide, where she continues to explore new technologies and techniques for 3D, digital filmmaking, and visual effects.

Maria Pentkovski - Instructor

Courses Taught: Courses Taught: MGD405 Final Project
Education: BFA Computer Arts/New Media, Academy of Art University

Maria has been a creative individual from her early years taking drawing classes in high school and later developing into a new media designer during her study at the Academy of Art University. As a graduate from the New Media/Computer Arts department, Maria is well versed in various art mediums such as – sketching, painting, graphic and web design as well as advanced front-end web development. After graduating, she pursued her career as a freelance designer and worked with clients in a variety of industries on projects which heavily involved the execution of branding and marketing strategy using creative mediums. As the next step in her professional development, she became a team lead in a web development department in a San Francisco based cultural exchange company. There, Maria was able to use her education, professional experience, outgoing personality and multicultural background to work her way up to a Creative Director position. In addition, Maria always has been passionate about sharing her knowledge, so she expanded her responsibilities by taking on a position as a Graphic Design Instructor at a College of San Mateo. Once she was done fulfilling her commitment to the CSM organization, Maria wanted to find a more stable teaching position which led her to the Ex'pression College.

Christopher Potter - Instructor

Courses Taught: Music Video: Short Form Cinema, Advertising Concept and Strategy 1 & 2, Final Project
Education: MFA in Motion Pictures and Television, Academy of Art University, BA in English, University of Missouri

Christopher Potter is an entrepreneur and filmmaker who produces films, stereoscopic (3-D) productions, commercials, promotional and instructional videos, and music videos. His films (including 3-D) have been shown at film festivals around the world and won awards in Canada and the United States. He currently works as an entrepreneurial producer, assistant director, editor and freelance stereographer. He also has extensive experience with web endeavors, leading media campaigns as operations manager at *FilmClick.com* and *ADrive.com*, and as the founder of *Stereosopolis.com*, a website devoted to stereoscopic media production.

Chris resides in Emeryville and holds an MFA in Motion Pictures and Television from Academy of Art University and a BA in English with an emphasis in creative writing from the University of Missouri.

Steve Rathbun - Instructor

Courses Taught: CC114 Living in a Media World 2, CC421 Professional Life Skills, MGD203 Digital Media and Mass Communication, MGD104 Concepts and Imaging, MGD302 Ad Concept and Strategy 1 and MGD403 Music Video: Short Form Cinema.
Education: BAS in Digital Graphic Design from Expression College for Digital Arts.

Multimedia artist Steve Rathbun brings diverse experience to Ex'pression; including graphic, UI, web and packaging design, as well as film making, editing and DVD authoring. Steve has a passion for teaching and feels privileged to be a part of the creative energy at Ex'pression. In addition to freelance design and video editing, Steve owns and operates *Alohashirtrescue.com*. He spends his off screen time lounging in the mountains.

Corey Redfield –Instructor

Courses Taught: MGD 1, Concept and Imaging
Education: BAS in Motion Graphic Design from Expression College for Digital Arts

After graduating with a degree in Motion Graphic Design from Expression College for the Digital Arts,

Corey went to work for Premiere Retail Networks (PRN), one of the largest place-based broadcast networks in the industry.

While at PRN, Corey worked as an animator/designer on advertising projects for Visa, Proctor and Gamble, Costco, Sam's Club, Walmart and more.

Outside of teaching, Corey likes to spend time "geeking out" on the latest new developments in Adobe After Effects and Cinema 4D and shooting video with his Canon 7D.

Tim Shetz –Course Director

Courses Taught: MGD405 Final Project, MGD205 Interactivity and Screen Design 1, MGD301 Interactivity and Screen Design 2, MGD402 Motion Graphics and Sound, MGD305 Motion Graphics 2, MGD304 Advertising Concepts and Strategies 2, MGD403 Music and Video: Short Form Cinema

Education: BA in Design, California State University

Tim began his design career by teaching himself Photoshop and Illustrator in order to get a job with a small design firm in San Francisco. There he learned about the printing process and packaging design. During his stay he also learned a few new programs including Powerpoint and Director. After a few years he left and was hired by Andersen Consulting to start a graphics group in their San Francisco office. He built the department into a six-person team doing powerpoint, Web design, video editing, 3D, and print. Tim also headed a team of media artist at Andersen Consulting's Center for Strategic Technology in Palo Alto. Here Tim's team was charged with creating interfaces for new applications, websites, and 3D interactive presentations. Eventually, Tim focused his energies on his own design firm, Tim Shetz Designs, and started a home theatre company called Kashyk Designs. Currently, Tim's design company is focused on motion graphics and video editing.

Pam Stalker - Course Director (also teaches in Fine Arts)

Courses Taught: ART101 Drawing Bootcamp, MGD204 Animation & Motion Theory

Education: MFA in Film Graphics from CalArts

Pam has been working in the Design and Animation fields for 20 years. Her first brush with computers occurred in the early 80's when she worked on the

Airheart. She went on to animate many Living Book titles in the 90's such as Arthur's Reading Race and Stellaluna. She was an animation director at Purple Moon, an early pioneer in bringing girls to the computer and Web. She continued her children's software expertise at The Learning Company where she was the principal lead on such games as Oregon Trail 5, Reader Rabbit, Strawberry Shortcake, PowerPuff Girls, and Scooby-Doo titles as well as created Leapfrog books for Reader and brought Reader Rabbit to DVD. Pam has worked for various animation companies in the Bay Area and in LA, including Colossal Pictures, Wildbrain, ILM, Klasky Csupo, Film Roman, Warner Brothers, Disney TV, and Acme Filmworks, where she has animated, painted backgrounds, storyboarded, and directed. In addition to animation and traditional cartoon animation, Pam has worked in many styles from paint on glass, to silhouette-jointed figures, pastels, color pencils, and cutouts. Pam has taught animation to elementary, middle school children, and has been an animation instructor at The Center for Electronic Arts.

Mike Thomton – Course Director

Courses Taught: MGD104 Concept and Imaging, MGD401 3D Modeling 1

Education: BAS in Motion Graphic Design, Ex'pression College for Digital Arts

Mike Thomton was born in the arctic cold of Minnesota, where he spent many days as a youth indoors, drawing and painting. This led to his lifelong pursuit of the arts. Mike has studied studio arts and graphic design on and off since 1986. His latest learning stint was the study of electronic arts at Cal State Hayward. He has also studied printing at the Graphic Arts Institute in San Francisco. Mike has been professionally involved with graphic design and production for over ten years.

Sound Arts Faculty

Dave Bell - Course Director

Courses Taught: SA302 Intermediate Recording and Production 1, SA303 Intermediate Recording and Production 2

Education: BAS in Sound Arts, Ex'pression College for Digital Arts

Since the beginning of his career as a recording and mixing engineer, Dave has been fortunate enough to

work on a considerable number of recording projects. He has engineered for many noteworthy artists such as James Taylor, Alex Taylor, Steve Miller, Ritchie Havens, Gregg Allman, Edgar Winter, Johnny Winter, The Kennedys, Sweet Honey in the Rock, Jewel, PJ Harvey, Gin Blossoms, Sarah McLaughlan, Goo Goo Dolls, Soul Coughing, and Chris Issac. Dave has received 2 first round Grammy nominations and four WC Handy Award Nominations. He continues to mix and record bands while at Ex'pression, where he is proud to pass on his knowledge to students.

Patrick Cheney - Course Director

Courses Taught: SA416 Multimedia Assembly, SA306 Live Sound 1, SA307 Live Sound 2
Education: BAS in Sound Arts, Ex'pression College for Digital Arts

Patrick began managing a large movie house straight out of high school; his passion for film led him to Full Sail in Florida where he graduated with an AS in Recording Arts. After graduating he moved to Jakarta, Indonesia, where he consulted Studio Andulas on their facility. While in Southeast Asia, he also supervised the preproduction of the studio facility, oversaw the control rooms, live simulcast and video feeds, and ensured the quality of final products prior to transmission. After leaving Asia, Patrick joined Lauren Productions as Chief Audio Engineer where he oversaw sound quality on a 100+ city tour. He has also worked on numerous gospel, R&B, and rap albums, and taught Multimedia Audio, Advanced Principals of Foley, ADR, mix to picture, and non-linear editing using analog and digital formats at Full Sail.

Chris Colatos - Course Director

Courses Taught: SA216 Computer Music Production 1, SA311 Computer Music Production 2, SA401 Game Audio
Education: BAS in Sound Arts, Ex'pression College for Digital Arts

Chris is a diverse artist. He started his discovery of recording mediums, music study, and sound experimentation early in his childhood. Today, Chris is a multi-instrumentalist and electronic musician whose work ranges from Experimental to IDM to Jazz to Pop, with a growing focus on Algorithmic Composition. For years, Chris has worked closely with multi-Grammy & multi-Platinum producer & artist Narada Michael Walden as a songwriter, producer, programmer, and

engineer at Tarpan Studios. Chris is a sought after producer and arranger and has done work for a wide variety of artists including Sting, Elton John, James Taylor, Billy Joel, Smokey Robinson, and legendary Dub Producer Scientist, to name a few. His work has been used to develop artists in the US, UK, and Japan. While living in Santa Fe, New Mexico, Chris hosted a prime-time radio show on KSFR. In 2000, Chris opened the doors of his studio, c2R, in Berkeley, California.

Chris is credited on countless records and continues to work on a variety of projects, including film, toys, and video games. He can be found performing laptop sets as well as performing with different projects in the Bay Area and around the country. He is an Apple Certified Trainer, and also a professional member of the Game Audio Network Guild.

Michael Cox - Instructor

Courses Taught: SA216 Computer Music Production 1, SA311 Computer Music Production 2 SA401 Game Audio
Education: MFA in Electronic Music, Mills College; BA in Music, State University of New York at Albany

Ed Dees - Instructor

Courses Taught: SA306 Live Sound 1, SA307 Live Sound 2
Education: BAS in Sound Arts, Ex'pression College for Digital Arts

Ann Dentel - Instructor

Courses Taught: SA204 Studio Maintenance 1, SA205 Studio Maintenance 2
Education: MFA in Music and Recording Arts, Mills College; BA in Creative Arts, San Francisco State University

Ann is a low-voltage wiring designer and installer. She designs and installs audio and video wiring for recording studios, postproduction, and film studios. Ann originally got into the field as a musician and a recording engineer. She was then hired as a bench technician at a local company that did studio installation work and had an intensive training program. Ann ran her own audio installation business, but finds teaching to be most rewarding. She plans to pursue her current path as an educator in audio technology and music.

Ata Ebtakar - Instructor

Courses Taught: SA201 Basic Recording 1, SA304 Digital Audio Workstations 1, SA308 Digital Audio Workstations 2, SA305 Audio Postproduction 1, SA 407 Audio Postproduction 2
Education: BAS in Sound Arts, Ex'pression College for Digital Arts

Ata is an electronic composer and sound artist. His compositions are sonic tales synchronously decoding and regenerating customary pattern of thought in nature; aural designs of crisis and harmony where contempo aligns with folklore, orchestrating an artificial saga with a variety of illuminations and analyses. His music has been published internationally by various companies, such as Warp Records, Sub Rosa, Sonic Arts Network, Isounderscore, Digitalis, Dielectric Records, Record Label Records plus others. Global cultural exposure through transmigration has been a significant stimulant for his aesthetics. Ebtakar's goal is to create unique and timeless pieces of music that are not available anywhere except in his mind. He is interested in applying micro-tonal systems and polyrhythmic motifs within a new electronic framework. He has a firm conviction that rules and formulas must be deconstructed and rethought; hence he alters some of these modal codes from their original tonality and rhythm (tradition).

He uses various recording methods such as music concrete and electro-acoustic techniques, as well as more conventional ones to challenge the way we hear, and more important how we interpret micro-tonal music within an untried and unfamiliar sonic structure. In order to accomplish dynamic expression on electronics, gesture and texture, he employs various synthesis languages and dsp techniques. Ata 'Sote' Ebtakar believes that music is a cultural habit of sound and anti-sound (silence). Therefore, he generates music without a specific culture, which he believes to be "the other sound."

David Ernst - Course Director

Courses Taught: SA101 Music Theory 1, SA102 Music Theory 2, SA404 Studio Etiquette and Psychology
Education: BA in Sociology, University of San Diego

David came to Ex'pression and got to do what he wanted to do full time: be with and teach creative people. He has made records for Sony and Warner Brothers and has also done session work with Disney. Going on tour across the U.S.A, Thailand, and Russia,

David has gotten to play and teach in a number of different locations. Now he is a member of 4 bands, one of which plays all original material. David is influenced by classical and jazz guitar.

Andrew Freid - Course Director

Courses Taught: SA201 Basic Recording 1, SA202 Basic Recording 2, SA302 Intermediate Recording and Production 1, SA303 Intermediate Recording and Production 2, History of Music Production
Education: MA in International Relations, Hebrew University; BA in Political Science, Ohio State University

Hani Gadallah - Course Director

Courses Taught: SA306 Live Sound 1, SA307 Live Sound 2
Education: BAS in Sound Arts, Ex'pression College for Digital Arts

Hani joined the school in September of 2000 bringing along his vast knowledge of live sound and wide ranging experience in the field. He taught at the California Recording Institute for three years prior to joining the Expression team. He also spent 17 years as a live sound engineer where he worked with a wide range of artists and bands including: Train, James Brown, Ray Charles, Olivia Newton John, Ziggy Marley, Neil Young, Rev. Horton Heat, Waylon Jennings, No FX, Machine Head, and others. Hani started his career working in a variety of recording studios around the country, including Cook Sound and Picture Works in Houston, Texas.

Josh Hinden - Instructor

Courses Taught: SA216 Computer Music Production 1, SA311 Computer Music Production 2 SA401 Game Audio
Education: BA in Film and Digital Media, University of California, Santa Cruz; BAS in Sound Arts, Ex'pression Center for New Media

Josh is an Apple Certified Trainer for Pro Logic 7 and a professional member of the Game Audio Network Guild. Josh has worked as an Audio/MIDI specialist for Keyfax New Media, designing top selling MIDI libraries for a variety of applications, making instructional videos, and doing in-house sound design for numerous projects. He has been a promoter for a popular night club, booked international tours for

world class DJs, written a Lonely Planet guide to Electronic Music in Buenos Aires, toured throughout South America, and taught Logic Pro (in Spanish) at an Apple store in Buenos Aires. Josh's experience eventually led him to pursue teaching, while continuing his work as an electronic music producer and DJ.

Dennis Kalligas - Instructor

Courses Taught: SA201 Basic Recording 1, SA202 Basic Recording 2, SA302 Intermediate Recording and Production 1, SA303 Intermediate Recording and Production 2, Digital Audio Workstations 1, Digital Audio Workstations 2

Education: MFA in Music, Studio Composition and Production, State University of NY at Purchase College
BFA in Music, Studio Composition and Production, State University of NY at Purchase College

Erik Larson - Instructor

Courses Taught: SA201 Basic Recording 1, SA202 Basic Recording 2, SA302 Intermediate Recording and Production 1, SA303 Intermediate Recording and Production 2

Education: BAS in Sound Arts, Ex'pression College for Digital Arts

Jimmy Lyons - Course Director

Courses Taught: SA201 Basic Recording 1, SA202 Basic Recording 2

Education: BA in Communications, University of Massachusetts

Jimmy moved to the Bay Area in the mid 80's from Massachusetts. He hit the ground running as a first engineer and producer at Razor's Edge Recording in San Francisco and doing live sound and DJ-ing at almost every major venue and club in town. He has worked with a varied array of artists including Primus, Young MC, The Melvins, Michael Franti, Jane's Addiction, Paris, and jazz greats Sonny Simmons and Bernard Purdie. He was also signed as an artist on Ubiquity Records for three years and continues to work in music doing soundtrack work for TV and film.

Scott Miller – Course Director

Courses Taught: SA201 Basic Recording 1, SA202 Basic Recording 2, SA302 Intermediate Recording and Production 1, SA303 Intermediate Recording and Production 2

Education: BA in Radio, TV and Film Audio, San Francisco State University

David Ogilvy – Course Director

Courses Taught: SA201 Basic Recording 1, SA202 Basic Recording 2, SA302 Intermediate Recording and Production 1, SA303 Intermediate Recording and Production 2

Education: BA in Sound Engineering, University of California, Santa Cruz

David began working in radio production and as an on-air DJ at age eleven. He apprenticed for Peter Gabriel at Real World Studios in England and then worked at Hyde Street Studios in San Francisco in the 1990s. Between interning and becoming booking manager, he assisted on sessions with Mr. Bungle, Digital Underground, del, The Coup, Souls Of Mischief, American Music Club, Red House Painters, Peter Rowan, Jesus Lizard, Jello Biafra, and many others. Recent talent recorded for KQED-FM includes Billy Corgan, Norman Mailer, Stephen Colbert, Louis Black, Lawrence Ferlinghetti, and Gene Wilder. David has engineered and produced many local acts and is now moving into the field of mastering. Also covering various music festivals, for High Sierra Music Festival he once recorded 66 bands in three days.

Steve Orlando - Instructor

Courses Taught: SA 304 Digital Audio Workstations 1, SA308 Digital Audio Workstations 2, SA 305 Audio Postproduction 1

Education: BA in Broadcasting, San Francisco State University

Before joining Expression, Steve worked at the Music Annex. He is also an engineer at Granada Studios where he has mingled with the likes of Thomas Dolby and Chris Haugen. The Finger-Bangerz had a track mixed at Steve's own Wave View Audio. His professional experience also includes being a sound designer for toys, which you can see at such stores as Target and Toys-R-Us.

Ivan Piesh – Course Director

Courses Taught: SA201 Basic Recording 1, SA202 Basic Recording 2, SA302 Intermediate Recording and Production 1, SA303 Intermediate Recording and Production 2

Education: BS in Art, Southern Oregon University; BAS in Sound Arts, Ex'pression College for Digital Arts

Timo Preece – Course Director

Courses Taught: SA 304 Digital Audio Workstations 1, SA308 Digital Audio Workstations 2, SA 305 Audio Postproduction
Education: BA in Ethnomusicology, University of California, Los Angeles

Timo has been teaching, composing, recording, mixing, and producing music and sound art in Los Angeles, San Francisco, and Tokyo. He has done a number of studio recordings and live performances with noteworthy individuals including, Craig Harris, Disney, documentary music producer; Frank Serafini, film score and music video producer- TRON; Abhiman Kaushal, classical Indian tabla master; Kobla Ladzekpo, Ghanaian master drummer; Francisco Aguabella, Latin jazz master; Gerald Wilson, Grammy award winning jazz musician and producer; Jun; Echoplex; Medicine Drum; Dubstract; Light Surgeons; and others. For four years, Timo was based in Tokyo, working to create a new electronic based music.

Vince Santora - Instructor

Courses Taught: SA216 Computer Music Production 1, SA311 Computer Music Production 2SA401 Game Audio
Education: BA in Film and Digital Media/ Electronic Music, University of California, Santa Cruz

Patrice Scanlon - Instructor

Courses Taught: SA 304 Digital Audio Workstations 1, SA308 Digital Audio Workstations 2, SA 305 Audio Postproduction
Education: MFA in Electronic Music and Recording, Mills College; BM in Music, Stetson University

Leonard Sherman - Instructor

Courses Taught: SA101 Music Theory 1, SA102 Music Theory 2
Education: BA in Interdisciplinary Studies, University of California, Berkeley

Karen Stackpole - Course Director

Courses Taught: SA204 Studio Maintenance 1, SA205 Studio Maintenance 2
Education: BA in English Literature, University of California, Santa Cruz

Karen holds certificates from Syn-Aud-Con, Boisen Audio Recording Arts in Recording Engineering. An independent recording/live sound and mastering

engineer, she operates Stray Dog Recording Services and specializes in location recording and Foley/sound effects work. Her credits include live albums for TKO Records, Jazz In Flight, Asian Improv Arts, and Limited Sediton, as well as the creation and recording of sound effects for independent film/animation and computer games such as Road Rash 64 and Motocross 2002. Also a freelance writer, Karen contributes regularly to Electronic Musician, DRUM!, and Onstage magazines, writing features and columns on recording techniques, reviews of equipment, and interviews with engineers and musicians.

Matthew Thompson - Instructor

Courses Taught: SA204 Studio Maintenance 1, SA205 Studio Maintenance 2
Education: BS in Music, Cogswell Polytechnical College

Cyrus Wong-Weissman - Instructor

Courses Taught: SA204 Studio Maintenance 1, SA205 Studio Maintenance 2
Education: BA in Physics with a Minor in Music, University of California, Berkeley

Mary Ann Zahorsky - Course Director, Sound Arts

Courses Taught: SS404 Studio Etiquette & Psychology, SA201 Basic Recording 1, SA202 Basic Recording 2, SA302 Intermediate Recording and Production 1, SA303 Intermediate Recording and Production 2, SA402 Advanced Recording & Production 1, SA403 Advanced Recording & Production 2, SA304 Digital Audio Workstations 1, SA308 Digital Audio Workstations 2, SA305 Audio Postproduction 1, SA403 Audio Postproduction 2
Education: BA in Music and Computer Science from the University of California, Berkeley

Mary Ann is a freelance engineer/producer with over 25 years of experience in the San Francisco Bay Area. Artist projects range from Wayne Wallace's Afro-Cuban jazz, Whitney Houston, Johnny Cash, Michael Bolton, and MC Hammer, to soundtracks for independent films and TV post work on some of the most popular ad campaigns of the 90's. Mary Ann was a two term National Trustee of the Recording Academy Board and past President of the SF Chapter's Board of Governors of The Recording Academy (NARAS). Mary Ann continues to serve on The Recording Academy's Producers and Engineers Committee, where she contributes to the professional standards and evolution in the recording field.

Consumer Information & Disclosures

The Higher Education Opportunity Act (Public Law 110-315) (HEOA) was enacted on August 14, 2008 and reauthorizes the Higher Education Act of 1965 (HEA), as amended. The HEOA includes many disclosure and reporting requirements that a postsecondary educational institution is required to distribute or make available to prospective and currently enrolled students and, in some cases, employees. The distribution of information about the institution's operations is intended to increase the institution's transparency to others.

Ex'pression is committed to providing students, their families and the campus community full disclosure of all consumer information as required by state and federal laws and regulations. The laws are intended to satisfy students' right to know, and afford the opportunity for students to make fully informed choices regarding the institution they elect to attend.

All required consumer information and disclosures can be found on our website www.expression.edu under Consumer Information and Consumer Disclosures. You have the right to request and receive this information in hard-copy by contacting the your admissions representative during regular business hours.

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

Changes in Curriculum and Policies

While Ex'pression will make every effort to offer the courses as listed in the catalog, Ex'pression reserves the right to:

- ◆ Add, delete, or modify its policies and procedures
- ◆ Make adjustments in the official calendar of start dates
- ◆ Make changes to programs, curriculum, materials, schedules, faculty, and staff

Questions Regarding Catalog

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at: P.O. Box 980818 West Sacramento, CA 95798-0818, (916) 574-7720, (888) 370-7589, www.bppe.ca.gov, bppe@dca.ca.gov

Notice Concerning Transferability of Credits and Credentials Earned at Our Institution

The transferability of credits you earn at Ex'pression College for Digital Arts is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree you earn in our Animation and Visual Effects, Digital Filmmaking, Game Art and Design, Interaction Design, Interactive Audio, Motion Graphic Design, or Sound Arts program is also at the complete discretion of the institution to which you may seek to transfer. If the credits or degree that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Ex'pression College for Digital Arts to determine if your credits or degree will transfer.

Voter Registration

Ex'pression strongly encourages our students and staff to register to vote. Voter registration information can be obtained from the Office of Student Affairs or by visiting the California Secretary of State website.

Retention/Graduation Rates as Calculated for IPEDS

Ex'pression tracks retention/graduation rates for various entities; the information below is data that is reported to the Integrated Postsecondary Education Data System (IPEDS). To view additional information reported to IPEDS go to:

<http://nces.ed.gov/collegenavigator/>

Under "Name of School" type: Expression College

The retention rate for first-time bachelor degree-seeking students who began the program in 2009 and continued studies in the next academic year is 48%.

The overall graduation rate is also known as the "Student Right to Know" or IPEDS graduation rate. It tracks the progress of students who began their studies as **full-time, first-time degree- or certificate-seeking students** to see if they complete a degree or other award such as a certificate within 150% of "normal time" for completing the program in which they are enrolled.

Note that not all students at the institution are tracked for these rates. Students who have already attended another postsecondary institution, or who began their studies on a part-time basis, are not tracked for this rate.

The overall Graduation and Transfer-Out Rate for Full-time, First-Time students who began their studies in 2004-2005 and who graduated or transferred out within 150% of "Normal Time" to complete their Program is 60%.

Of those students that began the program in 2004-2005:

- ◆ 67% of females graduated
- ◆ 59% of males graduated
- ◆ 0% of Black or African American persons graduated
- ◆ 83% of Asian/Native Hawaiian/ Pacific Islander persons graduated
- ◆ 33% of Hispanic/Latino persons graduated
- ◆ 63% of White persons graduated
- ◆ 33% persons with two or more races graduated
- ◆ 61% of persons of undisclosed Race/Ethnicity graduated

Student Body Diversity as Calculated for IPEDS

Ex'pression tracks statistics on student body diversity for various entities, the information below is data that is reported to the Integrated Postsecondary Education Data System (IPEDS). To view additional information reported to IPEDS go to:

<http://nces.ed.gov/COLLEGENAVIGATOR/?q=ex-pression&s=all&id=447458>

The following statistics are for the Fall of 2010:

- ◆ 0% American Indian or Alaska Native
- ◆ 6% Asian
- ◆ 5% Black or African American

- ◆ 6% Hispanic/Latino
- ◆ 1% Native Hawaiian or other Pacific Islander
- ◆ 28% White
- ◆ 7% Two or more races
- ◆ 46% Race/ethnicity unknown
- ◆ 0% Nonresident alien

Percentage of Students Receiving Federal Grants

43% of full-time beginning undergraduate students during the 2009-2010 school year received federal grants.

Student Outcomes

Ex'pression maintains statistics on student outcomes for various entities including the State of California, the Accrediting Commission of Career Schools and Colleges, and the U.S. Department of Education.

Information on student graduation and employment rates as reported to the State of California's Bureau for Private Postsecondary Education can be found on the Performance Fact Sheet available on our website and from your admissions representative.

Information on student graduation and employment rates as reported to the Accrediting Commission of Career Schools and Colleges can be obtained by contacting the Compliance Office at (510) 594-6902.

Information on retention rates, graduation rates, and transfer-out rates as reported to the U.S. Department of Education can be obtained by visiting <http://nces.ed.gov/collegenavigator/>. To access information on Ex'pression, please type Expression into the Name of School field.

Student outcome information can also be obtained from the Compliance Office at any time (510) 594-6902.

Program Integrity Disclosures

Below is information regarding our consumer disclosures as required by the Program Integrity Rules and the reporting periods used to acquire this data.

Occupational Information

This information represents the occupation(s) that our academic programs prepare students to enter. This information is identified by:

- ◆ Cross-referencing the program's CIP (Classification of Instructional Programs) Code* with the Standard Occupational Classification (SOC) system**
The SOC system is used by federal statistical agencies to collect and distribute national employment and occupational data.
- ◆ Each occupation listed below also links to an occupational profile on the Occupational Information Network (O*NET).
O*NET is the nation's primary source of occupational information.

On-time Graduation Rate

The on-time graduation rate:

- ◆ Includes students who graduated within normal time between July 1, 2010–June 30, 2011
- ◆ Calculated by taking the number of students who completed the program within normal time/by the total number of students who completed the program X 100.

Placement/Employment Rates

The National Center for Education Statistics (NCES) is in the process of developing a methodology for determining the placement rate for students who complete their academic programs. Until such time, we are required to disclose the placement rates as calculated for both the State of California's Bureau for Private Postsecondary Education (BPPE) and the Accrediting Commission of Career Schools and Colleges (ACCSC).

The ACCSC placement rates used here are taken from the 2011 Annual Report. The cohort consists of:

- ◆ Students who graduated within 150% of the program length between April 2006-March 2007 and obtained employment in the field of their study.
- ◆ These students must have been available for employment. Death, incarceration, active military service deployment, the onset of a medical condition that prevents employment, or international students who had to return to their country of origin are reasons that would make a student unavailable for employment and therefore are not counted as data to calculate placement rates.

The BPPE cohort consists of:

- ◆ The number of students who graduated within normal time (32.5 months) and were employed in their field of study within 6 months of graduation.
- ◆ These students must have been available for employment. Death, incarceration, active military service deployment, the onset of a medical condition that prevents employment, or international students that leave the United States or do not have a visa allowing employment in the United States, or are continuing their education at an accredited or bureau-approved postsecondary institution make a student unavailable for employment and therefore are not counted as data to calculate placement rates.

* According to the US Department of Education's Institute of Education Sciences' National Center for Education Statistics, "The CIP titles and program descriptions are intended to be generic categories into which program completions data can be placed, not exact duplicates of a specific major or field of study titles used by individual institutions."

** The SOC system, according to US Department of Labor's Bureau of Labor Statistics, is "used by Federal statistical agencies to classify workers into occupational categories for the purpose of collecting, calculating, or disseminating data. All workers are classified into one of 840 detailed occupations according to their occupational definition. To facilitate classification, detailed occupations are combined to form 461 broad occupations, 97 minor groups, and 23 major groups. Detailed occupations in the SOC with similar job duties, and in some cases skills, education, and/or training, are grouped together."

Due to the nature of these classification systems the occupational information listed below include a broad array of employment areas.

Median Loan Debt

Median loan debt looks at the median amount of loans students in a particular program incur, by looking at all of the students in a program group who had loans, arranging the loans in ascending order and determining the loan amount that is in the middle. Additionally, the median loan amounts have been separated into three different categories: Title IV, private educational loans, and institutional financing. Each qualifying student has a different financial aid plan, which may or may not include loans from these three categories.

The student group used to calculate this information includes students that graduated within the normal time during July 1, 2010—June 30, 2011.

Median Title IV loan debt includes:

- ◆ All loans provided under the Federal Family Education Loan (FFEL) Program
 - ◆ All loans provided under the William D. Ford Federal Direct Loan (Direct Loan) Program
- Parent PLUS Loans, TEACH Grants that have not been converted to Unsubsidized Direct Loans, and Federal Perkins Loans are not included in the Median Title IV loan debt calculations.

Private educational loans include:

- ◆ Loans made for educational expenses by financial institutions, credit unions, institutions of higher education or their affiliates, and States and localities.

Institutional financing plan debt includes:

- ◆ Any loan, extension of credit, payment plan, or other financing options that would not be considered a private educational loan.

These loans are repaid to an institution upon completion of the program.

Motion Graphic Design

Occupational Information

CIP CODE 11.0803 Computer Graphics

SOC CODE 15-1021.00 Computer Programmers

SOC CODE 27-1024.00 Graphic Designers

On-time Graduation Rate = 83%

Tuition and Fees = \$89,600

Placement/Employment Rates

ACCSC Rate reported in 2010 – 93%

BPPE Placement Rate for 2009 calendar year – 75%

Median Loan Debt

Each qualifying student has a different financial aid plan, which may or may not include loans from these three categories.

Title IV: \$34,000.00

Private Educational Loans: \$34,347.34

Institutional Financing Plans: \$4,848.94

Animation and Visual Effects

Occupational Information

CIP CODE 10.0304 Animation, Interactive Technology, Video Graphics and Special Effects

SOC CODE 27-1014.00 Multi-Media Artists and Animators

On-time Graduation Rate = 87%

Tuition and Fees = \$89,600

Placement/Employment Rates

ACCSC Rate reported in 2010 – 64%

BPPE Placement Rate for 2009 calendar year – 49%

Median Loan Debt

Each qualifying student has a different financial aid plan, which may or may not include loans from these three categories.

Title IV: \$27,000.00

Private Educational Loans: \$30,967.55

Institutional Financing Plans: \$12,588.00

Sound Arts

Occupational Information

CIP CODE 10.0203 Recording Arts

Technology/Technician

SOC CODE 27-4011.00 Audio and Video Equipment Technicians

SOC CODE 27-4014.00 Sound Engineering Technicians

On-time Graduation Rate = 77%

Tuition and Fees = \$89,600

Placement/Employment Rates

ACCSC Rate reported in 2010 – 69%

BPPE Placement Rate for 2009 calendar year – 51%

Median Loan Debt

Each qualifying student has a different financial aid plan, which may or may not include loans from these three categories.

Title IV: \$29,500.00

Private Educational Loans: \$30,472.50

Institutional Financing Plans: \$9,862.74

Game Art and Design

Occupational Information

CIP CODE 50.0411 Game and Interactive Media Design

SOC CODE 25-1199.00 Postsecondary Teachers, All Other

SOC CODE 27-1014.00 Multi-Media Artists and Animators

On-time Graduation Rate = 92%

Tuition and Fees = \$89,600

Placement/Employment Rates

ACCSC Rate reported in 2010 – There is no

employment rate available for the Game Art & Design program for the cohort established by ACCSC for the 2010 Annual Report because the program was not offered between April 2005 and March 2006.

BPPE Placement Rate for 2009 calendar year – 0%

There were no graduates during the 2009 calendar year that graduated within 100% of the program length.

Median Loan Debt

Each qualifying student has a different financial aid plan, which may or may not include loans from these three categories.

Title IV: \$28,402.00
Private Educational Loans: \$39,693.00
Institutional Financing Plans: \$12,241.51

New Programs

Interaction Design, Digital Filmmaking and Interactive Audio are new programs. For on-time graduation rates, placement/employment rates, and median loan debt for these programs, we are unable to provide statistics for these three categories since we have yet to graduate students from any of these programs.

Interaction Design

Please read the information on pages 1 and 2 for more details on the disclosures and the reporting periods used for this data collection.

Occupational Information

CIP CODE 11.0801 Web Page, Digital/Multimedia and Information Resources Design

SOC CODE 15-1081.00 Network Systems and Data Communications Analysts

SOC CODE 15-1099.04 Web Developers

SOC CODE 27-1014.00 Multi-Media Artists and Animators

SOC CODE 27-1024.00 Graphic Designers

Tuition and Fees = \$89,600

Interactive Audio

Occupational Information

CIP CODE 10.0299 Audiovisual Communications Technologies/Technicians, Other

SOC CODE 27-4012.00 Broadcast Technicians

SOC CODE 27-4031.00 Camera Operators, Television, Video, and Motion Picture

SOC CODE 27-4032.00 Film and Video Editors

Tuition and Fees = \$89,600

Digital Filmmaking

Occupational Information

CIP CODE 50.0602 Cinematography and Film/Video Production

SOC CODE 25-1121.00 Art, Drama, and Music Teachers, Postsecondary

SOC CODE 27-2012.00 Producers and Directors

SOC CODE 27-2012.01 Producers

SOC CODE 27-2012.02 Directors—Stage, Motion Pictures, Television, and Radio

SOC CODE 27-2012.03 Program Directors

SOC CODE 27-2012.04 Talent Directors

SOC CODE 27-2012.05 Technical Directors/Managers

SOC CODE 27-4031.00 Camera Operators, Television, Video, and Motion Picture

SOC CODE 27-4032.00 Film and Video Editors
Tuition and Fees = \$89,600

Campus Security Policies, Crime Statistics and Crime Log

The Campus Crime and Security Report is published in October of each year. A hard copy can be requested from the Compliance Office during regular business hours (510) 594-6902.

Security maintains the Campus Crime Log. A copy of the Crime Log may be requested from the Security Supervisor at the front desk.

The statistics listed here are in accordance with definitions used in the Uniform Crime Reporting System of the Department of Justice, FBI, as modified by the Hate Crime Statistics Act. The data includes all only crimes that were reported and are required to be included in the Campus Crime and Security Report.

Crime Statistics 2008-2010

Criminal Offenses	Year	On Campus	Public Property
Murder/Non-negligent manslaughter	2008	0	0
	2009	0	0
	2010	0	0
Negligent manslaughter	2008	0	0
	2009	0	0
	2010	0	0
Sex Offenses - Forcible	2008	0	0
	2009	0	0
	2010	0	0
Sex Offenses – Non-forcible	2008	0	0
	2009	0	0
	2010	0	0
Robbery	2008	0	1
	2009	0	0
	2010	0	0
Aggravated assault	2008	0	0
	2009	0	0
	2010	0	0
Burglary	2008	3	0
	2009	2	0
	2010	0	0
Motor Vehicle Theft	2008	0	1
	2009	2	0
	2010	0	0
Arson	2008	0	0
	2009	0	0
	2010	0	0
Arrests - Weapons (carrying, possessing, etc.)	2008	0	0
	2009	0	0
	2010	0	0
Disciplinary Referrals: Weapons (carrying, possessing, etc.)	2008	0	0
	2009	0	0
	2010	0	0
Arrests - Drug Abuse Violations	2008	0	0
	2009	0	0
	2010	0	0
Disciplinary Referrals: Drug Abuse Violations	2008	0	0
	2009	0	0
	2010	0	0
Arrests - Liquor Law Violations	2008	0	0
	2009	0	0
	2010	0	0
Disciplinary Referrals: Liquor Law Violations	2008	0	0
	2009	0	0
	2010	0	0

Statistics for Public Property refer to public property immediately adjacent to the College.

Hate Crimes

No hate crimes were reported on campus or on public property immediately adjacent to campus for the years 2008 through 2010.



Ex'pression College for Digital Arts
6601 Shellmound St.
Emeryville, CA 94608
expression.edu
call toll free 1.877.833.8800

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