



Scholastic Catalog

**This Catalog covers enrollments beginning
9/16/2013 and ending 9/13/2014**

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PROSPECTIVE STUDENTS ARE ENCOURAGED TO REVIEW THIS CATALOG PRIOR TO SIGNING AN ENROLLMENT AGREEMENT. YOU ARE ALSO ENCOURAGED TO REVIEW TO SCHOOL PERFORMANCE FACT SHEET, WHICH MUST BE PROVIDED TO YOU ORIOR TO SIGNING AN ENROLLMENT AGREEMENT.

ABOUT COLUMBIA COLLEGE HOLLYWOOD

MISSION STATEMENT

Columbia College Hollywood is dedicated to the highest standard in educating film and television professionals. The mission of the College is twofold: to prepare artists with technical proficiency, and prepare technicians who are also artists. This is accomplished by offering academic and applied instruction in the theory and practice of motion picture, television, and emerging media production, with the goal of preparing men and women to be ready to make immediate and significant contributions to the entertainment industry.

PHILOSOPHY

At Columbia College Hollywood we believe that the more you know about the full process of creating film and digital projects, the more accomplished you will become. Directors, writers, producers, cinematographers, art directors, editors, visual effects artists, actors, sound professionals – each and every one benefits from an understanding of all aspects of the group endeavor that is a film or a TV show. From what is involved with writing a script, to the choices a cinematographer confronts, to how actors reveal subtext, how sound and music can enliven and transform a scene, and the way images are assembled in the editing room – the best way to realize these varied elements is to do them.

Columbia College Hollywood advocates hands-on learning. When you have a camera you learn how to use it to express a director's vision or a cinematographer's sense of light. When you have a blank screen you fill it with the words, actions, and ideas of your script. At CCH we are dedicated to nurturing your ability to express your unique voice.

The CCH experience fuses professional studies with liberal arts and provides the exposure to ideas that stimulate personal growth and expression.

At CCH you will study the current and the future, as well as being grounded in the awareness of what has come before. You will discover the wide range of subjects and techniques available to you and learn to appreciate and find your place in the ongoing dialogue that is film and TV today.

CCH students are required to work on each other's projects, supporting and challenging each other in the effort to reach ever greater heights. This experience, along with the small class size and high level of personal attention from instructors, creates a custom-tailored college experience that is simply not possible at larger institutions. In addition, lively interactions with fellow students and with instructors, most of who are active industry professionals, lay the groundwork for valuable networking contacts. The College encourages the active pursuit of internships and takes pride in its strong record of industry access.

Unleashing student potential is the principal goal at Columbia College Hollywood. Learning filmmaking as a true language of expression takes time, patience, a rich and encouraging environment, and the freedom to experiment and take risks. Columbia College Hollywood offers all that – and more.

THE HISTORY

For more than 60 years, Columbia College Hollywood (CCH) has been educating students in the art and craft of the entertainment industry. The school opened the doors of its original MacArthur Park location on June 12, 1952 and was soon graduating skilled artists and artisans to work in the industry.

In those early days, Columbia's primary focus was on television and radio broadcasting.* But in the 1960's, a great deal of television was produced on film. So CCH, always responsive to the industry it serves, established a cinema department. In the decades that followed, film and television became Columbia's dual focus, with an increasing emphasis on film.

As its student population and physical needs grew, the College moved from downtown Los Angeles to central Hollywood (1970) and from there to its present home in the historic Panavision Building in Tarzana (1997).

In the 1990s, spurred by the explosion of advancing technology and independent filmmaking, Columbia expanded its ambitions—and its curriculum—once again. The students responded with technically proficient, entertaining, and artistically daring work. Films from Columbia College show at festivals around the world, and two Columbia graduates have produced Grand Prize winners at the Sundance Film Festival.

CCH takes pride in the unique combination of hands-on training, industry-based faculty, and the liberal arts education it offers. And the College continues to evolve in response to the changing demands of its students and of the entertainment industry the world over.

*Columbia College Hollywood was originally affiliated with Columbia College Chicago. The two separated in 1959.

MacArthur Park, Downtown LA—1952

La Brea Avenue, Hollywood—1970

Panavision Building, Tarzana—1997

THE CCH COMMITMENT

CCH is committed to helping every student, regardless of academic standing, to attain his/her maximum potential, but it is the student's responsibility to seek that help. The Deans as well as all Professors and Instructors and every staff member—all are eager to give whatever help is needed whenever it is asked.

NON-DISCRIMINATION

Columbia College Hollywood does not discriminate on the basis of gender, race, color, religion, age, or national or ethnic origin, in any of its policies or practices, including, but not limited to: admissions, academic requirements, financial aid *employment, housing, or any other school-administered program or service.*

DIVERSITY

Diversity at Columbia College Hollywood and in the entertainment industry is a process of inclusion and equity for all, creating a learning community which promotes creativity, innovation and growth through education, collaboration and a common love of the arts. We seek to provide a challenging liberal arts experience for our students that prepares them for citizenship in the global community. By creating a culture of diversity at Columbia College Hollywood, we appreciate differences in identity, experiences, expertise, ideas, and opinions of all people. In addition to race and ethnicity, diversity includes perspectives and identities generally underrepresented in the mainstream of our society due to religion, national origin, age, sex, marital status, sexual orientation, gender identity, height, weight, veteran status, or disability. Our programs reflect our nation's and the industry's diversity, broadening the representation as well as the perspective.

Columbia College Hollywood does not discriminate on the basis of gender, color, religion, age, ethnicity, sexual orientation or national origin, in any of its policies or practices, including but not limited to: admissions, academic requirements, financial aid, employment, housing, or any other school-administered program or service.

Columbia College is in agreement with federal and state laws pertaining to disability accommodation.

If a student or staff member makes his or her disability known to the College and requests accommodation, Columbia College will engage in an interactive process with that student or staff member and will provide reasonable accommodation if it can be provided without undue hardship to the College.

ACCREDITATION / APPROVALS

Columbia College Hollywood is a non-profit four-year baccalaureate degree-granting institution. Columbia College Hollywood has been an accredited institutional member of the National Association of Schools of Art and Design (NASAD) since 2008 and is licensed by the State of California's Bureau for Private Postsecondary and Education (BPPE), PO Box 980818, West Sacramento, CA 95798.

Columbia College Hollywood has been recognized as a Candidate for Accreditation by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC), 985 Atlantic Avenue #100, Alameda, CA 94501, (510) 748-9001. This status is a preliminary affiliation with the Commission awarded for a maximum period of four years. Candidacy is an indication that the institution is progressing toward Accreditation. Candidacy is not Accreditation and does not ensure eventual Accreditation.

Inquiries may be made to the National Association of School of Art and Design (NASAD) at:

National Association of Schools of Art and Design
11250 Roger Bacon Drive, Suite 21
Reston, VA 20190
Phone: (703) 437-0700 Fax: (703) 437-6312 Email: info@arts-accredit.org
Website: nasad.arts-accredit.org

Columbia College Hollywood has been accredited by national agencies since its inception.

PARKING

There is free on-campus parking for students and staff.

TRANSPORTATION

CCH is one block – practically across the street – from an Orange Line Rapid Transit Busway stop (RESEDA).

CCH is roughly four blocks from Exit 23 on the 101 Freeway, and in close proximity to the 405 Freeway.

For information regarding office hours, driving instructions to CCH, tours, the current Academic Calendar, a list of faculty and their qualifications, the academic and administrative staff, the Board of Trustees, and recipients of Honorary Doctorates, please see the current *CCH website* (www.columbiacollege.edu).

STUDENT MAILBOXES

All students receive mailbox lockers near the Equipment Center. One is assigned to you for the duration of your matriculation at CCH. Notices from the Registrar, Financial Aid, and other student services will be placed in this mailbox as one means to reach you.

ELECTRONIC AND COMMUNICATION SOURCES

The Computer Lab in the library is available for use by students from 9 AM – closing Monday-Saturday. Each of these computers has Internet access.

The building also has Wi-Fi.

The Front Office cannot take messages for students.

PHOTOCOPYING

There are photocopy machines in the Library available for student use. The cost for the copies is charged to your student account. The student workers in the Library can aid you in making copies.

SCREENING ROOMS

A screening room in the Library for Blu-ray and DVD viewing is available to students by reservation through the Librarian.

Students can reserve the Theatre for screenings when it is available. Please be aware that at no time will a class be rescheduled to accommodate a screening and on Friday nights the Theatre is often used for events.

PRODUCTION CONFERENCE ROOM

A private Production Conference Room in The Library is available for student use. It can be reserved through the Librarian or Library Student Workers.

ADMISSIONS

ADMISSIONS PROCESS

Columbia College Hollywood offers a unique admissions process. While we maintain a high academic standard and review all final transcripts from an applicant's high school and prior educational institution attended, we are looking for the finest artistic potential in our students. While academic achievement is an important component in the decision to accept an applicant, the College considers students for admission on the basis of their ability to successfully undertake both professional training and a liberal arts curriculum. We require a personal essay of at least 500 words describing career goals and artistic pursuits as well as two letters of recommendation from teachers, educators, or individuals who know you well and are not family members, and official transcripts showing your high school studies and any further education. The transcripts must show a cumulative grade point average of at least a 2.0. Columbia College Hollywood will request an interview prior to final admissions consideration. An applicant's desire to develop as a filmmaker is an important factor the College examines when reviewing admissions applications. Sample film reels or portfolios can help us in our decision making process but these items are not mandatory nor do they give one applicant an advantage over another applicant. Desire and will can be expressed just as clearly through written words or during a one-on-one personal interview. The College strongly recommends (but does not require) the submission of SAT/ACT scores. All students must have completed their high school education or completed their GED prior to matriculating at Columbia College Hollywood. CCH operates on the quarter system. New students are accepted at the beginning of each quarter: Fall (September), Winter (January), Spring (April) and Summer (July). Each quarter is twelve weeks long, except for Summer which is ten weeks long.

We take great care to review every application for admission thoroughly. All applications are read and reviewed by the Admissions Review Committee on a rolling basis. Our intent is to provide you written notification of your eligibility for admission within 21 days of submitting your application (pending the receipt of all of your supporting documents.)

ADMISSIONS REQUIREMENTS

All applicants must provide:

1. An Application for Admission. You can either apply online or complete a paper application for admission typed or legibly printed (not faxed or emailed). Applying online is the easiest and fastest way as your entries are saved in case you have to pause and finish your application later. If you are completing a paper application, be sure to date, sign and return your application with a \$50.00 non-refundable application fee or College Board ATP fee waiver. Make checks payable to Columbia College Hollywood.
2. A personal essay of not less than 500 words describing your educational and professional objectives. Tell us about yourself in general, and in particular tell us about your interest in

film and/or television production: What excites you about this field of endeavor? What are your aspirations in film and/or TV? Where do you see yourself ten years in the future? (If you are applying online, write the essay in a program such as Microsoft Word, edit it carefully, and then paste it to your online application.) Be sure to give it serious thought, and please take special care regarding grammar and spelling.

3. Official Transcripts showing your high school and any further education. The transcripts must show a Cumulative Grade Point Average of at least 2.0. Provide us with the name and address of your high school and any/all previous colleges attended. CCH will save you time by obtaining your transcripts directly from your prior school(s). We require final transcripts from admitted students to verify that all work in process was successfully completed. In the event that the final semester of work does not meet required criteria, acceptance may be denied. If you attended a school outside of the U.S., you will need to contact your school(s) and have them forward your transcripts directly to CCH. Students with GED certifications are responsible for providing GED results directly to CCH. Advanced Placement students must submit official AP test score results with a minimum score of 3 in order to receive college credit.
4. Two character references who have known you for at least one year and who are not family members. Provide us with the name and address of your recommenders. References may include an employer, an official from the last school attended – preferably a teacher, counselor or principal – or a film/ TV industry professional. To simplify the admissions process, Columbia College Hollywood will contact your references directly.

An interview is required with a prospective student prior to final admissions consideration. At CCH we don't just want to see how you look on paper, we're interested in the whole person. Interviews can be conducted in person or by electronic means.

ADMISSIONS DECISIONS

Written notification of eligibility for admission will be sent to applicants as soon as a decision has been reached. All students must have completed their high school education or completed their GED prior to matriculating at Columbia College Hollywood. Students submitting a GED may also be asked to provide official transcripts from any high schools attended. The Admissions Review Committee may defer making a decision until it has received a candidate's final transcripts.

OPTIONAL INFORMATION TO INCLUDE WITH YOUR APPLICATION

PORTFOLIO AND SAMPLE REEL

CCH does not require a portfolio or sample reel of your work with your application. If you wish to attach a DVD/video link to your application, we will gladly review it. Please note that we cannot return any materials or supporting documentation you send with your application.

STANDARDIZED TEST SCORES

CCH strongly recommends (but does not require) the submission of SAT/ACT scores. Admitted Students will not be required to take the Math proficiency assessment exam if they have completed any the following:

- Earned greater than a 600 score on the mathematics portion of an SAT subject test level 1 or level 2.
- Earned a score of a 25 or greater on the mathematics section of the ACT exam.
- Earned a “3” or more on an Advanced Placement (AP) Calculus or Statistics test.

AP Exams (CCH code 1247)

Advanced Placement students must submit official AP test score results with a minimum score of 3 in order to receive college credit.

SAT Exam (CCH code 1247)

ACT Exam (CCH code 5553)

IB Exam, CCH offers college credit for International Baccalaureate (IB) exams in the Standard Level (LS) and Higher Level (HL) Examinations with a score of 3 or higher in either. To request credit, official scores must be sent to the Office of Admissions for evaluation.

CONDITIONAL ADMISSIONS

Under special circumstances or extenuating conditions, an admissions counselor may in his or her professional judgment recommend the conditional acceptance of a student who does not meet minimum requirements for admission to the College. When granting conditional acceptance, the College may impose specific conditions on the student, including requiring special documentation. All those conditions must be met and the student must maintain a minimum GPA of at least 2.0.

ADMISSIONS APPEALS

We strongly discourage letters of appeal unless you can provide significant new information that was not included in your original application for admission. All appeals must be submitted in writing to the Director of Admissions. Applicants denied admission to the College must wait a full year before reapplying.

DEFERRED ENROLLMENT

Upon acceptance, a student may, with permission from the Director of Admissions, request to defer their enrollment. Deferments may only be granted once within an academic year. Students who use up their year of deferment are generally asked to reapply, though deferment extensions are sometimes granted under special circumstances. You must send a written request for the deferral to the Admissions Office for consideration. The request must indicate which quarter you were accepted, which future quarter you are interested in enrolling, and the reason for the request. Please specify travel, work, and educational objectives for the period of deferment.

IMMUNIZATIONS

Columbia College Hollywood does not require proof of immunizations or vaccinations for enrollment.

TRANSFER APPLICANTS

In addition to the admissions requirements for all applicants, students wishing to transfer to CCH are responsible for having previous schools and colleges forward official transcripts to the Director of Admissions. Transfer units are determined according to the following criteria:

- The previous school or schools must be an accredited college or institution acceptable to Columbia College Hollywood.
- Units must carry a grade of a “C” or higher (2.00). If the prior institution uses other than a letter-grading method such as High Honors/Honors/Pass/No Pass, then the Registrar will assess the transcript for compliance with the CCH criteria.
- Credit units are transferred based on CCH’s 4-units per course quarterly system. A course taken at another college may transfer a full 4 units, more than 4 units, or less than 4 units.
- Individual units can only be granted for courses comparable to those offered at CCH.
- No more than 96 units – half the course of study at CCH – can be accepted in transfer towards the BFA degree.
- No more than 48 units may be in liberal arts and no more than 48 units in the student’s area of emphasis or proposed area of emphasis.
- No more than 48 units in liberal arts will be accepted towards the AFA degree.

Transfer units in the area of emphasis are subject to approval by the Registrar and their assignment to degree requirements by the Dean of the College. Students may be required to pass a written, oral, or practical examination to receive such credit, or to present published proof of course details. If a required course has transferred less than 4 CCH credit hours (units), the student will be required to take the CCH course in order to fulfill CCH credit hour requirements. Professional or Life Experience is not applicable towards transfer units. CCH does not assign unit credit for professional or life experience though professional or life experience can, at the discretion of the Dean of the College, be used to waive required courses and prerequisites. After a student has initially enrolled at CCH, the College will allow for only two courses and/or 8 units of transfer credits from another college. A student must receive approval for the course from the Registrar prior to taking the course the student hopes to transfer. All published transfer policy rules and criteria apply, including the limit of a maximum of 96 credit hours transferred to be applied to a CCH degree for any student.

Columbia College Hollywood maintains articulation agreements with:

- Beijing Film Academy
- Los Angeles Film School
- PI Art Center (pending)

INTERNATIONAL APPLICANTS

All international (non-immigrant) applicants to Columbia College Hollywood must meet the same admissions standards as all other students. (Please refer to Admissions Requirements for all students in this Catalog.) In addition to the General Admissions Requirements, international students must meet the following requirements:

1. All official transcripts and supporting documents must be submitted in English. If your transcripts are not in English, they must be translated by an educational credentialing service.
2. International students must submit a score that proves English Proficiency by taking the Test of English as a Foreign Language (TOEFL) or the IELTS exam. Columbia College Hollywood does not offer English as a Second Language instruction. All instruction occurs in English and students must have a basic understanding of the English language in both spoken and written communication.

English language proficiency is documented by:

- The admissions interview
- Receipt of prior education documentation as stated in the admission policy

3. Students must submit a statement of financial support, also called a Sponsor Affidavit Form, to the CCH Admissions Office. The statement must show that you are fully supported and able to pay school fees and living expenses for a complete academic year by funds from outside the U.S. You must secure scholarship funds, if necessary, before leaving your native country. Financial aid is not available from either the U.S. government or the government of any state including the State of California.
4. Students must enroll for three consecutive quarters before taking a quarter off, and they must enroll full-time, taking at least 12 credits in each quarter.
5. Students may not be employed off-campus without written approval by the United States Citizenship and Immigration Services Office.

ENGLISH PROFICIENCY

We also require all applicants whose native language is not English to adequately demonstrate English competency as a part of the application process. Students may demonstrate competency by taking either the TOEFL exam (administered by the Educational Testing Service) or the IELTS exam (administered by the International English Language Testing System). The minimum test scores required for admission are as follows:

- TOEFL (CCH Institution Code is 7213): The minimum TOEFL score is 550 for the standard test, 213 for the computerized test and 80 for the Internet-based exam.
- IELTS: Overall band score of 6.5 or higher (Institution Code not required). To order official IELTS scores please contact the test center directly where you took the IELTS test and request that your official test results be sent directly to us. We do not accept unofficial test

results, faxed test results or results submitted with your application for admission. Test results should be sent to: Columbia College Hollywood, 18618 Oxnard Street, Tarzana, California USA 91356.

OFFICE OF INTERNATIONAL STUDENTS

Columbia College Hollywood hosts F-1 visas for International (non-immigrant) Students. The Office of International Students coordinates assistance for enrolled international students and ensures immigration compliance.

A non-immigrant student F-1 Visa is required for all degree programs. Columbia College Hollywood will assist students in obtaining such visas and will confirm student status with inquiring agencies. An I-20 immigration form will be issued to the student upon meeting all entrance and financial requirements. The student must take the I-20 form to the U.S. Embassy or Consulate in his or her country of residence to obtain a student visa in order to enter the United States.

All students who attend Columbia College Hollywood in valid non-immigrant student status are required to comply with all United States Department of Homeland Security (DHS) and United States Citizenship and Immigration Services (USCIS) regulations.

If you are unsure about a policy (i.e., wish to change your course of study, travel outside of the United States, or accept employment), always check with the International Student Advisor, who is the key contact for all international students. The International Student Advisor serves as the Designated School Official on behalf of The U.S. Department of Homeland Security. They also provide assistance and guidance with policies and procedures regarding non-immigrant student issues.

ACADEMIC POLICIES

ACADEMIC FREEDOM & HONESTY

CCH believes that academic freedom—freedom both of inquiry and of expression—is the cornerstone of a free society. It is the responsibility of the College to maintain this freedom for its students and faculty, and to defend the freedom of all academic institutions everywhere. Further, the College believes that academic freedom is essential to artistic freedom, and that both freedoms are essential to artistic integrity. Our ultimate aim is to graduate filmmakers capable of creating work of artistic integrity, work that expresses and encourages full self-actualization in a free and open society.

These responsibilities can only be met, and the student can only benefit from them, in a context of rigorous academic honesty. All members of the faculty, administration and student body are expected to comply with the high ideals of academic honesty in their work. The purpose of academic study is to enable the student to develop comprehension, understanding and awareness in a manner which can be objectively assessed by the Instructor. Any kind of cheating or misrepresentation not only does intellectual and moral damage to the perpetrator; it also violates the right to learn of every member of the College. Fraud in tests, papers, production work or any aspect of College life is taken very seriously and is dealt with on an individual basis by the Honor Committee. A student found to have cheated or plagiarized may be permanently expelled from the

Academic Freedom does not absolve the student from responsibility to create films and other work that, in the judgment of the Faculty, meet community standards for viable artistic representation. The College has no responsibility to support and will not support projects that in the judgment of the Faculty are offensive to reasonable community standards, are lewd, are obscene, contain nudity, are not socially redeeming, subject the student and/or College to charges of sexual or other harassment, and potentially expose the College to ridicule or a devaluation of its reputation and good name.

Columbia College Hollywood is committed to the maintenance of fair hearing and appeal procedures in dealing with any case of an alleged offense against academic freedom. The Board of Trustees, administration, faculty, staff and students will cooperate with all governmental agencies to ensure protection of the responsible exercise of academic freedom.

ACADEMIC HONESTY POLICY

As with any academic institution, Columbia College Hollywood considers cheating on exams and assignments, plagiarism, and knowingly furnishing false information as unacceptable behavior on the part of a student. This behavior is punished severely.

Cheating, plagiarism and knowingly furnishing false information are defined by established academic standards in widespread use. All students, as part of the Admission Process, will read and sign a statement describing the college's policy against cheating and plagiarism.

If a student is caught cheating, or, equally importantly, plagiarizing material published in any available source – including, but not limited to, print and websites, the punishment is unbending. A student found to be cheating receives an “F” and no possible credit for the course in

question and may also be expelled for a period of one quarter to one year. All plagiarism is punished by expulsion for not less than one year.

Following the period of expulsion, the student must petition to be re-admitted. The petition must be addressed to the Dean of the College and must, in the student's own words, describe what the student did, explain why the student did it and what and how the student now understands this is unacceptable, dishonest behavior and will not be repeated. Any repetition of any dishonest behavior will result in the immediate and permanent expulsion of the student.

If the offense is discovered after the student has completed all course work towards graduation, but before an actual graduation ceremony, the student will be denied the right to be graduated. If the offense is discovered after the student has been graduated, the student's diploma shall be voided. All such expulsions or other punishments will be described, permanently, in the student's Columbia College record and transcripts.

PROCESS

Faculty members who believe a student has cheated, plagiarized or knowingly provided false information will present the Dean of the College with all documents and other supporting evidence to the student's breach of academic honesty.

The Dean of the College will hand over all documents and evidence to the Honor Committee to assist in investigating the facts of the case, and determine guilt. The Honor Committee is comprised of the Associate Director, Learning Resource System (Librarian), two faculty members chosen by the Dean of the College, the student-elected President of the Student Government Association, and an additional student-elected representative to the Honor Committee. Each member of the Honor Committee has an equal vote, and either a student or faculty member can chair it. The Committee is charged only with investigating the matter and determining the accuracy of the charge. The Committee shall have leeway in the punishment for cheating – ranging from an "F" to expulsion for up to a year. The Committee has no leeway in the punishment for plagiarism, which is always expulsion.

Simultaneous to handing over documents to the Committee, the Dean of the College will contact the Dean of Student Services about the matter at hand. The Dean of Student Services will be the liaison to the student who has been charged with cheating or plagiarism, explain all charges and their severity, and explain procedures so the student can best represent himself or herself in the matter.

Questions by the Committee to the faculty member who believes dishonesty occurred must go through the Dean of the College. The Committee may request an interview with the faculty member, but only if the Dean of the College is present at the interview. Questions must be relevant to the charges, and focus on the course, the criteria for the course, the assignment, and the alleged violation of policy only.

If a student wishes to contest the determination of the Honor Committee concerning a decision, the student may appeal the decision. An appeal must be made in writing within two weeks to the Dean of the College. The appeal will be reviewed, along with the original faculty member's complaint and all subsequent investigation, including that done by the Deans, by a panel comprised

of the Dean of the College, the Dean of Student Services, and a faculty member to be named by the Dean of the College.

The final determination of punishment is clear and irrevocable. A student's status as a domestic or international student will have no bearing on this, nor will it be left to any other administrator, faculty member or committee to decide, no matter how much integrity the other body or person may bring.

All matters of a breach of academic honesty shall be handled swiftly.

FURTHER DEFINITION OF CHEATING AND PLAGIARISM

Cheating includes, as some examples: using written or produced assignments from one class for academic credit in another class (unless allowed as in the example of some screenplays), collaborating with another student on an assigned project unless allowed, handing in work written or produced by another student as your own or writing or producing work for another student to use as his or her own, passing in exams or other assignments with answers or materials knowingly taken from the work of another student, consulting texts, notes, or other materials while taking an exam unless allowed, use of crib sheets, signing another student's name on an attendance or crew roster, and knowingly falsely stating that another student was present in a class or on a crew.

Plagiarism comes from the Latin word "to kidnap." It means you are stealing someone else's words, thoughts, and/or conclusions. To avoid plagiarism, be sure to reference with source any words or materials you take from the published or otherwise disseminated work or another person or persons – including websites. If you are unschooled in or confused about how to source your work, the Librarian is available to answer your questions.

STUDENT COMPLAINT AND GRIEVANCE POLICY

Students have the right to voice their complaints to the administration of Columbia College Hollywood. Students may meet with the Dean of the College and/or the Dean of Student Services to air their feelings. If results from the meeting are unsatisfactory, students may petition in writing for a meeting with the President of the College or any member of the Board of Trustees. If a student does not feel that the school has adequately addressed a complaint or concern, the student may consider contacting the College's accrediting agency.

If a student does not feel that the school has adequately addressed a complaint or concern, the student may consider contacting the accreditation 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:

The National Association of Schools of Art and Design
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190
(703) 437-0700

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 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, www.bppe.ca.gov, toll-free telephone number (888) 370-7589 or by fax at (916) 263-1897

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 toll-free or by completing a complaint form, which can be obtained on the Bureau's internet website www.bppe.ca.gov.

PROGRAM INFORMATION

PROGRAMS OF STUDY

Columbia College Hollywood is a four-year baccalaureate (BFA) degree-granting institution that educates students in cinema and television production. CCH also offers a two-year associate's degree (AFA) in film and television production.

Program of Study	Minimum Credit Units Required	Average Length of Program
Bachelor of Fine Arts in Cinema	192	4 years
Bachelor of Fine Arts In Cinema/Television	192	4 years
Associate of Fine Arts In Cinema/Television	96	2 years

Note: Mere successful completion 96 credit units for the AFA or 192 credit units for the BFA does not guarantee a degree. A student must successfully complete all required core courses, general education courses, and emphasis courses.

AVERAGE LENGTH OF PROGRAM

Assuming that a student takes 16 units per quarter 3 quarters a year, the average BFA program takes 4 years to complete; the average AFA program takes 2 years. However, by taking a full course load year-round including Summer Quarter, or by taking more units per quarter, it is possible to complete the programs in a shorter time.

MAXIMUM COMPLETION TIME

The maximum length of time allowed for completion of any degree program is 150% of the prescribed program length as set forth above. Students who attended Columbia College Hollywood prior to 1991 and/or students who have interrupted their attendance at Columbia College Hollywood for more than one year may be exempt from this policy. However, upon their return to the College they must conform to the Standards of Satisfactory Academic Progress, thereby completing the degree requirements within the specified time period. Students who do not complete the degree requirements within the specified time period due to their voluntary interruption of studies will not be permitted to re-enroll.

PRESCRIBED PROGRAM LENGTH

Bachelor of Fine Arts (full-time): dating from the quarter of first enrollment, the student must complete program requirements within 4 calendar years. The student must maintain a minimum 2.0 Cumulative GPA throughout the course of study. The student must complete at least 48 credit units with a minimum total of 600 clock hours per year until the degree requirements are fulfilled at the end of 4 years.

Bachelor of Fine Arts (part-time): dating from the quarter of first enrollment, the student must complete program requirements within 8 calendar years. The student must maintain a minimum 2.0 Cumulative GPA throughout the course of study. The student must complete at least 24 credit units with a minimum of 300 clock hours per year until the degree requirements are fulfilled at the end of 8 years.

Associate of Fine Arts (full-time): dating from the quarter of first enrollment, the student must complete program requirements within 2 calendar years. The student must maintain a minimum 2.0 Cumulative GPA throughout the course of study. The student must complete at least 48 credit units with a minimum total of 600 clock hours per year until the degree requirements are fulfilled at the end of 2 years.

Associate of Fine Arts (part-time): dating from the quarter of first enrollment, the student must complete program requirements within 4 calendar years. The student must maintain a minimum 2.0 Cumulative GPA throughout the course of study. The student must complete at least 24 credit units with a minimum total of 300 clock hours per year until the degree requirements are fulfilled at the end of 4 years.

CREDIT UNITS

POLICY ON CREDIT HOURS (This policy applies to all courses)

Columbia College Hollywood operates under a quarterly system. All courses at the College are four (4) credit hours and meet once weekly, with the notable exception of the thesis or culmination course, Production Workshop 1, 2, and 3, which are eight (8) credit hours and which students must attend twice weekly. All credits are based on a 12 week quarter. A course offered for a term of less than 12 weeks shall contain the same number of contact hours, preparation time, content and requirements as the same course offered during a 12 week quarter. Internships are another exception. (See below.)

One unit credit hour is assigned to one hour of classroom time with a minimum of two hours of out-of-classroom time as a weekly average spent preparing for class, doing homework, research, pre-production for project shoots, project shoots outside class time, post production and other production related activities (i.e. production meetings, technical scouts). A class that meets for four hours once per week will have an average of eight hours per week of out-of-classroom time. The combination earns the student 4 credit units for the course *if* successfully completed.

This policy and process is consistent with award of credit in higher education, and with Department of Education expectations. One quarter credit requires, at minimum, 10 hours didactic; 20 hours lab-activity, 30 hours practicum/intern-externship, all with expectations of two hours of outside activity for each hour identified for the award. Validations and support for this outside activity is evidenced with the course outline/syllabus.

Further Definition: It is understood that in production-based classes, a student's out-of-class time will be longer in the weeks prior to production, during production, or in post production. For example, a student may spend considerable out-of-classroom time preparing a script for production and in the various stages of the production process leading to completion of a film or digital project. The expectation of four hours of classroom time and eight hours of classroom time

for production-based classes is therefore most probably underestimating the total amount of time the student will need to complete a project.

General Education courses as well as Motion Pictures History courses, among other courses, have no production attached, and students can expect applied time to be more specific to each week.

No matter the class, an estimated 144 hours of total applied time is expected for each four unit class and twice that amount for Production Workshop. Credit hour compliance is incorporated into all curriculums.

REVIEW POLICY

The Board of Trustees through the President/CEO expects the Dean of the College to do a thorough review of credit hour compliance on an ongoing basis at a timetable as he/she sees fit but each course must be reviewed no less than every two years. The Dean will consult with appropriate faculty on all such review, and utilize the Academic Council in the process of such review.

The Dean will periodically report on credit compliance to the Academic Review Board and in staff meetings where the Registrar is present. Meeting notes of the Academic Review Board can suffice in reflecting credit review, and the Dean should send an additional statement, in writing, to the Registrar attesting to the compliance of the credit hours.

The Board of Trustees requires at all times that the credit hours compliance at the College meet the expectations of the Western Association of Schools & Colleges (WASC) and its policies, as well as other accreditations including those from national agencies.

INTERNSHIPS

Internships occur with firms and entities outside the campus of the College, and are not by definition designed for classroom time at the College. General requirements of internships are available through the Manager, Career Development and the Academic Department.

In terms of credit hours, a student earns two (2) credit hours for 96 hours of interning and related academic requirements, and four (4) credit hours for 192 hours of interning and related academic requirements. This is commensurate with the applied hours of a classroom-based course.

CREDIT TRANSFER

Credit units from Columbia may or may not transfer to other colleges and universities at the graduate or undergraduate level; the transfer of such units is at the discretion of the receiving institution.

Columbia graduates are engaged in film or television graduate study at AFI, Loyola Marymount, USC School of Cinema-Television, and other selective institutions or have completed post graduate degrees at these institutions.

CLASS STANDING BY UNITS

Freshman	0-48 units
Sophomore	49-96 units
Junior	97-144 units
Senior	145+ units

FULL-TIME VS. PART-TIME STUDIES

Students taking fewer than 12 units of study per quarter are considered part-time students, while students taking 12 or more units per quarter are considered full-time students. Students who maintain a Cumulative Grade Point Average of 3.0 (a B average) or higher may, with permission of the Dean of the College, carry 20 units of study per quarter. All international students must be full-time students.

The National Association of Schools of Art and Design is a resource for comparable program information.

ACADEMICS AT CCH

The College believes that students have a responsibility to make their very best effort academically and to conduct themselves at all times in a manner conducive to general learning. Students are expected to take responsibility and initiative, and to treat their education at CCH as the beginning of their film and television careers. Attendance and punctuality are viewed as important indicators of respect for instructors and fellow students, and of academic commitment: in order to receive credit for a class, students must abide by the instructor's stated attendance policy (which will require at least 60% attendance during a quarter). A student who does not meet these standards will receive an Administrative Withdrawn (AW) from the class.

GRADING

All student work is graded based upon the following:

1. Recognized academic standards
2. Professional industry standards
3. Progress and rate of growth
4. Individual capability and achievement

Grading is an assessment by the teacher of the student's learning in both quantitative and qualitative respects.

GRADING SYSTEM

The work of students is evaluated with the following grading scale:

Academic Grades

A: Performance of the student is at the highest level and demonstrates full and uncompromised commitment and effort.

- B:** Performance of the student is at a high level and demonstrates consistent and effective achievement in meeting course requirements.
- C:** Performance by the student has been adequate to meet the basic requirements of the course.
- D:** Performance by the student has been sub-par to basic requirements, though meets minimum standards.
- F:** Performance of the student has been such that the minimum course requirements have not been met.

Administrative Marks

I	Incomplete
IF	Originally an Incomplete / Failure
W	Withdrawal
AW	Administrative Withdrawal (excessive absences)
RW	Retroactive Withdrawal (excessive absences with mitigating circumstances such as medical)
RC	Registration Cancelled

Numerical Grading Scale

92.5 - 100 = A	72.5 – 77.49 = C
90 – 92.49 = A-	70 – 72.49 = C-
87.5 – 89.99 = B+	67.5 – 69.99 = D+
82.5 – 87.49 = B	62.5 – 67.49 = D
80 – 82.49 = B-	60 – 62.49 = D-
77.5 – 79.99 = C+	Below a 60 = F

Administrative Criteria for Grading

Credit will only be awarded for achieving passing grades (“A”, “B”, “C”, or “D”) with attendance at no less than 60% of the scheduled class meetings. Instructors can further specify their assessments of students by adding either a “+” or a “-” to the letter grade (e.g., “B+” or “C-”), which will be recorded on the student’s transcript and factored into their GPA.

NOTE: We do NOT award the “A+” grade as the final grade for a class. The highest grade that can be awarded for a class is an “A.”

A student may receive a grade of P (Pass) if he or she requests a Pass-Fail grade scale prior to the beginning of the quarter and prior to taking the course. Additionally, some internships and other special courses allow for the P/F scale. A P/F scale is NOT an option when a student petitions for a grade change after taking a course on the A-F scale.

Additional specifics

- ◆ The grade of “W” signifies that the student has officially withdrawn from a class. The “W” grade is not computed into the grade point average.
- ◆ If a student stops attending a class but does not officially withdraw, the grade “AW” (for “Administrative Withdrawal”) is given by the instructor (see AW policy in Catalog). An “AW” has no grade point value, but is counted into the Cumulated Grade Point Average (CGPA), thereby affecting the student’s grade point average negatively. Once the “AW” has been recorded by the registrar’s office, the faculty member CANNOT reverse the “AW” unless there is written or verifiable proof an error was made. If a student has received an “AW” and continues to come to class and hands in work, this does not reverse the “AW.” The indication of an “AW” will appear on the grade sheet for the course. If a faculty member believes the registrar’s office has made an error in designating an “AW” they should speak with the Dean of the College. They must NOT cross the “AW” off the grade sheet and replace it with a grade.
- ◆ A Retroactive Withdrawal, “RW”, is an official withdrawal not made until after the end of the quarter to which it refers. It is rarely granted and is available by petition only. Students requesting a Retroactive Withdrawal must submit a petition to the Dean of the College. Full

documentation of the cause for late withdrawal is required. The “RW” grade is not computed into the grade point average.

- ◆ The “RW” is for administrative purposes only and cannot be designated by an instructor.
- ◆ Students must petition for a grade of Incomplete. (See policy below and form in appendix.) If a student fails to complete the course work for a class within the allotted time after petitioning for an Incomplete, the grade becomes an I/F and is recorded as a Failure in the student’s GPA.
- ◆ A Registration Cancelled (RC) mark is issued by the Registrar and not by the Instructor. It is given when a student does not pay or complete payment of tuition. It is assigned the same grade point value as an F and is figured into the student’s GPA.

If a student fails a required class, it must be repeated. No advancement into higher levels of study will be permitted until the class has been successfully completed. Failure to pass the class in three attempts will result in termination of enrollment.

CLASS ATTENDANCE REQUIREMENTS (The Administrative Withdrawal -“AW”)

Class attendance is required of all students at Columbia College Hollywood. Failure to meet attendance requirements of a class will result in an Administrative Withdrawal (AW), which remains on a student’s permanent transcript and has the GPA equivalent of an “F.”

Faculty members are obligated to develop and implement an attendance policy and include that policy in the syllabus of the class as well as verbally announce the policy at the first session of a quarter. Student must take note of the attendance policy posted in the syllabus and are held responsible to abide by the policy as stated in the syllabus.

A class attendance policy may allow for as few as zero absences or up to four absences (or three during the Summer Quarter). Three tardies equals one absence. Students are marked “tardy” at the discretion of the instructor. There is no published college “grace period.” If a student leaves prior to the conclusion of a class session the instructor is required to mark the student absent.

Faculty members will keep an attendance roster for each class. This roster will be inspected weekly by the Registrar’s office with all attendance posted in a master file. Once in the master file, attendance can only be changed with the approval of the Dean of the College.

It is the instructor’s responsibility to monitor the attendance of the class and to designate a student as “AW” when the student violates the published policy of the class. However, if a student’s absences reaches four (4) absences during a 12-week quarter or three (3) during a 10-week quarter, the student will receive an “AW” whether the instructor has acted or not.

If, within the first two weeks of a quarter, a student transfers into a course from another course, the student will not be considered absent from the new course provided the student was fully enrolled in the College and attended the previous course from the outset of the quarter.

Students will be notified of potential attendance violations by receiving a warning notice from the Registrar after two absences.

Students will be notified they have received an “AW” by their academic advisor. At this point they are no longer allowed to attend class sessions. Faculty is required to abide by this policy.

Once a student has been designated as “AW” by the Registrar’s office, an instructor cannot revoke the “AW.”

Students who wish to contest an AW can do so by submitting a written petition to the Dean of the College. This petition may be sent electronically, but will only be accepted as a file or attachment. The student *must* be able to verify, in writing and with appropriate documentation, the nature of his or her absences. The Dean of the College will confer with the Dean of Student Services to decide if the AW should be reversed and the student reinstated in the class. This entire process *must* be completed with immediacy, before the next class session. If students are unhurried in petitioning or providing the documentation, the matter becomes moot. A student may attend one (1) class session of the course in question if the process of review is in progress.

In cases of a family emergency, medical emergency, military obligation, bereavement, court appearance, and conference with a dean or staff member, an excused absence may be granted, at the discretion of the instructor, provided the student can verify the nature of the absence. Students may be asked to produce documented evidence to support the nature of the absence. Whenever an absence is excused, the student will be allowed to make up the work without penalty. An excused absence cannot be treated punitively by an instructor.

Class excuses will not be granted for: public transportation problems and automobile breakdowns.

If a student has an AW in a course that is a pre-requisite for a more advanced course(s), he or she must take the course again and successfully pass before being allowed to take the more advanced course(s).

POLICY ON INCOMPLETES (INC)

A grade of “Incomplete” is given to a student who, at the end of a quarter, has successfully completed all work for the course *except* the outstanding assignment or project that prompts the Incomplete. It is *required* that a student will have successfully completed 75% of all assignments for class.

Unless otherwise stated on the syllabus for a course, the grade of “Incomplete” can be given for a production course if the student has not completed post production on an assigned or required project only if legitimate circumstances delayed such completion. It should not be given to students who have not actually produced their project unless the reason for production not being completed is the fault of the instructor, the college through lack of equipment or resources, or if the course is a multiple quarter course and the student is in the midst of successfully completing the project. An additional exception can be a verifiable family matter or personal illness that interrupted the student’s quarter.

In courses requiring extensive written work, failure to complete *all* written assignments is *not* to be considered a reason for an Incomplete. Again, students must have demonstrated an ongoing respect for assignments and their deadlines during the course and quarter. They must have completed 75% of the assignments in order to be eligible for an Incomplete. Otherwise, the uncompleted assignments are to be given the grade of “F” and factored into the final grade as printed on the syllabus for the course.

A grade of “Incomplete” is not a gift from an instructor. It is a reasoned determination and, as such, *earned* by the student as a temporary grade.

If after the expiration of the Incomplete (one quarter) the student receiving the Incomplete has not handed in the necessary materials to fulfill all the requirements for the class, then the instructor has the option of failing the student for the course, or failing the student for the missing assignment(s) and factoring that failure proportionally as stated in the course syllabus with the grades the student has received for work that was successfully completed.

Under NO circumstances can the instructor extend the Incomplete past the deadline. Should the student attempt to hand in the missing assignments after the deadline has past, the instructor MUST refuse to accept the student's work. The die has already been cast.

PROCESS

Students *must* petition for an Incomplete by *fully* filling out a form provided by the front office indicating the reasons why the student believes he or she deserves the Incomplete based on the above-stated criteria. Instructors have the discretion to grant or not grant any Incomplete requested by a student.

An Incomplete will remain on the student's transcript for one quarter after the student earns it. After that quarter, if not completed, the grade for the course will be an "IF" on the student's transcript and be treated as a failure for the course. Students taking production courses will be able to petition to extend the Incomplete for one additional quarter only if qualified by the circumstances stated above. Students taking a course that does not include production as part of its content will not have this option.

The instructor and the Dean of the College must approve all extensions of the Incomplete for students taking production courses. If the faculty member is no longer teaching at CCH, then the Dean can sign off on it alone.

No student should assume that completing the requirements for a course after earning an Incomplete will result in the work being judged on the same basis as those students who did the work on time. Faculty members are well within their discretion to give a lower grade to a student who received an Incomplete and subsequently completed the required work for the class.

GRADE POINT AVERAGE & CUMULATIVE GRADE POINT AVERAGE

The quarterly Grade Point Average (GPA) is determined by multiplying the grade points received in each class by the number of units assigned that class, then averaging all the classes taken during the quarter. The Cumulative Grade Point Average (CGPA) takes into account all the classes taken during the student's entire career at CCH. Any failed course may be repeated. If the student passes the course on the second attempt, the passing grade is recorded and the F grade is changed to 'repeat'. The GPA/CGPA will be adjusted accordingly. Classes with AW may also be repeated, and the new passing grade is recorded, but the AW remains in the CGPA.

OFFICIAL GRADE REPORTS

Grades that are submitted to Columbia College Hollywood become a part of a student's permanent scholastic record. Grades are changed only in unusual circumstances. Under no condition will a grade change be permitted after a degree has been awarded. Students are responsible for promptly reviewing final quarter grades when received. A student will only be permitted to petition for a change of grade within two weeks of the issuing of grade reports. Grade changes must be received from the Instructor within two weeks of receiving the petition for a change of grade.

Students who believe that they have been awarded an incorrect grade are strongly advised to attempt to resolve their complaint informally by first discussing their concerns with the Instructor who issued the grade. Then, if necessary, the student should discuss the issue with the Dean of the College. To initiate a petition for a change of grade, the student must submit a Change of Grade Petition form to the Dean of the College. The petition will be forwarded to the Instructor for evaluation. If a grade change has been approved, the student will receive a revised transcript as soon as it is processed by the Registrar.

MAKE-UP WORK

Each student is responsible for submitting all class work on time. In the event a student is prevented from taking an exam or submitting a class project, make-up work may be permitted at the discretion of the Instructor. The student is responsible for requesting, scheduling, and completing make-up work with the Instructor.

RAISING AN ENTERED GRADE

Some instructors, at their discretion, may allow students – particularly those who have received an “F” as a final grade for a class – to complete assignments or do extra work in order to raise their final grade. All grade changes **MUST** take place within four (4) business weeks beginning with the first week of the quarter directly following the quarter in which the student took the class even if the student is not enrolled during that quarter. There are no additional grace periods allowed. The Dean of the College will **DISALLOW** any grade changes past this point and the Registrar **WILL NOT ACCEPT THEM.**

This does not supersede the policy for Incompletes, and if a student has received an “AW” for a class, there is no recourse to change that designation.

OFFICIAL GRADE CHANGES

Grades that are submitted to Columbia College Hollywood become a part of a student's permanent scholastic record. Grades are changed only in unusual circumstances. Under no condition will a grade change be permitted after a degree has been awarded.

GRADE CHANCE PROCESS

Students are responsible for promptly reviewing final quarter grades when received. A student may ask an instructor if extra credit work will raise a grade. The instructor is under no obligation to allow for extra credit work, but may do so. A student may ask an instructor if a paper or project can be turned in very late. The instructor is under no obligation to accept late work. If the instructor chooses to accept late work all penalties indicated on the course syllabus will apply.

Instructors have four weeks from the first day of a quarter to make a grade change other than an Incomplete. Students being allowed to do extra credit or late work must be held to this strict deadline with no grace periods.

On those occasions when the student had completed all work for the course but feels his/her grade for the course is lower than what the student considers fair per the requirements of the syllabus, the student may petition the College for a grade change.

A student will only be permitted to petition for a change of grade within two weeks of the issuing of grade reports. All petitions must be on the proper form (available from the Academic office) and presented to the Dean of the College with necessary support materials.

Students who believe that they have been awarded an incorrect grade are strongly advised to attempt to resolve their complaint informally by first discussing their concerns with the Instructor who issued the grade. If a resolution is not possible, the student submits the grade petition to the Dean of the College who reviews the petition, the supporting materials, and the requirements and rubrics as they appear on the official syllabus for the course. The Dean will ask the instructor of the course for a written statement as to why the student was awarded the grade.

Acting with due speed, the Dean will make a determination from all evidence as to whether the grade should remain as posted or be changed. The Dean's decision is final and will be shared with the student and the instructor, and the Dean will inform the Registrar of any grade change. If a grade change has been approved, the student will receive a revised transcript or be able to view the change online as soon as it is processed by the Registrar.

STANDARDS OF SATISFACTORY ACADEMIC PROGRESS (SAP)

All students must meet the Standards of Satisfactory Academic Progress (SAP) that require the student to complete degree studies within the Prescribed Program Length, and by demonstrating a certain level of achievement. Failing to maintain a 2.0 Cumulative GPA will automatically cause a student to be placed on Academic Probation. Three marks of AW, F, or IFs in a year also results in Academic Probation. See "Academic Probation" section.

SPECIAL PROJECTS

With the approval of the Dean of the College, The Review Board, and an instructor acceptable to the Dean, Students may apply to do a Special Project created and devised for their individual needs. Special projects are most often in areas not covered by a specific course or courses currently in the curriculum. At the Dean's discretion and approval, a special project may count as an elective towards fulfilling the requirements of an emphasis. All Special Projects must conform to the applied credit hours policy – in lieu of four hours of class time, students are expected

to “clock” 12 hours per week towards the Special Project albeit most of the time will be outside direct classroom instruction.

Note: Special Projects do not include the use of production or post production equipment. A student should not have the expectation that he or she can shoot a film or any other project through a special project.

EXTRA CURRICULAR SHOOTS

With the approval of the Dean of the College and the Director of IT and Production Services, students can shoot a film or other project outside of a class setting (“EC Shoots”).

All extracurricular projects will be subject to the same rules and regulations applied to all student shoots at CCH. These include, but are not limited to, equipment use, length of equipment or location reservation, and all safety procedures.

To qualify for an EC Shoot, students must first present the Dean of the College with a complete plan for the shoot including script, budget, shooting schedule, crew list, and all other paperwork that would be expected to be completed for projects being produced for course credit. After the Dean has approved the shoot, you will also require the signature of the Director, IT & Production Services.

EC Shoots are designed for CCH students ONLY. The director, producer and camera operator of an EC shoot must be currently enrolled as students in good standing at CCH, as must the majority of the crew. If an outside editor is part of the project, he/she will not be allowed to edit at CCH’s facilities.

Students will not be allowed to use equipment for which they lack certification, and all production, post production and shooting rules are fully applied.

Students must have successfully completed F101 Principles of Production or F101A Principles of Production Plus, and be enrolled in at least their second quarter at CCH in order to do an EC Shoot.

Students must be enrolled in The College during the quarter they are requesting equipment and services for the EC Shoot. Enrolled students will be allowed to apply for one (1) EC Shoot per quarter of enrollment.

The product of all EC Shoots belongs to the student or students creating the production. CCH will take no ownership position in any EC Shoot.

EC Shoots can be produced on or off campus. CCH acknowledges they will most likely be unsupervised by any instructor.

EC Shoots are limited to five (5) days of CCH equipment. No CCH equipment can be reserved for more than five (5) days total. This rule cannot be circumvented by breaking up the production shoot days.

Though there is no guarantee of approval, EC Shoot productions can be used by students for further production on projects completed for course credit. However, they cannot be used for extra credit for classes or to be submitted for any grade consideration for class credit.

Students who are using CCH equipment to produce projects that are class requirements have precedence over any EC Shoot. Those involved with EC Shoots may be asked to relinquish equipment or locations or change their shooting dates if these shoots infringe on the ability of CCH students to complete required class projects.

Students doing EC Shoots are expected to obtain and follow all filming permit rules and regulations. CCH will give students the appropriate documents to help them obtain permits. Student doing EC shoots must follow all State and Local rules regarding production, including, but not limited to, those involving production with talent under the age of 18.

Students who are approved for EC Shoots are expected to shoot the project that was approved. A student who uses the equipment to shoot a project other than the approved project can face disciplinary measures from loss of equipment privileges to expulsion. Students are cautioned not to “front” for others. If your name is on the paper work, you are the responsible party.

Additionally, students must adhere to these rules specific to extracurricular shoots:

- EC Shoots cannot be made for financial gain for the student nor can they be made for financial gain to those not enrolled at CCH.
- EC Shoots will not include any project of a length as to be called a feature film by normal industry standards. Students cannot do EC Shoots in increments.
- EC Shoots cannot be used for ongoing productions such as webisodes and other television, Internet or emerging media series. CCH will support only the first episode of such endeavors.
- EC Shoots must comply with all standards expected by CCH and in the classrooms of CCH. No nudity is allowed nor any depictions that would be considered lewd, indecent, or obscene by common community standards.
- Camera operators on EC Shoots must be current CCH students. No one not currently enrolled as a CCH student can use CCH equipment.
- At no time will CCH financially underwrite any aspect of an EC Shoot. Students should not have any expectations that CCH will contribute financially to an EC Shoot.

DEANS' LIST

Students with a quarterly GPA of 3.5 or higher are placed on the Deans' List for that quarter.

Students must earn:

- At least a 3.5 GPA or higher
- Have a minimum of 12 units completed within the quarter
- Do not have any AW's or F grades in any classes.

At the end of each fall and spring quarters, students who have met the requirements will have Deans' List recorded on their transcript.

ACADEMIC PROBATION

Columbia College Hollywood students must maintain a minimum Cumulative GPA of 2.0. Cumulative GPAs are monitored on a quarterly basis. If a student's Cumulative GPA falls below 2.0, or if the student has 3 marks of AW, F or IFs in a school year, the student is placed on academic probation for the next two quarters and is required to meet with the Dean of Student Services. The student is, at a minimum, required to meet attendance requirements and to show progressive academic improvement for not less than two consecutive quarters. The Dean will monitor the

student's progress on an ongoing basis throughout the probation period. A student who is on probation must demonstrate progressive improvement as determined by the Dean.

If a student completes the Academic Probation Notification in a timely manner, s/he is considered to have continued to meet the Standards of Satisfactory Academic Progress for purposes of receiving financial aid and continuing enrollment at the College.

If the student fails to meet the terms of her/his probation, or to raise her/his Cumulative GPA to 2.0 by the end of the probation period, he or she will be required to withdraw. Financial aid and veterans benefits will be suspended.

State and Federal Financial Aid and VA Benefits can be suspended due to unsatisfactory academic progress.

TERMINATION BY THE COLLEGE

A student's enrollment may be terminated by Columbia College Hollywood for violation of any of the following policies:

- Failure to maintain Satisfactory Academic Progress as defined in the Academics section of this catalog.
- Failure to comply with the College's policies concerning attendance and tardiness.
- Failure to follow the College's policies regarding student conduct and disciplinary action, including but not limited to the College's policies concerning dishonesty and harassment.
- Failure to earn a "C" or better grade in GH011 College Writing after two (2) attempts.
- Failure to meet financial obligations toward the College.

If a student is terminated for any of the above reasons, he or she has the right to appeal the decision of termination by submitting a written request for reconsideration to the Dean of the College. Such written request for reconsideration must be made within 30 days after the student has received notice of termination. Reconsideration of the termination decision shall be at the joint discretion of the Dean of the College and Dean of Student Services.

TERMINATION DUE TO PROBATION

If a student fails to meet the terms of his/her probation, the student's enrollment will be terminated for a period of one year. At the end of this time, the student may re-apply for admission to the College and, upon demonstration that the student will be able to meet the Standards of Satisfactory Academic Progress, be readmitted to the College. Financial aid and veterans benefits may be reinstated at this time. If after being readmitted a student fails to maintain Satisfactory Academic Progress again, the student shall be permanently dismissed from Columbia College Hollywood. If the student believes there are mitigating circumstances that warrant special handling, the student must request a review and interview from the Dean of the College and the Dean of Student Services. At the Deans' discretion, certain circumstances may warrant permitting the student further opportunity for study.

The student may appeal dismissal or termination of enrollment for academic purposes under the following guidelines:

- Students have the right to meet with the Dean of Student Services to show cause as to why termination of enrollment should not occur.
- Students have the right to appeal disciplinary penalties imposed upon them and to petition for an appeal in writing to the Dean of the College within ten days of notice of dismissal or termination.
- The Dean of the College and Dean of Student Services will review the appeal and the student (and, if needed, other involved parties) in a closed hearing.
- A final decision will be reached and will be delivered to the student in writing within 10 business days following the hearing.

SECTION 504/ADA GRIEVANCE PROCEDURE

Columbia College Hollywood has adopted this internal grievance procedure for the prompt and equitable resolution of complaints alleging violations of Section 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act of 1990 (ADA). Section 504 states, in part, that "no otherwise qualified individual with a disability...shall, solely by reason of his or her disability, be excluded from the participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving federal financial assistance."

In general, this grievance procedure is designed to address the following types of concerns:

1. Disagreements or denials regarding disability status, requested service, academic adjustments or auxiliary aids, or modification of a college/course practice or requirement;
2. Alleged inaccessibility of a College program or activity;
3. Alleged harassment or discrimination on the basis of a disability, including peer harassment;
4. Alleged retaliation; and
5. Any other alleged violations of the ADA and/or Section 504.

This grievance procedure, however, is not intended to and shall not supersede other College policies and procedures that may exist for addressing issues of concern unrelated to disability discrimination. For example, a grade appeal without a disability discrimination allegation should be filed under the Student Grievance Policy procedures. Grade appeals which involve allegations of discrimination or harassment based on disability should be filed under this procedure.

SECTION 504/ADA COORDINATOR

The College has identified the Dean of the College as the Section 504/ADA Coordinator. The Section 504/ADA Coordinator is responsible for receiving the complaints described above regarding accommodations, inaccessibility, discrimination and harassment and other alleged violations of Section 504 and/or the ADA. Individuals may also contact the Section 504/ADA Coordinator with questions regarding grievance procedures described below or for clarification regarding which grievance procedure may apply to their complaint. The Section 504/ADA Coordinator may be contacted at:

Columbia College Hollywood
18618 Oxnard Street
Tarzana, CA 91356
818-345-8414
agansberg@columbiacollege.edu

TIMELINESS REQUIREMENT

Complaints filed under this procedure must be filed within 90 days of the date of the alleged discrimination or the date on which the complainant knew or should have known of the facts underlying the complaint. However, since the failure to report discrimination complaints impedes the College's ability to stop the behavior, the College strongly encourages individuals to file complaints within 30 days of the alleged incident or disagreement. The College may extend this time frame when a delay is due to circumstances beyond the student's control, e.g., illness or incapacity.

REVIEW OF ACCOMMODATIONS COMPLAINTS

The Section 504/ADA Coordinator will review complaints involving disagreements or denials regarding disability status, requested service, academic adjustments or auxiliary aids, or modification of a college/course practice or requirement and may refer the student to Office of the Dean of the College where appropriate. A formal grievance may not be required if the matter can be promptly resolved by the Disabled Student Services Office. Additional information on how to request accommodations may be found here: <http://columbiacollege.edu/about/disability-compliance> or by contacting the College's Section 504/ADA Coordinator.

GRIEVANCE PROCEDURE

Students may file a grievance through an informal and/or formal process. It is generally recommended that students attempt an informal resolution before filing a formal complaint; however, this is not always the most appropriate action and students have the right to request a formal resolution at any time.

OPTIONAL INFORMAL RESOLUTION

Students are encouraged to directly discuss the matter in person or in writing with the individual(s) most directly responsible. The individual will attempt to resolve the student's informal complaint within 10 days. If no resolution results, or if the student feels that direct contact is inappropriate under the circumstances, the student should then discuss the problem with the Dean of Student Services if the student wishes to participate in informal resolution. If the Dean of Student Services is unable to assist in informally resolving the concern(s), the student will be referred to the formal complaint procedure. If the Dean of Student Services is involved in the concern(s), the student should report to the Dean of the College and follow formal complaint procedures.

FORMAL GRIEVANCE PROCEDURE

A grievance must be filed in writing with the Section 504 Coordinator and delivered in person, by mail or by email. The Section 504 Coordinator will provide reasonable accommodations

to students who are unable to submit a written complaint due to disability. The complaint should include the following:

1. The name, address and contact information of the person filing the complaint;
2. A full description of the problem and any relevant facts;
3. If applicable, a summary of the steps the individual has already taken in attempt to resolve the problem, including the names of persons involved;
4. A statement of the requested resolution and the student's rationale for the requested resolution for each perceived violation; and
5. Any supporting documentation.

All grievances shall be reviewed to determine whether they are submitted within a timely manner and/or whether they contain information sufficient to allow the College to investigate the complaint. The College will immediately return grievances that are untimely and/or do not provide sufficient information to the complainant with a clear explanation of why an investigation could not be initiated and, if applicable, any additional information needed in order to accept the grievance.

A student may withdraw a formal grievance at any time by written notice to the Section 504/ADA Coordinator or the individual handling the grievance at that time.

INVESTIGATION

The College will initiate a prompt investigation following the filing of a grievance. The investigation will be conducted by the Section 504/ADA Coordinator or designee. The College will ensure that all individuals designated to conduct investigations have received appropriate training on the grievance procedure, the applicable legal standards, and appropriate remedial actions.

The investigation will be thorough and impartial and will include the following steps: interviewing the complainant and the accused individual(s); identifying and interviewing witnesses, if any; reminding all individuals interviewed of the College's no-retaliation policy; considering whether any interim measures should be taken pending completion of the investigation; reviewing the personnel/academic files of the involved parties and other relevant documentation; reaching a conclusion as to whether discrimination occurred; taking appropriate remedial actions; and taking steps to ensure there is no recurrence of discriminatory behavior in the future.

When appropriate based on the type of complaint, the investigation will also apply the following standards: 1) would the requested accommodation result in a fundamental alteration of the program or an essential academic requirement; 2) would the requested accommodation impose undue financial or administrative hardship on the institution.

ADMINISTRATIVE DETERMINATION

A written determination shall be issued by the Section 504/ADA Coordinator or designee and a copy forwarded to the complainant within 30 business days after receipt of the grievance. In extraordinary circumstances, the Section 504/ADA Coordinator may extend this time for a reasonable period. All parties will be notified if such an extension is necessary. At a minimum, the written determination will include:

1. A description of the allegations and a summary of the steps taken during the investigation;
2. A finding based on the preponderance of the evidence as to whether discrimination did or did not occur regarding each allegation and the reasons for the determination;
3. If applicable, the remedial actions taken and the steps taken to prevent similar problems from occurring in the future; and
4. An explanation of complainant's appeal rights and information regarding where to file an appeal.

RETALIATION AND CONFIDENTIALITY

Retaliation against any complainant or individual who participates in an investigation under this grievance procedure is prohibited. The student's confidentiality shall be maintained by each person involved in the informal or formal investigation or resolution of a grievance under this procedure. Any disclosures regarding the student or the investigation shall be limited to the minimum necessary to accomplish the investigation or address the student's grievance.

These rules will be construed to protect the substantive rights of interested persons, meet appropriate due process standards, and assure that Columbia College Hollywood complies with the ADA, Section 504 and their implementing regulations.

RECORD RETENTION

Grievance records will be retained in the Section 504/ADA Coordinator's office and held for a period of three years after which the records will be destroyed.

NOTICE OF PROCEDURE

This procedure will be included in College publications, posted on the College's website and available in the office of the Section 504 Coordinator and the President.

OTHER COMPLAINT PROCEDURES

The right of a person to a prompt and equitable resolution of the complaint filed hereunder shall not be impaired by the person's pursuit of other remedies. Individuals may also file disability-based discrimination complaints with the U.S. Department of Education, Office for Civil Rights (OCR). OCR can be contacted at:

U.S. Department of Education
Office for Civil Rights
50 Beale Street, Suite 7200
San Francisco, CA. 94105
Telephone: (415) 486-5555
FAX: (415) 486-5570
TDD: (877) 521-2172
Email: ocr.sanfrancisco@ed.gov
Website: www.ed.gov/ocr

GENERAL EDUCATION REQUIREMENTS

General Education is an essential and integral component of the education students receive at Columbia College Hollywood. Their purpose is to imbue the student with a high level of ability in critical and quantitative thinking and the ability to perform effectively in the written, oral, and aural processes. General Education at Columbia College Hollywood cultivates for the student the ability to work with others and communicate rationally and persuasively, acumen in information literacy, ethical reasoning, and quantitative skills, as well as an understanding of civic responsibility, the diversity of the human plane, and an affection for and desire to pursue lifelong intellectual growth.

The General Education requirements at Columbia College Hollywood introduce students to a broad range of areas of study within the humanities, natural sciences, behavioral or social sciences, and technology. They additionally introduce students to become participating responsible members of the greater society and give them an understanding of the major forces that shape the world – intellectual, cultural, social, historical, and scientific. Columbia College Hollywood acknowledges that fulfillment of the stated General Education requirements does not in and of itself provide a student with all possible extents of a liberal arts education. It is expected that students view these courses as a foundation for their intellectual growth and recommends pursuit of these courses beyond the requirements and beyond the boundaries of their individual emphasis within their major.

Specifically, a student must do one-quarter or 25% of his/her 192 credit hours required for the BFA degree in general education courses. These include 8-12 units of Natural Sciences (which includes math), 8-12 units of Behavioral or Social Sciences, and 24-32 units of Humanities and English. The AFA student takes an equal amount of General Education units representing 50% of the 96 units required for the degree.

Some courses in the core curriculum required of all students also count towards fulfilling General Education requirements.

THE DEGREES

The Bachelor of Fine Arts degree requires successful completion of the requirements of an emphasis and 192 quarter credit units, of which 48 must be taken in General Education classes (8-12 units of Natural Science, 8-12 units of Behavioral Science, 24-32 units of Humanities). The remaining 144 units are taken in Core Curriculum and Cinema and Television Production. General Education classes represent one-quarter (25%) of the 192 units required of a student to receive the BFA degree.

The Associate of Fine Arts degree requires successful completion of 96 quarter credit units, of which 48 must be taken in General Education classes (8-12 units of Natural Science, 8-12 units of Behavioral Science, 28-32 units of Humanities). The remaining 48 units are taken in Core Curriculum and Cinema and Television Production.

Some Tier 1 and Emphasis Courses may also count towards the General Education requirement.

All General Ed course numbers are prefixed with “G” (GH, GN, GS) for General Studies. All other courses are prefixed with “F” or “V” for Film or Television.

Certain core classes may also count towards the fulfillment of General Education Requirements. Students should refer to the catalog- description of a course or consult their academic advisor for such course information. As Columbia College Hollywood supports the expansion of a student's critical thinking, certain emphasis courses may fulfill General Education requirements if the student takes such a course outside of his or her emphasis. For example GN120 Fundamentals of Music Science is an elective for the Editing/VFX Emphasis and cannot be counted an elective *and* as a natural science course by those declaring that emphasis, but can be counted as a natural science class by students declaring other emphases. Similarly, GS256 Entertainment Law is a behavioral (social) science class unless a student has declared a Producing Emphasis or is applying the course towards Directing Emphasis elective requirements.

See your academic advisors to confirm your general education requirements are being or have been met.

MATH PROFICIENCY

Part of the Columbia College Hollywood mission is to graduate students with an academic base in general studies and liberal arts to support their film and television studies. As such, in order to earn an AFA or BFA degree, students must demonstrate at least freshman college level proficiency in mathematics.

As of the Fall 2009 Quarter, students will have several options towards fulfilling the CCH Math Proficiency Requirement.

- If a student earned greater than a 600 score on the mathematics portion of an SAT subject test Level 1 or Level 2. Records must be received prior to Orientation.
- If a student earned a 25 or greater on the ACT exam.
- If a student earned a "3" or more on an Advanced Placement (AP) Calculus or Statistics test. Records must be received prior to orientation.
- If a student earned a "C" or higher grade in a qualifying general education transfer math course from a Community College or four-year College.
- If a student can produce none of the above, but receives a score of 70 or higher on the math diagnostic test administered upon matriculation at CCH.
- If the student successfully passes the Math: Essentials+ course (GN105A) or equivalent course offered at CCH.

Math: Essentials+ (GN105A) must be taken if the student is unable to demonstrate proficiency by any of the other potential means.

Taking Math: Essentials+ does count towards the two natural science classes general studies requirement to earn a BFA degree so all students are welcome to take it.

Acceptable math courses taken at other colleges may be transferred to fulfill the natural science requirement at the discretion of the Registrar.

Those who are exempt from taking Math: Essentials+ due to scores on SAT or ACT exams will not receive course units.

Those who are exempt from taking Math: Essentials+ due to a "3" or better score on an AP test will receive 4 units credited towards their degree and general studies credit for a natural science class.

ENGLISH / WRITING PROFICIENCY

All incoming students **MUST** take the English diagnostic two-part exam upon matriculation. (Those who have a “C” or better in an equivalent English Composition course from an acceptable college and are transferring that course to CCH, only take the writing part of the diagnostic.)

If the results of these diagnostic exams indicate the student is required to take College Writing, they must do so no matter what courses they have taken at other colleges or their standardized exam scores. GH011 College Writing must be taken during the first quarter the student is attending Columbia College Hollywood unless the course is not being offered that quarter, in which case College Writing must be taken at the first quarter it is available. Taking College Writing does not exempt the student from the requirement to take GH101 Writers Workshop within the first three quarters after a student’s initial enrollment. (Some students may be exempt from taking Writers Workshop based on courses from prior college at the discretion of the Registrar, but if a student is required to take College Writing he/she must also take Writers Workshop.)

A student must successfully complete College Writing with a grade of “C” or better during the same quarter in which the student began the course in order to fully progress in their coursework at the College. There will be no Incompletes allowed for this course. Students unable to earn at least a “C” for College Writing will be placed on Academic Probation, and must repeat the course. They will be allowed to take only a short list of offered courses presented to them by their academic advisor.

PROGRAM OBJECTIVES/CAREER OPPORTUNITIES

BACHELOR OF FINE ARTS - CINEMA

OBJECTIVE: To give the student a broad understanding of the technical, creative, and business aspects of filmmaking today, as well as the opportunity to focus in-depth on one or two areas of special interest, providing hands-on training in the operation of professional equipment and state-of-the-art techniques and intellectual exposure to the wider world of film and liberal arts studies; and to assist in the creation of a portfolio which showcases the student’s skills and vision as a filmmaker.

Career Opportunities: Entry-level or higher positions in the motion picture industry. These positions include: Producer, Development or Production Executive track, Director, Screenwriter, Director of Photography, Camera Operator, Assistant Camera Operator, Gaffer, Grip, Editor, Assistant Editor, Sound Recordist, Sound Designer, Unit Production Manager, Assistant Director, Script Supervisor, Production Assistant, Production Designer. Note: Assistant positions are typically entry level positions; however, some students have gone on to direct, produce, shoot, and edit films right out of Columbia.

BACHELOR OF FINE ARTS – COMBINED CINEMA & TELEVISION

Objective: To give the student a broad understanding of the technical, creative, and business aspects of both the film and television industries, as well as the opportunity to focus in-depth on one or two areas of special interest; to provide hands-on training in the operation of professional equipment and state-of-the-art techniques, and intellectual exposure to the wider world

of media and liberal arts studies; and to assist in the creation of a portfolio which showcases the student's skills and vision as a film and TV maker.

Career Opportunities: Entry-level or higher positions in the film or TV industries. These positions include: : Producer, Development Executive track, Director, Technical Director, Screenwriter, Director of Photography, Camera Operator, Assistant Camera Operator, Gaffer, Grip, Editor, Sound Recordist, Sound Designer, Assistant Editor, Production Manager, Assistant Director, Production Assistant, Production Designer. Note: Assistant positions are typically entry level positions; however, some students have gone on to direct, produce, shoot, and edit films and TV programs right out of Columbia.

ASSOCIATE OF FINE ARTS – COMBINED CINEMA & TELEVISION

Objective: To give the student knowledge of the technical, creative, and business aspects of the television industry, including commercial, cable, and educational television; to provide practical hands-on training in the operation of professional equipment and state-of-the-art techniques.

Career Opportunities: Production Assistant, Assistant Producer, Assistant Director, Assistant Technical Director, Associate Director, Assistant Editor, Assistant Lighting Director, Floor Manager.

Note: These curricula are required. However, under special circumstances and approved the Dean of the College substitutions may be possible.

GRADUATION REQUIREMENTS

Upon successful completion of the requirements of either the Bachelor of Fine Arts or the Associate of Fine Arts program, the student will receive a diploma signifying the award of such degree.

Before the degree will be approved and awarded, a student who wishes to be a degree candidate must: 1) file a degree petition, 2) pay the degree petition fee, and 3) complete the designated program of study in accordance with the Standards of Satisfactory Academic Progress, including:

- Minimum Cumulative GPA of 2.0
- Satisfactory completion of 144 total units in core requirements and program and emphasis electives for the Bachelor of Fine Arts, or 48 total units in Tier 1 of the Core Curriculum as well as V102 Intro to TV Production (4 units) and a TV Program elective for the Associate of Fine Arts
- Satisfactory completion of 48 units in General Education as set forth in the section entitled *General Education Requirements for All Programs*.
- Satisfactory completion of the program within 150% of the prescribed length of the program (see the *Academic Standards and Conduct* section for details)

In addition:

- All financial obligations to the College must be paid in full.
- Every student who received financial aid must meet with the Financial Aid Officer for an exit interview.
- All film and digital projects must be submitted as a final cut/release print with titles. Where applicable, all A&B rolls, production releases and music rights must be submitted to the College.

COMMENCEMENT

Columbia College Hollywood schedules Commencement Exercises one time per year, normally the last Sunday in June. Students who have completed their course work are welcome to participate (“walk”), as are continuing students who need only 20 or fewer credit units to complete their degree.

Commencement is a time for students to celebrate and enjoy their achievement – the completion of your degree – along with your family and friends. You are asked to honor the spirit of this important occasion by presenting and conducting yourself in a manner that is respectful of your guests and the guests your fellow graduates.

All graduates are expected to wear business attire to the ceremony. For safety reasons (as per the Catalog) students are not allowed to wear sandals or flip flops during the ceremony or at anytime on campus or at the site of the Commencement Exercises.

Possession or use of alcoholic beverages, illegal narcotics, or non-prescription drugs is also prohibited during the ceremony.

If it is determined your conduct is in violation of the standards and policies of The College, you may be removed from the venue and denied permission to participate further in the ceremony.

DEGREE WITH HONORS

A graduating student with a Cumulative Grade Point Average of 4.0 will receive the baccalaureate degree *summa cum laude*. A student who has a Cumulative GPA of 3.75 to 3.9999 will receive the degree *magna cum laude*. A student who has a Cumulative GPA of 3.5 to 3.7499 will receive the degree *cum laude*. These honors are noted on the student’s diploma. (For an explanation of Grade Point Averages, see the *Academic Standards and Conduct* section.)

Academic Honors: The valedictorian is traditionally the student who started as a non-transfer freshman, has achieved the highest cumulative grade point average, and who is able to attend the ceremony in order to deliver the traditional speech. However, at the discretion of the Dean of the College a valedictorian may be named based on other qualifications.

Additional academic honors may be awarded at the graduation ceremony in recognition of particular scholastic or other achievements.

The Laurel Society: The Laurel Society is the College’s academic honors society. Each year students from approximately the top 10% of the graduating class will be inducted into the Laurel Society; members are recognized at graduation, receive a medallion in honor of their achievement, and have their names recorded on a plaque at the school. To qualify for Laurel Society membership, a student must have no more than 48 transfer units.

CORE CURRICULUM

Film and digital production are, by nature, complex and highly collaborative fields. Whether you are a high-profile director, a high-powered producer, or a highly skilled technician, the more you know about the many disciplines that go into the making of a movie or television program, the better you can do your particular job.

The curriculum at Columbia College Hollywood is designed with this in mind. Your first quarters here expose you to the behind-the-scenes worlds of writing, producing, directing, shooting, sound work, and editing. The emphasis is on active—and interactive—learning.

And in the final quarters of the BFA programs (culminating in the senior F135/235/335 Production Workshop), you bring all your knowledge and experience together to create projects that showcase your vision and skills. As part of your reel, these projects serve as a valuable calling card that can open doors and assist you in getting work in the entertainment industry.

Although there is quite a lot of freedom in choosing emphases and electives, the core curriculum is a requirement for each student at Columbia College Hollywood. No exceptions.

The following Core Curriculum represents the basics every film and TV programming maker must know. This is why CCH has developed the required core curriculum. Students must take at least one Tier 1 course per quarter until they have completed them all.

CORE CURRICULUM

TIER 1

Art History (or equivalent)
 *Cinematography 1
 +Drawing
 Editing Theory & Practice/Lab
 History of Critical Analysis in Cinema 1
 +History of Design
 Introduction to Acting
 Principles of Production
 *Production Sound
 Screenwriting 1
 Script Analysis 1
 Visual Design

*Can be taken after completion of Principles of Production

+Required for completion of degree, but can be taken at any time during a student's matriculation

NON-TIER CORE REQUIREMENT

3 courses in motion picture history, including genres, auteurs, topical surveys, movements, etc. May be taken any time after completion of GH152A History of Critical Analysis 1; must be taken before completion of degree. TV History may be substituted as a motion picture history course for combined (Cinema/TV) BFA majors. History of Critical Analysis 2 also counts towards fulfilling this requirement.

TIER 2+

Directing 1
 Unit Production Management/Assistant Directing (UPM/AD)

*May be taken any time after completion of Tier 1. It is not required to take GH135 and GH117 before taking Tier 2 classes.

TIER 3

(F135) *Production Workshop 1
 (F235) *Production Workshop 2
 (F345) *Production Workshop 3
 (F435) *Production Workshop Focus (optional)

*Senior status and completion of Tiers 1 and 2 required

THE EMPHASES

In order to earn a Bachelor of Fine Arts degree all incoming students – freshmen and transfer students will be required to choose both a major (Cinema or combined Cinema-Television) and a specific emphasis within that major – Producing, Directing, Screenwriting, Cinematography, or Editing/VFX (which also includes sound design classes).

Transfer students may choose an emphasis immediately. Freshmen must choose their emphasis before or when they reach 96 completed units.

To fulfill this requirement, Columbia College Hollywood created a course of study for each emphasis including both mandatory courses towards fulfilling this degree requirement and elective courses. Students must take all mandatory courses within their chosen discipline and must take the indicated number of electives.

Of course, this does not preclude the student from taking multiple courses in other emphases. In your course program there are ample “open electives” giving you much opportunity to take classes in every discipline. For example, if your emphasis is producing, but you also want the feel of a camera in your hand, you’ll be able to take many cinematography courses. If you plan to direct and write, you can emphasize one but still take a range of courses in the other.

All students must take all core classes – Tier 1, 2, and 3 – in order to earn a degree, and all necessary pre-requisite classes in order to enroll in courses designated as “emphasis” courses.

Not all emphasis classes are offered each quarter. It is suggested that you familiarize yourself with the long-term schedule. Your academic advisor or the faculty advisors are available to help you plan your long-term course strategy.

The requirements of the emphases are indicated herein.

Producing Emphasis / Cinema Major

REQUIRED

Each student who chooses to emphasize Producing: Production & Development must take the following:

(GH166) Art of the Pitch
(GS256) Entertainment Law
(GH253) Hollywood Business Practices & History

(F441) Producing: From Green Light to Completion

ELECTIVES

In addition, those who choose a Producing: Production & Development Emphasis must take four (4) of the following:

(GH258) Art of Creative Producing
(F428) Artists Management
(F427) Business Plans for Filmmakers
(F356) Developing Animation: From Concept to Sale
(F341) Development: From Acquisition to Green Light

(F422A) Distribution: How to Sell Your Production
(F131) Documentary Production Workshop
(F422) Film & TV Distribution: Platform by Platform
(F420) Film Financing
(V320) Hip Hop Production

(F381) In Charge: The Producer Makes the Film
(F421) Independent Film Workshop
(GH261) Marketing & Public Relations
(F266) Mockumentary!
(V318) Music Video Production
(F315) Navigating New Media

(F134A) Navigating VFX
(V209) Non-Fiction TV Production
(F221) Post Production Process
(F317) Production for New Media
(F252) Properties That Sell: Writing Coverage
(GH255) Script Analysis 2
(F234) VFX Production for the 21st Century

Producing Emphasis / Cinema-TV Major

All students choosing to work towards a combined Cinema-Television BFA Degree must take all core courses – including Introduction to TV Production, which is a core class for combined majors, and the four courses designated for the Cinema Major:

REQUIRED

(GH166) Art of the Pitch
(GS256) Entertainment Law
(GH253) Hollywood Business Practices & History
(F441) Producing: From Green Light to Production

(V103) TV Directing & Producing 1 or (V350A) Shooting the Multi-Camera TV Comedy
(V201) TV Essentials

ELECTIVES

Must take four (4) courses from the list for Cinema majors PLUS two (2) additional courses from the following:

(F329A) Branded TV Production
(V330) CCH: The TV Series (can be taken twice for elective credit, three times total)
(V316) Entertainment Online: How to Create, Shoot, and Market an Online Network
(V318) Music Video Production
(F315) Navigating New Media
(V209) Non-Fiction TV Production

(F221) Post Production Process
(F317) Production For New Media
(V235) Reality TV Production
(V118) TV Commercial Production
(V103) TV Directing & Producing 2
(V207) TV Documentary Production
(V210) TV History

Cinematography / Cinema Major

(All students must take Cinematography 1)

REQUIRED

Each student who chooses an emphasis in Cinematography must take these five (5) classes:

(F403) 35mm Cinematography or (F403A) Feature Film Cinematography
(F402) Camera Movement

(F202) Cinematography 2
(V220) Digital Studio Lighting
(F345) Visual Production Design

ELECTIVES

In addition, students choosing an emphasis in Cinematography must take two (2) of the following courses:

<p><i>(F325) 3-D Cinematography</i> <i>(F408A) Advanced Studio Lighting</i> <i>(F203A) Camera Essentials</i> <i>(F357) Cine Lens</i> <i>(F206) Cinema Exteriors & Filters</i> <i>(F302) Cinematography 3</i> <i>(F493) Cinematography: Digital Imaging & Data Wrangling</i> <i>(F207) Cinematography: Shooting the Unpredictable</i> <i>(F265) Color Timing 1</i> <i>(F365) Color Timing 2</i> <i>(F303) Digital Cinematography</i></p>	<p><i>(F231) Experimental Video Workshop</i> <i>(F307) Exterior Cinematography</i> <i>(V318) Music Video Production</i> <i>(GH180) Photography: The Art of Making Pictures</i> <i>(F317) Production for New Media</i> <i>(F285) Shooting the Masters</i> <i>(GH140A or GH241)(One) Still Photography Course</i> <i>(F475) Ultimate Digital Cinematography</i> <i>(F305) Visual FX & Green Screen Cinematography</i></p>
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Cinematography / Cinema-TV Major

All students choosing to work towards a combined Cinema-Television Bachelor's Degree must take all core classes – including Introduction to TV Production, which is a core class for combined majors, and these five (5) courses:

REQUIRED

<p><i>(F405) 35mm Cinematography or (F403A) Feature Film Cinematography</i> <i>(F402) Camera Movement</i></p>	<p><i>(F202) Cinematography 2</i> <i>(V220) Digital Studio Lighting</i> <i>(F345) Visual Production Design</i></p>
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ELECTIVES

Must take two (2) from the list for Cinema Majors PLUS two (2) from the following courses:

<p><i>(F403) 35mm Cinematography</i> <i>(F329A) Branded TV Production</i> <i>(V325) Broadcast Practicum</i> <i>(V330) CH: The TV Series (can be taken twice for elective credit, three times total)</i></p>	<p><i>(F315) Navigating New Media</i> <i>(V209) Non Fiction TV Production</i> <i>(V235) Reality TV Production</i> <i>(V118) TV Commercial Production</i></p>
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Directing / Cinema Major

(All students must take Directing 1)

REQUIRED

Each student who chooses to emphasize Directing must take these five (5) courses:

<p><i>(F210) Directing 2</i> <i>(F425) Directing Actors</i> <i>(F111A) Directing: From Casting through Rehearsals</i></p>	<p><i>(V103) TV Directing & Producing 1 of (V350A) Shooting the Multi-Camera Comedy</i> <i>(F345) Visual Production Design</i></p>
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ELECTIVES

In addition, each student choosing a Directing Emphasis must take three (3) of the following:

<i>(GH328) Acting for the Camera</i>	<i>(V320) Hip Hop Production</i>
<i>(GH227) Acting: Advanced Technique</i>	<i>(GH253) Hollywood Business Practices & History</i>
<i>(GH229) Acting: Classic Texts</i>	<i>(F266) Mockumentary!</i>
<i>(GH226) Advanced Acting Workshop</i>	<i>(V318) Music Video Production</i>
<i>(F132) Art Direction</i>	<i>(F315) Navigating New Media</i>
<i>(GH166) Art of the Pitch</i>	<i>(F315) Navigating VFX</i>
<i>(F427) Business Plans for Filmmakers</i>	<i>(F221) Post Production Process</i>
<i>(GH326) Comedy Improvisation</i>	<i>(F317) Production for New Media</i>
<i>(F310) Directing 3</i>	<i>(F144) Scoring Your Soundtrack</i>
<i>(F308) Directing Action</i>	<i>(GH255) Script Analysis 2</i>
<i>(F309) Directing Comedy</i>	<i>(GH151) Storyboard Design</i>
<i>(F112) Directing: From Stage to Screen</i>	<i>(GH438) Theatre Lab</i>
<i>(F422A) Distribution: How to Sell Your Production</i>	<i>(GH238) Theatre Production Workshop</i>
<i>(F131) Documentary Production Workshop</i>	<i>(V118) TV Commercial Production</i>
<i>(GS256) Entertainment Law</i>	<i>(F234) VFX Production for the 21st Century</i>
<i>(F231) Experimental Video Workshop</i>	<i>(V300/1) Video Game Design: Part I and Part II or (V300A) Video Game Design: Development to Execution</i>
<i>(F420) Film Financing</i>	
<i>(F160) Guerilla Filmmaking</i>	

Directing / Cinema–TV Major

All students choosing to work towards a combined Cinema-Television Bachelor's Degree must take Introduction to TV Production, which is a core class for combined majors, and the six (6) courses designated for those choosing a Directing Cinema-TV Emphasis:

REQUIRED

<i>(F210) Directing 2</i>	<i>(V103) TV Directing & Producing 1 or (V350A) Shooting the Multi-Camera TV Comedy</i>
<i>(F425) Directing Actors</i>	<i>(V201) TV Essentials</i>
<i>(F111A) Directing: From Casting through Rehearsals</i>	<i>(F345) Visual Production Design</i>

ELECTIVES

Combined Cinema-Television Directing Emphasis students must fulfill the elective requirements of the Cinema Major PLUS take two (2) of the following TV elective emphasis courses:

<i>(F329A) Branded TV Production</i>	<i>(V209) Non-Fiction Television Production</i>
<i>(V330) CCH: The TV Series (can be taken twice for elective credit, three times total)</i>	<i>(V235) Reality TV Production</i>
<i>(V316) Entertainment Online: How to Create, Shoot, and Market an Online Network</i>	<i>(V221) Shooting the Live TV Drama</i>
	<i>(V203) TV Directing & Producing 2</i>
	<i>(V207) TV Documentary Production</i>

Writing / Cinema Major

(All students must take Screenwriting 1)

REQUIRED

Each student who chooses to emphasize Screenwriting must take these four (4) courses:

(GH166) Art of the Pitch
(F352[A/B/C]) Feature Film Writing
Symposium 1, 2, 3

(F249C) Screenwriting 2: Characters (or
Screen 2: Genre if before Fall 2008)
(GH255) Script Analysis 2

ELECTIVES

In addition, students choosing an emphasis in Screenwriting must take three (3) of the following:

(F280) "Based On": Writing the Adaptation
(GH326) Comedy Improvisation
(GH301A) Creative Writing That Sells
(F356) Developing Animation: From Concept to Sale
(F341) Development: From Acquisition to Green Light
(GH211) Great American Plays All Filmmakers Should Know (can count for emphasis or General Ed)
(GH253) Hollywood Business Practices & History
(F315) Navigating New Media
(F252) Properties That Sell: Writing Coverage
(F451) Rewriting: Punching Up Your Screenplay

(F350) Screenwriting 3: Genres (Fall 2008 and after)
(F353) Screenwriting: Writing the Action Adventure Film
(F355) Screenwriting: Writing the Horror Film
(F352) Screenwriting: Writing the Sci-Fi Film
(F253) Sketch Comedy Writing
(F251) TV Comedy Writing
(V319) TV Drama Writing
(V300/1) Video Game Design: Part I and Part II or (V300A) Video Game Design: Development & Execution
(F356) Writing for Actors / Acting for Writers
(F354) Writing for Animation
(F250) Writing Shorts for Production

Writing / Cinema-TV Major

REQUIRED

(GH166) Art of the Pitch
(F352[A/B/C]) Feature Film Writing
Symposium 1, 2, 3
(F249C) Screenwriting 2: Characters (or
Screen 2: Genre if before Fall 2008)

(GH255) Script Analysis 2
(F251) TV Comedy Writing
(V319) TV Drama Writing
(V201) TV Essentials

ELECTIVES

Combined Cinema-Television Writing emphasis students must take electives designated for the Cinema major AND two (2) of the following elective emphasis courses:

(F253) Sketch Comedy Writing (counts once)
(V330) CCH: The TV Series (can be taken twice for elective credit, three times total)
(V316) Entertainment Online: How to Create, Shoot, and Market an Online Video Network
(V209) Non Fiction TV Production

(V221) Shooting the Live TV Drama
(V350A) Shooting the Multi-Camera TV Comedy
(F253) Sketch Comedy Writing (counts once)
(V103) TV Directing & Producing 1
(V210) TV History

Editing-VFX / Cinema Major

All Editing-VFX Emphasis students must take Editing Theory & Practice Lab and Production Sound.

REQUIRED

Each student who chooses to emphasize Editing-VFX must take:

<i>(F125) Assistant Editing Essentials (using Avid)</i>	<i>(F120A) Editing: The Narrative Film (using Avid)</i>
<i>(F217A) Editing: From Dailies to Rough Cut (Avid)</i>	<i>(F124A) Editing: Non-Fiction (using Avid)</i>
<i>(F222) Editing: Mastering the Scene: (Avid)</i>	<i>(F141A) Sound Design Basics (using Pro Tools)</i>

ELECTIVES

In addition, each Editing-VFX Emphasis student must take three (3) of the following:

<i>(F321) Advanced 3-D Animation (MAYA)</i>	<i>(F415) Master Class: Editing James Franco...with James Franco</i>
<i>(F175) After Effects</i>	<i>(F218A) Motion / Compressor</i>
<i>(F265) Color Timing 1</i>	<i>(GH113) Music Appreciation and Analysis</i>
<i>(F365) Color Timing 2</i>	<i>(GH109) Music History</i>
<i>(GH145) Digital Graphics 1: Photoshop</i>	<i>(F221) Post Production Process</i>
<i>(GH245) Digital Graphics 2: Illustrator & FLASH</i>	<i>(F144) Scoring Your Soundtrack</i>
<i>(F131) Documentary Production Workshop</i>	<i>(F242A) Sound Design Aesthetics</i>
<i>(F218) DVD Studio Pro/Motion (no longer offered)</i>	<i>(F342A) Sound Design to Final Mix</i>
<i>(F225) Editing Reality (Avid)</i>	<i>(F133A)The Studio Production: Filming on Film</i>
<i>(F420A) Editing the Feature Film 1,2,3 (Avid)</i>	<i>(F234) VFX Production for the 21st Century</i>
<i>(GN120) Fundamentals of Music Science</i>	<i>(V300A) Video Game Design: Development & Execution (or V300 and V301)</i>
<i>(F146) Intro to 3-D Animation (MAYA)</i>	

Editing-VFX / Cinema-TV Major

REQUIRED

<i>(F125) Assistant Editing Essentials</i>	<i>(F124A) Editing: Non-Fiction</i>
<i>(V330) CCH: The TV Series (or approved equivalent if course not sufficiently offered)</i>	<i>(F120A)Editing: The Narrative Film</i>
<i>(F217A) Editing: From Dailies to Rough Cut or Editing: Mastering the Scene</i>	<i>(V209) Non-Fiction TV Production</i>
	<i>(F141A) Sound Design Basics</i>

ELECTIVES

The Editing-VFX Combined Major must take three (3) from the list of electives for Cinema Majors PLUS one (1) of the following:

<i>(V325) Broadcast Practicum</i>	<i>(F317) Production for New Media</i>
<i>(F225) Editing: Reality (cannot double for Cinema elective)</i>	<i>(V235) Reality TV Production</i>
<i>(V316) Entertainment Online: How to Create, Shoot, and Market an Online Video Network</i>	<i>(V350A) Shooting the Multi-Camera Comedy</i>
<i>(F315) Navigating New Media</i>	<i>(V118) TV Commercial Production</i>
	<i>(V207) TV Documentary Production</i>

INSTITUTIONAL LEARNING OUTCOMES

Graduates of Columbia College Hollywood (CCH), in all programs of study, have acquired the following competencies and learning outcomes:

- ◇ Integration of film theory and business practices of the entertainment industry;
- ◇ Visual interpretation of the written and spoken word;
- ◇ Fusion of art and cinema history as foundation to creative accomplishment in the entertainment arts;
- ◇ Application of critical thinking used to make creative film and cinema decisions;
- ◇ Successful execution of creative design expected in the entertainment industry;
- ◇ Information literacy of significant theories and artistic movements in one or more of the fields of cinema, television, and emerging media;
- ◇ Collaboration and teamwork needed to achieve intended goals.

PROGRAM LEARNING OUTCOMES

Bachelor of Fine Arts: Cinema Program Description

The Bachelor of Fine Arts degree in Cinema provides the student a broad understanding of the technical, creative, and business aspects of filmmaking today. It affords the opportunity to focus in-depth on one or two areas of special interest, providing hands-on training in the operation of professional equipment with state-of-the-art techniques and intellectual exposure to the wider world of film and liberal arts studies. The successful student acquires the ability to assist in the creation of a portfolio which showcases the skills and vision of a filmmaker. The portfolio is the culminating example of student accomplishment.

Students completing the BFA Cinema will successfully demonstrate:

- ◇ Critical thinking skills needed to accomplish the intended objectives in filmmaking.
- ◇ Communication skills needed to create the mood and vision of the film project.
- ◇ Information literacy of significant theories and artistic movements in the field of cinema.
- ◇ Employment of professional equipment and technical direction to the intended effect.
- ◇ Application of editing and other post-production applications to achieve the integrity of the visual plan.
- ◇ Writing skills needed to adapt plots, themes, and concepts from a variety of media, with translation to the film project.

- ◇ Ability to collaborate with others to accomplish the contracted goals of production.
- ◇ Appreciation for the history, contributions, and developments of the entertainment industry
- ◇ Interpolation, evaluation and application of image control tools
- ◇ Awareness of and appreciation for the business practices required to underwrite successful film endeavors.

Bachelor of Fine Arts: Cinema/Television Program Description

The Bachelor of Fine Arts degree in Cinema/Television provides the student a broad understanding of the technical, creative, and business aspects of film and television industries and emerging media, as well as the opportunity to concentrate on areas of special interest. This provides hands-on training in the operation of professional equipment with state-of-the-art techniques and intellectual exposure to the wider world of media and liberal arts studies. The successful student acquires the ability to assist in the creation of a portfolio which showcases the skills and vision of a film and TV programming maker. The portfolio is the culminating example of student accomplishment.

Students completing the BFA Cinema/Television will successfully demonstrate:

- ◇ Critical thinking skills to accomplish the intended objectives in TV production, both multi and single camera, as well as filmmaking.
- ◇ Communication skills to create the mood and vision contributing to execution of the media project.
- ◇ Information literacy of significant theories and artistic movements in the field of cinema, television and emerging media.
- ◇ Employment of professional equipment and technical direction to the intended effect.
- ◇ Application of editing and other post-production applications to achieve the integrity of the visual plan.
- ◇ Writing skills to adapt plots, themes, and concepts from a variety of media, with translation to the project at hand.
- ◇ Ability to collaborate with others to accomplish the contracted goals of production.
- ◇ Appreciation for the history, contributions, and developments of the entertainment industry.
- ◇ Interpolation, evaluation and application of image control tools
- ◇ Awareness of and appreciation for the business practices required to underwrite successful endeavors in film, television, and emerging alternatives

General Studies Program Description

The concept of General Studies as a Program comes from the recognition of the value of the breadth and depth of learning as foundation for creative thought and analysis. Through successful completion of course work in core competencies of written and oral communication, quantitative analysis, critical thinking, and information literacy, and within the framework of diverse subjects of study, the student is able to demonstrate mastery of acquired skills in a variety of contexts. An important recognition is in the way in which general education is developed, delivered, and its' relevance to the programs of study at the degree levels. CCH has integrated general education into degree programs in a way to provide special relationship to the programs of study. For example, instead of a GE "Introduction of Speech", the College uses the principles of learning outcomes applicable to the subject of oral communication, but in a way that resonates with the student appreciation for the subject, as in the "Art of the 'Pitch," The student understands the vernacular, as presenting (or "pitching") the story line applicable to the degree subjects. It is this philosophy and approach that is foundation to the Program of General Studies at Columbia College Hollywood.

Students completing coursework in General Studies, within the context of their selected subject of study, will demonstrate the following:

- ◇ Integration of original thought and approach, expressed through the written word, within the subject of study (written communication).
- ◇ Critical thinking skills.
- ◇ Synthesis of information from a variety of sources, contributing to effective decision-making (information literacy, quantitative analysis, and critical thinking).
- ◇ Ability to discuss and analyze selective works of art in all forms, demonstrating awareness of the basis for development of the story, the genre, or the art form (oral communication, critical thinking).
- ◇ Understanding of how culture, literature, history, the fine arts, and/or science relate to accomplishments of the subject to our present time (critical thinking skills, oral and written communication).
- ◇ Effective communication, both oral and written, to frame cohesive perspectives, based on quantitative and/or qualitative data to form persuasive arguments or defensive positions (oral and written communication, critical thinking, quantitative analysis).

In order to earn a Bachelor of Fine Arts degree all incoming students – freshmen and transfer students – are required to choose both a major (Cinema or combined Cinema-Television) and a specific area of emphasis within that major – Producing (Production & Development or Entertainment Business), Directing, Screenwriting, Cinematography, or Editing-VFX (which also includes sound design classes).

Transfer students with 96 units choose an emphasis immediately. Freshmen will choose their emphasis at the end of their sophomore year.

To fulfill this, Columbia College Hollywood has created a course of study for each emphasis including both mandatory courses towards fulfilling this degree requirement and elective courses.

Students must take all mandatory courses within their chosen discipline and must take the indicated number of electives.

The required courses of the chosen emphasis determine the learning outcomes for that emphasis. The elective courses will vary by student though the student is held accountable for the learning outcomes on the course syllabi. The learning outcomes for the electives are factored into the PLOs.

Of course, this does not preclude the student from taking multiple courses in other emphases. In any course program there are ample “open electives” giving students much opportunity to take classes in every discipline. For example, if a student’s emphasis is producing, but a student also wants the feel of a camera in his/her hand, that student will be able to take various cinematography courses. If a student plans to direct and write, the student can emphasize one but still take a range of courses in the other.

All students must take all core classes – Tier 1, 2, and 3 – in order to earn a degree, and all necessary pre-requisite classes in order to enroll in courses designated as “emphasis” courses.

Producing / Cinema Major

Producing is both a key component of filmmaking and essential to the intertwined discipline of project development. In the motion picture and television industries, some become producers via working up through the ranks of production jobs, while others use their entrepreneurial spirit and savvy to leapfrog to selling projects to studios, networks, and investors. Still others move into producing after ascending in professions that are careers in and of themselves, such as executives for studios, networks, or production companies, or working as talent/literary agents or personal managers.

The College seeks to offer students a program that gives them the skills to oversee and run a professional film/digital set. The program also imbues them with the information they need about the industry and its practices to pitch, sell, and shepherd projects that will come to fruition on the multitude of entertainment platforms (big screen, TV, mobile phones, etc.) now available to the consumers.

REQUIRED

Each student who chooses to emphasize Producing must take the following:

(GH166) Art of the Pitch
(GS256) Entertainment Law
(GH253) Hollywood Business Practices & History

(F441) Producing: From Green Light to Completion

ELECTIVES

In addition, those who choose a Producing Emphasis must take four (4) of the following:

(GH258) Art of Creative Producing
(F427) Business Plans for Filmmakers

(F341) Development: From Acquisition to Green Light

(F422A) Distribution: How to Sell Your Production
(F131) Documentary Production Workshop
(F420) Film Financing
(V320) Hip Hop Production
(F381) In Charge: The Producer Makes the Film
(F421) Independent Film Workshop
(GH261) Marketing & Public Relations
(F266) Mockumentary!

(V318) Music Video Production
(F315) Navigating New Media
(F134A) Navigating VFX
(V209) Non-Fiction TV Production
(F221) Post Production Process
(F317) Production for New Media
(F252) Properties That Sell: Writing Coverage
(GH255) Script Analysis 2
(F234) VFX Production for the 21st Century

Producing / Cinema-TV Major

All students choosing to work towards a combined Cinema-Television BFA Degree must take all core courses – including Introduction to TV Production, which is a core class for combined majors, and the four courses designated for the Cinema Major:

REQUIRED

(GH166) Art of the Pitch
(GS256) Entertainment Law
(GH253) Hollywood Business Practices & History

(F441) Producing: From Green Light to Production
(V103) TV Directing & Producing 1 or (V350A) Shooting the Multi-Camera TV Comedy
(V201) TV Essentials

ELECTIVES

Must take four (4) courses from the list for Cinema majors PLUS two (2) additional courses from the following:

(F329A) Branded Webisode Productions
(V330) CCH: The TV Series (can be taken twice for elective credit, three times total)
(V316) Entertainment Online: How to Create, Shoot, and Market an Online Network
(V318) Music Video Production
(F315) Navigating New Media
(V209) Non-Fiction TV Production

(F221) Post Production Process
(F317) Production For New Media
(V235) Reality TV Production
(V118) TV Commercial Production
(V103) TV Directing & Producing 2
(V207) TV Documentary Production
(V210) TV History

Students who successfully complete a Producing Emphasis will be able to:

- ◇ Use the terminology and practices of the film, TV and emerging media industries.
- ◇ Navigate through those industries.
- ◇ Communicate with department heads and crew and be a strong producer whose can articulate a vision.
- ◇ Budget a feature film or TV project.
- ◇ Run a film and/or TV set.
- ◇ Identify potential legal issues related to film and TV production and distribution.
- ◇ Option material for potential visual execution.
- ◇ Pitch a property for potential visual execution.
- ◇ Critically analyze and assess properties for their literary value.
- ◇ Market, publicize, and promote a project in the entertainment industries.

Additionally, C-TV majors will be able to:

- ◇ Demonstrate an ability to produce a weekly multi-camera TV series.
- ◇ Lead a team through a multi-camera production.

Cinematography / Cinema Major

Cinematography is the art and craft of using the camera and lighting to create a visual mood. The cinematographer, also called a DP or Director of Photography, is the director's primary collaborator on the journey of visualizing their ideas. Simply put, the cinematographer's job is to create images that tell the story using lighting and camera movement. Learning cinematography is a discipline that requires one to learn to see the world in different ways. Cinematographers are constantly discovering new methods of expressing themselves through imagery, whether the tool is a digital or film camera. The goal for students with an emphasis in cinematography is for them to produce a reel featuring examples of their work under vastly different lighting situations.

The Cinematography track is designed in the following manner:

- Learn the basic skills and rules necessary to produce a crafted film/digital image to help a director to tell a story.
- Master these techniques.
- Once the rules are learned and mastered: break the rules. Make images that you feel reflect the needs of the story, even if technically "wrong."

Student cinematographers work closely with aspiring directing, writing and producing students to achieve a variety of looks to serve the stories crafted by their fellow students whether the final product is a short film, TV commercial, or music video. The reel the student cinematographers create showcases the work they've produced while enrolled and is intended to serve as their calling card for obtaining work in the professional world.

All students must take Cinematography 1.

REQUIRED

Each student who chooses an emphasis in Cinematography must take these five (5) classes:

(F403A) Feature Film Cinematography
(F402) Camera Movement
(F202) Cinematography 2

(V220) Digital Studio Lighting
(F345) Visual Production Design

ELECTIVES

In addition, students choosing an emphasis in Cinematography must take two (2) of the following courses:

(F325) 3-D Cinematography
(F408A) Advanced Studio Lighting
(F203A) Camera Essentials
(F206) Cinema Exteriors & Filters
(F302) Cinematography 3
(F493) Cinematography: Digital Imaging & Data Wrangling
(F207) Cinematography: Shooting the Unpredictable

(F265) Color Timing 1
(F365) Color Timing 2
(F231) Experimental Video Workshop
(F307) Exterior Cinematography
(V318) Music Video Production
(F317) Production for New Media
(F285) Shooting the Masters
(GH140A or GH241)(One) Still Photography Course

(F475) Ultimate Digital Cinematography

*(F305) Visual FX & Green Screen
Cinematography*

Cinematography / Cinema-TV Major

All students choosing to work towards a combined Cinema-Television Bachelor's Degree must take all core classes – including Introduction to TV Production, which is a core class for combined majors, and these five (5) courses:

REQUIRED

(F403A) Feature Film Cinematography
(F402) Camera Movement
(F202) Cinematography 2

(V220) Digital Studio Lighting
(F345) Visual Production Design

ELECTIVES

Must take two (2) from the list for Cinema Majors PLUS two (2) from the following courses:

(F329A) Branded TV Production
(V325) Broadcast Practicum
*(V330) CCH: The TV Series (can be taken
twice for elective credit, three times total)*

(F315) Navigating New Media
(V209) Non Fiction TV Production
(V235) Reality TV Production
(V118) TV Commercial Production

Students who successfully complete a Cinematography Emphasis will be able to:

- ◇ Use a wide array of cameras in multiple settings to achieve specific look and feel through the artistic use of light, frame rates, shutter angles, and, as it applies, film processing techniques.
- ◇ Use the terminology of the cinematography profession.
- ◇ Demonstrate an advanced knowledge of cinematography in theory and practice.
- ◇ Assemble numerous camera packages – digital and film – for studio and location shoots.
- ◇ Demonstrate technical proficiency with digital cameras and their collection of the digital image.
- ◇ Demonstrate technical proficiency in the 35mm format, and load and unload 16mm and 35mm cameras.
- ◇ Identify and utilize multiple means of camera movement.
- ◇ Use the Jib Arm, Fisher Dolly, dolly track, and other tools commonly employed in camera movement.
- ◇ Work as a member of a camera team.
- ◇ Demonstrate a fundamental knowledge and ability to do color grading.

Additionally, C-TV majors will be able to:

- ◇ Light effectively in a three-camera studio environment.
- ◇ Describe how electricity works.
- ◇ Light “on the run” with little prep time to accommodate the pace of non-fiction TV.

Directing / Cinema Major

The potential to learn directing is a reason why many students elect to attend film school, or a college with a program in cinema production. No such educational institution can exist without a clearly defined and strongly operative program and course outline for directors. Columbia College Hollywood is no exception – The College has been training directors for both film and television since its creation in 1952.

As with all emphases, all students must take all core classes in order to earn a degree and all necessary pre-requisites in order to enroll in courses designated as an “emphasis” course. In the case of the Directing Emphasis, this includes Directing 1, in which the students have a hands-on experience as they learn the basics of the craft and shoot a short script provided by the instructor.

All students must take Directing 1.

REQUIRED

Each student who chooses to emphasize Directing must take these five (5) courses:

<p><i>(F210) Directing 2</i> <i>(F425) Directing Actors</i> <i>(F111A) Directing: From Casting through Rehearsals</i></p>	<p><i>(V103) TV Directing & Producing 1 or (V350A) Shooting the Multi-Camera TV Comedy</i> <i>(F345) Visual Production Design</i></p>
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ELECTIVES

In addition, each student choosing a Directing Emphasis must take three (3) of the following:

<p><i>(GH328) Acting for the Camera</i> <i>(GH327) Acting Scene Workshop</i> <i>(GH227) Acting: Advanced Technique</i> <i>(GH226) Advanced Acting Workshop</i> <i>(F132) Art Direction</i> <i>(GH166) Art of the Pitch</i> <i>(F427) Business Plans for Filmmakers</i> <i>(GH326) Comedy Improvisation</i> <i>(F310) Directing 3</i> <i>(F308) Directing Action</i> <i>(F425B) Directing Actors: For Actors</i> <i>(F309) Directing Comedy</i> <i>(F422A) Distribution: How to Sell Your Production</i> <i>(F131) Documentary Production Workshop</i> <i>(GS256) Entertainment Law</i> <i>(F231) Experimental Video Workshop</i> <i>(F420) Film Financing</i> <i>(F160) Guerilla Filmmaking</i></p>	<p><i>(V320) Hip Hop Production</i> <i>(GH253) Hollywood Business Practices & History</i> <i>(F266) Mockumentary!</i> <i>(V318) Music Video Production</i> <i>(F315) Navigating New Media</i> <i>(F315) Navigating VFX</i> <i>(F221) Post Production Process</i> <i>(F317) Production for New Media</i> <i>(F144) Scoring Your Soundtrack</i> <i>(GH255) Script Analysis 2</i> <i>(GH151) Storyboard Design</i> <i>(GH438) Theatre Lab</i> <i>(GH238) Theatre Production Workshop</i> <i>(V118) TV Commercial Production</i> <i>(F234) VFX Production for the 21st Century</i> <i>(V300/1) Video Game Design: Part I and Part II</i></p>
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Directing / Cinema–TV Major

All students choosing to work towards a combined Cinema-Television Bachelor's Degree must take Introduction to TV Production, which is a core class for combined majors, and the six (6) courses designated for those choosing a Directing Cinema-TV Emphasis:

REQUIRED

(F210) Directing 2

(F425) Directing Actors

(F111A) Directing: From Casting through Rehearsals

(V103) TV Directing & Producing 1

(V201) TV Essentials

(F345) Visual Production Design

ELECTIVES

Combined Cinema-Television Directing Emphasis students must fulfill the elective requirements of the Cinema Major PLUS take two (2) of the following TV elective emphasis courses:

(F329A) Branded Webisode Production

(V330) CCH: The TV Series (can be taken twice for elective credit, three times total)

(V316) Entertainment Online: How to Create, Shoot, and Market an Online Network

(V209) Non-Fiction Television Production

(V235) Reality TV Production

(V103) TV Directing & Producing 2

(V207) TV Documentary Production

Students who successfully complete a Directing Emphasis will be able to:

- ◇ Break down a text to understand the beats, the intent of the line, the event of the scene and its objective.
- ◇ Communicate the aforementioned elements to actors; and utilize a variety of acting techniques to aid the actor in finding character and giving the finest performance possible.
- ◇ Determine casting requirements.
- ◇ Plan shot selection and coverage to express the visual needs of a script.
- ◇ Communicate with film department heads and select such key elements as art direction, props, and cinematography.
- ◇ Demonstrate the ability to work within a film budget and manage time, equipment, and location limitations.
- ◇ Take a leadership position in executing the production of a film.
- ◇ Utilize editing to set the pace and tone of a film.
- ◇ Analyze and speak with critical acumen about the work of other filmmakers.
- ◇ Analyze and describe the challenges and logistics involved in safely producing an action sequence.
- ◇ Create various genres through the performances of actors.

Additionally, C-TV majors will be able to:

- ◇ Block and direct actors (talent) in a multi-camera studio universe.
- ◇ Run a control room environment.
- ◇ Use terminology and practices of TV and Emerging Media Industries.

Writing / Cinema Major

The screenplay is the road map to making a movie, the blueprint that is the foundation upon which a movie is built. Since a screenplay is a story told in pictures, the screenwriter must learn how to communicate visually as well as verbally.

The College seeks to offer students a program that gives them the skills to develop and write a professional screenplay, as well as a forum in which to explore and nurture their talent and creativity. But even the most stellar screenwriter can't succeed without a realistic understanding of how the entertainment industry works. The College, being so close to the heart of Hollywood, is able to give screenwriting students a real-world view of the essentials needed to succeed – from submitting “spec” scripts to finding an agent, from “pitching” an idea to making a business deal.

All students must take Screenwriting 1.

REQUIRED

Each student who chooses to emphasize Screenwriting must take these four (4) courses:

(GH166) Art of the Pitch
(F352[A/B/C]) Feature Film Writing
Symposium 1, 2, 3

(F249C) Screenwriting 2: Characters
(GH255) Script Analysis 2

ELECTIVES

In addition, students choosing an emphasis in Screenwriting must take three (3) of the following:

(F280) “Based On”: Writing the Adaptation
(GH326) Comedy Improvisation
(GH301A) Creative Writing That Sells
(F356) Developing Animation: From Concept to Sale
(F341) Development: From Acquisition to Green Light
(GH211) Great American Plays All Filmmakers Should Know
(GH253) Hollywood Business Practices & History
(F315) Navigating New Media
(F252) Properties That Sell: Writing Coverage

(F451) Rewriting: Punching Up Your Screenplay
(F353) Screenwriting: Writing the Action Adventure Film
(F355) Screenwriting: Writing the Horror Film
(F352) Screenwriting: Writing the SciFi Film
(F253) Sketch Comedy Writing
(F251) TV Comedy Writing
(V319) TV Drama Writing
(V300/1) Video Game Design: Part I and Part II
(F354) Writing for Animation
(F250) Writing Shorts for Production

Writing / Cinema–TV Major

REQUIRED

(GH166) Art of the Pitch
(F352[A/B/C]) Feature Film Writing
Symposium 1, 2, 3
(F249C) Screenwriting 2: Characters

(GH255) Script Analysis 2
(F251) TV Comedy Writing
(V319) TV Drama Writing
(V201) TV Essentials

ELECTIVES

Combined Cinema-Television Writing emphasis students must take electives designated for the Cinema major AND two (2) of the following elective emphasis courses:

(V330) CCH: The TV Series (can be taken twice for elective credit, three times total)
(V316) Entertainment Online: How to Create, Shoot, and Market an Online Network
(V209) Non Fiction TV Production

(V350A) Shooting the Multi-Camera TV Comedy
(F253) Sketch Comedy Writing (counts once)
(V103) TV Directing & Producing 1
(V210) TV History

Students who successfully complete a Writing Emphasis will be able to:

- ◇ Plot a cogent and viable story and screenplay (teleplay).
- ◇ Adapt to notes and adjustments needed for your script.
- ◇ Create strong characters and be consistent with the qualities of those characters.
- ◇ Write through the boundaries of character-driven television.
- ◇ Execute what makes comic timing in writing.
- ◇ Make non-visual source material cinematic.
- ◇ Analyze and critically assess screenplays by others.
- ◇ Describe what must be accomplished in Act One to make a great screenplay.
- ◇ Identify the script differences in genres and write in as many as your talent allows.
- ◇ Pitch a property for potential visual exploitation.

Additionally, C-TV majors will be able to:

- ◇ Demonstrate the ability to write a multi-camera TV project.
- ◇ Work collaboratively in the team environment that is often TV writing.
- ◇ Write a structure to a non fiction project *after* the production process is complete.
- ◇ Use terminology and practices of TV and Emerging Media Industries.

Editing-VFX / Cinema Major

Film editing is the process of preparing existing motion and sound footage for finalized publication and distribution. As such, it is an essential part of the process of filmmaking and requires expertise and creativity. The editor plays a dynamic role in film production, and the visual effects editor increasingly plays an equally dynamic role. This emphasis focuses on both editing and VFX, and also includes work in sound design – another key component of post-production in filmmaking.

An editor must creatively choose the correct timing and placement for shots and scenes in the project. The editor must have the knowledge of many different variables in film production, and must have the ability to utilize the correct industry standard editing equipment. This includes a high understanding of computer systems, specific computer software, and experience with on-set tools.

The College seeks to give the film student emphasizing in editing a calculated approach to learning the medium. All bases will be covered so that the student will have the correct training and confidence to begin a career in media editing.

Sound plays a pivotal role on-set, and in the editing process. Not only are there career opportunities in sound but also the editor is relied upon to be with a project through the sound design and mix. Thus, The College includes sound courses in its editing emphasis.

All Editing-VFX Emphasis students must take Editing Theory & Practice Lab and Production Sound.

REQUIRED

Each student who chooses to emphasize Editing-VFX must take:

<i>(F125) Assistant Editing Essentials</i>	<i>(F120A) Editing: The Narrative Film</i>
<i>(F217A) Editing: From Dailies to Rough Cut</i>	<i>(F124A) Editing: Non-Fiction</i>
<i>(F222) Editing: Mastering the Scene:</i>	<i>(F141A) Sound Design Basics</i>

ELECTIVES

In addition, each Editing-VFX Emphasis student must take three (3) of the following:

<i>(GH226) Advanced 3-D Animation (MAYA)</i>	<i>(GN120) Fundamentals of Music Science</i>
<i>(F175) After Effects</i>	<i>(F146) Intro to 3-D Animation (MAYA)</i>
<i>(F265) Color Timing 1</i>	<i>(F218A) Motion / Compressor</i>
<i>(F365) Color Timing 2</i>	<i>(GH113) Music Appreciation and Analysis</i>
<i>(GH145) Digital Graphics 1: Photoshop</i>	<i>(GH109) Music History</i>
<i>(GH245) Digital Graphics 2: Illustrator & FLASH</i>	<i>(F221) Post Production Process</i>
<i>(F131) Documentary Production Workshop</i>	<i>(F144) Scoring Your Soundtrack</i>
<i>(F218A) Motion</i>	<i>(F242A) Sound Design Aesthetics</i>
<i>(F225) Editing Reality</i>	<i>(F342A) Sound Design to Final Mix</i>
<i>(F420A) Editing the Feature Film 1,2,3</i>	<i>(F234) VFX Production for the 21st Century</i>
	<i>(V300/1) Video Game Design: Part I and Part II</i>

Editing-VFX / Cinema-TV Major

REQUIRED

<i>(F125) Assistant Editing Essentials</i>	<i>(F124A) Editing: Non-Fiction</i>
<i>(V330) CCH: The TV Series (or approved equivalent if course not sufficiently offered)</i>	<i>(F120A) Editing: The Narrative Film</i>
<i>(F217A) Editing: From Dailies to Rough Cut or (F222) Editing: Mastering the Scene</i>	<i>(V209) Non-Fiction TV Production</i>
	<i>(F141A) Sound Design Basics</i>

ELECTIVES

The Editing-VFX Combined Major must take three (3) from the list of electives for Cinema Majors PLUS one (1) of the following:

<i>(V325) Broadcast Practicum</i>	<i>(F315) Navigating New Media</i>
<i>(F225) Editing: Reality (cannot double for Cinema elective)</i>	<i>(F317) Production for New Media</i>
<i>(V316) Entertainment Online: How to Create, Shoot, and Market an Online Network</i>	<i>(V235) Reality TV Production</i>
	<i>(V118) TV Commercial Production</i>
	<i>(V207) TV Documentary Production</i>

Student who successfully complete an Editing/VFX Emphasis will be able to:

- ◇ Use key editing terms and principles, and demonstrate a basic comprehension of the dramatic reasons for the edit.
- ◇ Demonstrate mastery of the key elements of editing: time, pace, rhythm, and the visual & aural relationship.
- ◇ Perform sound post production with Pro Tools.
- ◇ Function as an assistant editor in a professional environment.
- ◇ Demonstrate a mastery with the Avid editing system.

- ◇ Create and properly use visual effects.
- ◇ Demonstrate different cutting techniques for narrative and non-fiction projects.
- ◇ Enhance a character's development and flow of the overall story of a narrative film.
- ◇ Edit for different genres (i.e. horror, suspense, comedy).
- ◇ Communicate cogently and effectively in the post production process.
- ◇ Layer sound effects.

Additionally, a C-TV major will be able to:

- ◇ Create the running structural narrative of a non-fiction production in post-production.
- ◇ Work to the post production needs of emerging media.

COURSE DESCRIPTIONS

ACTING COURSES

Acting for the Camera

GH228 (4 units)

Prerequisite: Introduction to Acting

In acting for the camera, less is often more. Through exercises and scene study, this course will help actors fear their craft for the screen and directors understand the boundaries the screen requires for the actor.

Acting: Advanced Technique

GH227 (4 unites)

Prerequisite: Introduction to Acting

Offers character development through various acting techniques, styles, and improvisation exploring more diverse and intense characters in individual and duo scene work. Students will also work on vocal and physical development to heighten their expression as actors. Some acting "theories" employed will include those of Constantin Stanislavki ("The Magical If"), Lee Strasberg and "The Method," and the (Sanford) Meisner Technique.

Acting: Classic Texts

GH229 (4 unites)

Prerequisite: One Advanced Acting Course

An actor once said he had performed in Shakespeare "but you can never do enough." Being able to succeed in interpreting and performing the texts of classic plays from Shakespeare to O'Neill to Ibsen to Shaw is required for any serious actor. In this class, students will mount scenes written by revered playwrights.

Advanced Acting Workshop

GH226 (4 units)

Prerequisite: Introduction to Acting

Advanced study of the elements, practices, principles and values of acting, as directly related to the personal and social values of the individuals practicing the art. Students explore advanced approaches to acting as well as participating in the development, preparation and performance of advanced scenes.

Comedy Improvisation

GH326 (4 units)

Prerequisite: Introduction to Acting

Using techniques and theatre games devised from sources such as Viola Spolin to The Groundlings, the student learns the challenges of improvisational acting and its uses not just for

the performer, but for all those who wish to spark their creative process and learn to think quickly on their feet in the performance setting, or as writers or directors.

Directing Actors

F245 (4 units)

Prerequisite: Directing 1, Directing: Casting Through Rehearsals

Gives the students the opportunity to enhance their ability to communicate with actors to adjust and build performances. Students cast actors and work on scenes and other pieces for several weeks bringing the actors to performance level both in presentation and blocking.

Directing: From Casting Through Rehearsals

F111A (4 units)

Prerequisite: Introduction to Acting

How do you work with actors to ready their performances for the camera through mutual communication? How should you listen to them and be open to their instincts at the same time they listen to you? How do you express the intent of the line and the event of the scene in an efficient, cogent manner, and help actors find the necessary place within themselves to bring to life what is on the page? How do you create a “safe” place for them? This course will focus on that thread that leads from understanding the basis of acting to directing actors in front of the camera. You'll learn techniques of casting and rehearsing scenes and other short pieces with actors to create performances that will jump off the page (and the screen).

Experimental Video Workshop

F231 (4 units)

Prerequisite: Cinematography 1

A lot more can be done with the camera than merely shooting narrative or documentary films. The camera is a tool to vast artistic possibilities. Through this course students will execute single channel or installation video art pieces, and, simultaneously, have an expressive, creative experience with the camera unencumbered by the narrative screenplay. This course is designed to expand the student as artist with camera.

Introduction to Acting

GH125 (4 units)

Prerequisite: None

Acting as a liberal art: Students explore the elements and techniques of acting with emphasis on its role in filmmaking, as directly related to the personal and social values of the individuals practicing the art. Students explore basic experiences as actors, including individual and duo scene preparation and performance.

Public Speaking for Filmmakers

GH202 (4 units)

Prerequisite: None

If you plan to produce, write or direct, you are going to have to present your ideas verbally along the road. This course will aid you in organizing your thoughts and using your verbal powers when interacting with potential investors for your films, being interviewed about your projects on radio or TV, and, overall becoming a more persuasive communicator. Conquer your worries about speaking one-on-one or to a group. *Public Speaking For Filmmakers counts towards fulfilling GH requirements.*

Theatre Production Workshop

GH238 (4 units)

Prerequisite: An Advanced Acting course

Students will rehearse, stage, and perform a play for the College and community. Students will both act and serve in backstage roles learning the techniques and challenges of launching a professional stage production. Prior to this final production, students will “get their feet wet” preparing and performing scenes and skits for an audience.

Writing for Actors / Acting for Writers**F356B (4 units)****Prerequisites: Introduction to Acting, Screenwriting 1**

Writing and acting students collaborate with each other to learn the craft of creating dialogue, characters, and scenes in this class. Acting students get the chance to have direct input in the scenes that are written for them and writing students are able to hear how their words sound and their scenes play in order to revise their work. At the end of the quarter members of the class perform select scenes.

CINEMATOGRAPHY COURSES**3-D Cinematography****F325 (4 units)****Prerequisite: Cinematography 2**

This course is designed to bring students into the world of stereoscopic film production in all its aspects. Such directors as James Cameron and Peter Jackson have stated they feel 3-D is the future of theatrical exhibition and students trained in the medium will have a competitive edge. This course explores both the history of stereoscopic filmmaking and its applications using cameras often right out of the developer's workshop.

Advanced Color Theory**GH332 (4 units)****Prerequisite: Visual Design**

Employing such techniques as color exercises and experimentation with various materials, this course explores in greater depth the unlimited possibilities of color and its place as a complex language. Course works includes the investigation of additive and subtractive systems in traditional and electronic applications, and the uses of color in various media from website design to design within the frame to product design and further.

Advanced Studio Lighting**F408A (4 Units)****Prerequisite: Digital Studio Lighting**

This course will challenge the student to better their skills at lighting with a digital camera. Through a series of hands-on demonstrations, in-class lectures and the practical and personal experiences of lighting assignments, the student will gain a firm working knowledge of the variables in controlling the exposure, contrast ratios, and specific looks of images created with the digital cameras. The use of state-of-the-art cameras in the class/lab situation will allow the students to acquire the knowledge of the camera and its various menus to manipulate the image quality to satisfy artistic and technical needs.

Camera Essentials**F203 (4 units)****Prerequisite: Principles of Production**

An introduction to the responsibilities of camera crew members with emphasis on the positions of first and second assistant camera (AC). Covers camera prep; set-up; changing lenses, filters and magazines; setting T-stops; following focus; slating; marking actors; loading magazines; keeping camera reports.

Camera Movement**F402 (4 units)****Prerequisite: Cinematography 1**

Explores the role of camera movement and demonstrates with in-class, hands-on sessions the tools that are used in the Industry including: the Glidecam (a self-contained body mounted

camera stabilization device), a hydraulic lift camera dolly (Fisher 10) and the proper use of dolly tracks, and the wheelchair camera support system.

Cine Lens

F357 (4 units)

Prerequisite: Cinematography 2

A common statement of cinematographers: "Image quality really comes down to the glass." This refers to the lens, and different lens manufacturers have different personalities. This hands-on class will explore what makes different glass look and feel in different ways and, consequently, potentially alter the audience reaction to an image or scene. Mostly using the Red Camera, Cine Lens will study the various modern producers of cinema glass with lecture and discussion on their characteristics. This is followed by in-class shooting on each platform. Special attention is given to ensuring students have a thorough and complete understanding of lens and optical systems that will serve them well throughout their career in image creation.

Cinema Exteriors & Filters

F206 (4 units)

Prerequisite: Cinematography 1

Gives students the hands-on skills and experience of practical location shooting (street scene, park, mountain range, filling station) in exterior day conditions. Students are trained in the use of the SUNPATH software program for plotting the sun's path through the arc of the day and of the inclinometer/compass for ascertaining such information as sun direction, shadow length, length of shooting day and where the sun will set. The image control tools used in day exterior shooting, such as reflectors, mirrors, butterflies and frames, are used in-class to demonstrate how to control image quality and continuity.

Cinematography 1: Learning the Art and Craft

F102 (4 units)

Prerequisite: Principles of Production

A hands-on course that serves to familiarize students with the various digital and film cameras they will be using in their productions at Columbia College. The emphasis is on the concepts needed to control the quality of images created, including such techniques as varying the frame rate, shutter speed, exposure, camera filters and color temperature. Students shoot weekly in-class exercises that are screened in subsequent sessions. This course provides the student with the skills needed to reproduce various lighting conditions and create different moods.

Cinematography 2: Mastering the Art and Craft

F202 (4 units)

Prerequisite: Cinematography 1

A continuation of Cinema 1 and dedicated to deepening the students understanding of how to master control over image production in digital and film formats. The goal is to gain control over image production in both film and DV formats in practical situations. Variables in lighting, exposure, camera positions and blocking the action of a scene with a director are covered. Transforming the 24-frame filmed image into the 29.97 digital format is explained and illustrated through weekly hands-on tests.

Cinematography 3: Breaking the Rules

F302 (4 units)

Prerequisite: Cinematography 2

The third level offered in fundamental Cinematography. The class is guided by the idea that we must first learn the rule, we must then master the rules; so that we can, in Cinematography 3, experiment in breaking the rules.

Cinematography: Digital Imaging & Data Wrangling**F493 (4 units)****Prerequisite: Camera Essentials**

This is a class designed to help students get started in the camera department by teaching the practical skills required in the new digital universe. Students will learn the basics of the digital image, the digital signal, and how it can be recorded and manipulated to create the best possible image. Students will complete this course with hands-on experience in Data Management (Wrangler) and as a Digital Imaging Technician (DIT). The class sessions will include field trips or visits by camera professionals utilizing the latest in technology and technique.

Cinematography: Shooting the Unpredictable**F207 (4 units)****Prerequisite: Cinematography 1**

This course is designed to allow students to examine the process of cinematography in several fast paced production settings. Students will learn how to approach and execute current production techniques for documentary, television magazines and reality television. The students will use several types of high definition, digital cameras and professional support equipment to practice composition, lighting, and field audio.

Color Timing 1**F265 (4 units)****Prerequisites: Cine 1, Editing Theory & Practice**

The challenges of post production for the cinematographer are studied in this hands-on course in which students learn the art of color correction and protecting the integrity of your visual plan. A further hands-on visit to a professional facility is part of the process.

Color Timing 2**F365 (4 units)****Prerequisite: Color Timing 1**

This course takes the student with a basic understanding of color grading to the next level through an exploration of the looks that can be created in post production, and how work done in production interacts with work done in post.

Digital Studio Lighting**V220 (4 units)****Prerequisite: Cinematography 1**

The particular challenges and demands of lighting for a TV studio production are explored through exercises from the instructor and generated by students. Lectures aid in understanding not just lights and camera, but how electricity itself works.

Experimental Video Workshop**F231 (4 units)****Prerequisite: Cinematography 1**

A lot more can be done with the camera than merely shooting narrative or documentary films. The camera is a tool to vast artistic possibilities. Through this course students will execute single channel or installation video art pieces, and, simultaneously, have an expressive, creative experience with the camera unencumbered by the narrative screenplay. This course is designed to expand the student as artist with camera.

Exterior Cinematography**F206 (4 units)****Prerequisite: Cinematography 1**

This course is designed to give the students hands-on experience shooting with film & or digital cameras in practical, real-life locations (convenience stores, gas stations, parks, city streets in exterior/interior day conditions). Students will also be trained in the use of SunPath computer

software that is the Industry standard for tracking the movement of the sun during the arc of the day.

Feature Film Cinematography

F403A (4 unites)

Prerequisite: Cinematography 2

The class embraces all of the different cameras used in the world today for the production of the imagery for feature length films. Students will employ cameras used in both studio and independent productions.

Landscape Photography

GH241 (4 units)

Prerequisite: Naked Photography: Still Life

The basics of photography in the outdoors. In-class studies of classic landscape paintings and photography are followed by in-the-field photographic work, composing and taking photographs of landscape under various circumstances and conditions. Grades are based in part on the completion of creative projects using landscape photographs.

Music Video Production

V318 (4 units)

Prerequisite: Tier 1

Production workshop for 3-minute music videos, from conception to answer print. Students write their own scripts, prepare schedules and budgets, recruits cast and crew, produces, directs, and shoots their spots, and post-produces as well—editing, sfx, music, dubbing, etc.

Naked Photography: Still Life

GH140 (4 units)

Prerequisite: None

An introduction to the principles and practices of still photography, including filters, lenses and film stocks. Students shoot a variety of projects, on campus and off, both independently and as a group, building a portfolio. Individual work may be exhibited on campus.

Photography: The Art of Making Pictures

GH180 (4 units)

Prerequisite: None

Photography: The Art of Making Pictures offers the student a comprehensive, step by step, introduction to the planning, creation and finishing of photographic pictures. Students begin the process of mastering the fundamentals of the camera, lenses and compositional elements with lecture, practical exercises, and photographic assignments. The class will cover people placement, location, and learning to see, as well as lighting and finishing in Photoshop all geared to creating the final “product.”

Portrait Photography

GH242 (4 units)

Prerequisite: Naked Photography: Still Life

An introduction to portrait photography, both small groups and individuals. Classic photographs and classic portrait paintings are studied to understand certain specific effects achieved by the masters. Students develop their own portfolios of original portraits of individuals and small groups. Grades will be based in part on the completion of portrait projects.

Production for New Media

F317 (4 units)

Prerequisite: Tier 1

New Media is a wide terrain, and one that could be a large part of a student’s future in entertainment. Students will create and produce dynamic program content that crosses multiple genres and can be launched on many different platforms – from the web to DVDs to streaming

media. You will conceive, produce and post concepts such as “Behind the Scenes” shorts, and shorts for cellular launch, iTunes, downloadable content, and other media. Some emphasis is placed on marketing tools, one of the hottest new media genres.

Shooting the Masters

F285 (4 units)

Prerequisite: Cinematography 2

Through exercises, both chosen by the instructor and generated by students, sequences from classic films – black and white and color – are re-created, illuminating the students on how these masterful moments were accomplished with camera and light.

Storyboard Design

GH151 (4 units)

Prerequisite: Drawing

Through this course students develop a complete understanding of the storyboarding process – upcoming directors, in particular, will hone their “eye.” Students learn the fundamentals of turning a script into a sequence of images, as the class is designed to get them comfortable with the all-important pre-visualizing work flow. A 3-D software system is used in creating the storyboards. Additionally, the class analyzes several elite films and their director’s approach to storyboarding.

TV Commercial Production

V118 (4 units)

Prerequisite: Cinematography 1, Production Sound. Storyboard Design Recommended.

Production workshop for 60-second commercial spots and public service announcements (PSAs), from conception to answer print. Students write their own scripts; prepare schedules and budgets, recruit crew and cast; produce, direct, shoot, and post-produce their spots, including editing, sound effects, music and dubbing; and prepare camera original for laboratory printing.

Ultimate Digital Cinematography

F425 (4 units)

Prerequisite: Cinematography 2

This course will explore the techniques needed to master the cutting edge of the ever-evolving universe of digital cameras and lighting.

Visual FX & Green Screen Cinematography

F305 (4 units)

Prerequisite: Cinematography 1

The challenges and excitement of shooting with a green screen is explored hands on in this innovative class. In addition to shooting, the class works in tandem with the After Effects class – you shoot, they use After Effects to make what you have shot come alive on the screen. You work together on the final result.

Visual Production Design

F345 (4 units)

Prerequisite: Tier 1

Gives students an “eye” towards the elements in the screen frame that are essential to the entire language of storytelling beyond the words and actions of the actor and the placement of the camera. This course trains directors and cinematographers in particular to understand the importance of color schemes – both lighting and set design, production design, costumes, and other elements to what they are conveying to the audience.

DIRECTING COURSES

Acting for the Camera

GH228 (4 units)

Prerequisite: Introduction to Acting

In acting for the camera, less is often more. Through exercises and scene study, this course will help actors fear their craft for the screen and directors understand the boundaries the screen requires for the actor.

Acting: Advanced Technique

GH227 (4 unites)

Prerequisite: Introduction to Acting

Offers character development through various acting techniques, styles, and improvisation exploring more diverse and intense characters in individual and duo scene work. Students will also work on vocal and physical development to heighten their expression as actors. Some acting "theories" employed will include those of Constantin Stanislavki ("The Magical If"), Lee Strasburg and "The Method," and the (Sanford) Meisner Technique.

Acting: Classic Texts

GH229 (4 unites)

Prerequisite: One Advanced Acting Course

An actor once said he had performed in Shakespeare "but you can never do enough." Being able to succeed in interpreting and performing the texts of classic plays from Shakespeare to O'Neill to Ibsen to Shaw is required for any serious actor. In this class, students will mount scenes written by revered playwrights.

Advanced Acting Workshop

GH226 (4 units)

Prerequisite: Introduction to Acting

Advanced study of the elements, practices, principles and values of acting, as directly related to the personal and social values of the individuals practicing the art. Students explore advanced approaches to acting as well as participating in the development, preparation and performance of advanced scenes.

Art Direction (Production Design)

F132 (4 units)

Prerequisite: Visual Design

A practical introduction to the profession of production design, with an emphasis on communicating ideas visually. Students learn the skills necessary to become a production designer, including conceptualizing and researching, sketching and basic drafting, and basic model building. By the final class, students have completed a fully designed set, including concept boards, sketches, plans and a model for an assigned scripted project. There is a scheduled field trip. This course is strongly recommended for producers, directors, and cinematographers.

Art of the Pitch

GH166 (4 units)

Prerequisite: Hollywood Business Practices & History

A course for producers, writers, and directors, "Art of the Pitch" instructs students how to encapsulate their ideas into saleable concepts, present those ideas, and communicate with the writers and others who become involved in bringing these ideas to fruition. The course features guest speakers from the executive ranks of the industry, as well as producers, agents, attorneys, and others, with the instructor being both the constant guide for the students as well as moderator.

Branded TV Series: Creating & Selling the Show**F329 (4 units)****Prerequisite: Tier 2**

Through this class the student pitches, develops, shoots, edits, and broadcasts an original branded web-based TV series. This is an opportunity to learn storytelling for emerging media and potentially even sell the developed show. Efforts are made to cooperate with actual branded TV entities.

Business Plans for Filmmakers**F427 (4 units)****Prerequisite: Writers Workshop**

During this class, students prepare the contents and organize an actual business plan for a film project, including financial projects. Class may be used to create the presentation you want to use for actual investors.

CCH: The TV Series**V330 (4 units)****Prerequisite: Introduction to TV Production**

Through this course TV programming is produced and launched by CCH students. Under the guidance of the instructor, students will produce TV segments and eventually series that will, at first, be launched on our website, and eventually elsewhere. Students will also receive advanced training in the engineering of the control room so they can, literally, be running the show. Students may take this course up to three times, though it will only count towards an elective for the combined Cinema/TV major once.

Comedy Improvisation**GH326 (4 units)****Prerequisite: Introduction to Acting**

Using techniques and theatre games devised from sources such as Viola Spolin to The Groundlings, the student learns the challenges of improvisational acting and its uses not just for the performer, but for all those who wish to spark their creative process and learn to think quickly on their feet in the performance setting, or as writers or directors.

Directing Action**F398 (4 units)****Prerequisite: Directing 2**

The challenges of directing sequences involving action and movement are explored. Students direct designed exercises through which they are challenged to understand how camera placement and other tools allow action to speak to the audience in the way the filmmaker intends – both for drama and comedy.

Directing Actors**F245 (4 units)****Prerequisites: Directing 1 and Directing: From Casting Through Rehearsals**

Gives the students the opportunity to enhance their ability to communicate with actors to adjust and build performances. Students cast actors and work on scenes and other pieces for several weeks bringing the actors to performance level both in presentation and blocking.

Directing Comedy**F309 (4 units)****Pre-requisite: Directing 2**

When he was on his deathbed, the great actor Edmund Kean is reputed to have said, "Dying is easy. Comedy is hard." This course explores the dynamics and particulars of camera and communication with actors that make comedy both come alive and fun to create. Students will choose and shoot comedy scenes.

Directing: From Casting Through Rehearsals

F111A (4 units)

Prerequisite: Introduction to Acting

How do you work with actors to ready their performances for the camera through mutual communication? How should you listen to them and be open to their instincts at the same time they listen to you? How do you express the intent of the line and the event of the scene in an efficient, cogent manner, and help actors find the necessary place within themselves to bring to life what is on the page? How do you create a “safe” place for them? This course will focus on that thread that leads from understanding the basis of acting to directing actors in front of the camera. You’ll learn techniques of casting and rehearsing scenes and other short pieces with actors to create performances that will jump off the page (and the screen).

Directing 1

F110 (4 units)

Prerequisite: Completion of Tier 1

Focuses on directing actors and experiencing the filmmaking process from the actor’s point of view: analyzing dialogue and dramatic material; the development of the dramatic situation; understanding character needs and relationships; script breakdown. Director/actor preparation, research and the casting process are also covered. Students direct a short film within class time and crew on all projects.

Directing 2

F210 (4 units)

Prerequisite: Directing 1

Explores the basic techniques of blocking and staging action for the camera, with emphasis on the practical problems and aesthetic questions that arise. Students work alone and in groups to develop solutions to dramatic and practical problems. Each student conceives, develops, shoots, and does post production on a short film shot within an allotted time frame outside of class.

Directing 3

F310 (4 units)

Prerequisite: Directing 2

Lectures, discussion, screenings, assignments and class projects illuminate the process and aesthetics of directing. Workshop format and in-class tapings focus on developing a directing team. Each student selects, casts, directs, shoots and edits a short film, while also assisting and managing others’ projects.

Distribution: How to Sell Your Production

F442A (4 units)

Prerequisite: Hollywood Business Practices

A great film or other production can sit in a vault or in your closet if you do not find distribution to an audience. Through lecture and practical application, this course will give students the tools to sell their production when it is completed and maximize its potential – be it to the big screen, the small screen, or the smallest screen.

Documentary Production Workshop

F131 (4 units)

Prerequisites: Cinematography 1 & Production Sound

In this class students will conceive, shoot and do post production on a short documentary during the length of the quarter. Class time also includes lectures on the modes and genres of the documentary, screening and analysis of documentaries, and production exercises in which students work together to create “instant” documentaries.

Entertainment Law**GS256 (4 units)****Prerequisite: Writers Workshop 1**

The basic elements of law as they pertain to the entertainment industry will be covered. Topics include contracts and contract negotiation, first amendment rights, copyright, defamation, invasion of privacy, unfair competition, misappropriation, music copyrights and performance rights, and various means of protecting intellectual property.

Entertainment Online: *How to Create, Shoot and Market an Online Network***V316 (4 units)****Prerequisite: Directing 1**

Students will make and market viral videos, creating new channels for creativity and income. A road map to what is increasingly a big part of the present and will be a bigger part of the future of entertainment

Experimental Video Workshop**F231 (4 units)****Prerequisite: Cinematography 1**

A lot more can be done with the camera than merely shooting narrative or documentary films. The camera is a tool to vast artistic possibilities. Through this course students will execute single channel or installation video art pieces, and, simultaneously, have an expressive, creative experience with the camera unencumbered by the narrative screenplay. This course is designed to expand the student as artist with camera.

Film Financing**F420 (4 units)****Prerequisite: Modern Business & Industry (preferred)**

A course designed to teach producers, directors and others the ways in which funding is raised for artistic endeavors, particularly independent films. Students will learn how to create a business plan that can raise money for their feature, what legalities must be served, and the language and practices of film finance.

Guerilla Filmmaking**F160 (4 units)****Pre-requisites: Cinematography 1 & Production Sound**

No financing? No problem! Learn to shoot short films with minimal financial security. Learn how to write a zero-budget script, maximize your limited assets, and get the shots off quick. Emphasis is also placed on blocking, hostile locations, pick-ups, and re-shoots. The class will shoot multiple student-generated projects.

Hip Hop Production**V320 (4 units)****Prerequisite: Tier 1**

Don't just dance to Hip Hop – make it! In this cutting-edge class you will develop and shoot a short project that either employs the hip hop style or comments on it – your choice of a film, TV commercial, music video, or documentary.

Hollywood Business Practices & History**GH253 (4 units)****Prerequisite: Sophomore Status Preferred**

An in-depth look at how the Hollywood system works, and how the student can succeed within that system. The course offers not just a detailed explanation of the current model, but uses Hollywood history to explain how the business model has changed and how it remains as it was. Towards that end, the course is a valuable practicum of how the film and television businesses work. Upon completing this course students will be able to navigate the Hollywood maze.

Mockumentary!**F266 (4 units)****Prerequisite: Tier 1**

From “This is Spinal Tap” to “Borat,” this remarkably resilient genre has been used to explore every imaginable subject and theme. The course surveys the aesthetics, history and storytelling techniques of the “mock doc,” then students conceive, plan, and produce a mockumentary as a class.

Music Video Production**V318 (4 units)****Prerequisite: Tier 1**

Production workshop for 3-minute music videos, from conception to answer print. Students write their own scripts, prepare schedules and budgets, recruits cast and crew, produces, directs, and shoots their spots, and post-produces as well—editing, sfx, music, dubbing, etc.

Navigating New Media: Professional Paths & Possibilities**F315 (4 units)****Pre-requisite: Tier 1**

Use your skills beyond working on movies and television. The technological breakthrough of the 21st century has brought with it many viable opportunities for employment. Find out how to take advantage of opportunities in fields such as internet spots, commercials, Podcasts, electronic press kits, DVD supplements, and more.

Non Fiction TV**V209 (4 units)****Prerequisite: Introduction to TV Production**

A hands-on approach to filming the Non Fiction TV series. Instructor coaches students in all areas of this increasingly popular format, including preproduction, scheduling, interview techniques, principal photography, writing and editing.

Post-Production Process**F221 (4 units)****Prerequisite: UPM/AD**

The final stage of production is a complicated one. Students will be guided through the entire process that starts when picture wraps and ends with the picture on the screen. Deadlines, editing, rough cuts, color correction, digital transfers, and DVD dubbing are covered. A complete how-to and where-to-go knowledge of post-production will be attained.

Production for New Media**F317 (4 units)****Prerequisite: Tier 1**

New Media is a wide terrain, and one that could be a large part of a student’s future in entertainment. Students will create and produce dynamic program content that crosses multiple genres and can be launched on many different platforms – from the web to DVDs to streaming media. You will conceive, produce and post concepts such as “Behind the Scenes” shorts, and shorts for cellular launch, iTunes, downloadable content, and other media. Some emphasis is placed on marketing tools, one of the hottest new media genres.

Reality TV**V235 (4 units)****Prerequisite: Directing 1**

A hands-on approach to filming the “unscripted” series. Instructor coaches students in all areas of this increasingly popular format including: casting, interview styles & techniques, principal photography, and finding the story.

Scoring Your Soundtrack**F144 (4 units)****Prerequisite: Pro Tools or Permission of Instructor**

This course teaches how to use a computer with a little help from Pro Tools to create and lay the soundtrack for your short film or documentary, and, eventually your feature film. It is hands-on training, and includes field trips to an actual recording studio.

Script Analysis 2**GH255 (4 units)****Prerequisite: Script Analysis 1**

The methods of Script Analysis I are put to work in a rigorous and practical way. Several scripts are analyzed in a variety of genres. The student examines—separately—the original script and the finished film, comparing her own analysis and dramatic plans with those of the actual filmmaker.

Shooting the Multi-Camera Comedy**V350A (4 units)****Prerequisite: Introduction to TV Production**

Using scenes from professional scripts, students will learn the rigors of directing and producing multi-camera TV comedies (sitcoms, sketches).

Storyboard Design**GH151 (4 units)****Prerequisite: Drawing**

Through this course students develop a complete understanding of the storyboarding process – upcoming directors, in particular, will hone their “eye.” Students learn the fundamentals of turning a script into a sequence of images, as the class is designed to get them comfortable with the all-important pre-visualizing work flow. A 3-D software system is used in creating the storyboards. Additionally, the class analyzes several elite films and their director’s approach to storyboarding.

TV Commercial Production**V118 (4 units)****Prerequisite: Cinematography 1, Production Sound. Storyboard Design Recommended.**

Production workshop for 60-second commercial spots and public service announcements (PSAs), from conception to answer print. Students write their own scripts; prepare schedules and budgets, recruit crew and cast; produce, direct, shoot, and post-produce their spots, including editing, sound effects, music and dubbing; and prepare camera original for laboratory printing.

TV Directing and Producing 1**V103 (4 units)****Prerequisite: Intro to TV Production and Directing 1**

Using the TV control booth and multi-camera production techniques, students will direct and/or produce studio-based television exercises. Students will be responsible for developing, writing, rehearsing, directing, and producing short TV segments.

TV Directing and Producing 2**V203 (4 units)****Prerequisite: TV Directing and Producing 1**

An advanced course through which students direct and/or produce a studio and control room-based short TV program they have individually developed.

TV Documentary Production**V207 (4 units)**

A hands-on approach to conception and shooting TV Documentary. The instructor guides the student through all areas of this increasingly popular format: writing, scheduling, principal

photography, and editing. Students will complete this course having shot a viable TV-style documentary as well as learning the business dynamics of this genre.

VFX Production for the 21st Century

V234 (4 units)

Prerequisite: Unit Production Management/First Assistant Director

This course explores the high-end production environment that is VFX. From summer blockbusters to independent art films, VFX have become a vital tool in the production process of 21st century entertainment. This course opens the door to the modern visual effects production pipeline. Students will learn first-hand how to breakdown a script for VFX, budget and schedule that breakdown, and finally implement these elements into a successful VFX Pipeline.

Video Game Design: Part I: *Development*

(V300) (4 units)

Video Game Design: Part II: *Execution*

(V301) (4 units)

Prerequisites: Screenwriting 1, Script Analysis 1, Editing Theory & Practice

Video games have become an expanding staple of entertainment. This two-part class demonstrates how to create, develop, and execute a video game idea. Uses the Unity 3D and Maya software programs.

Visual Production Design

F345 (4 units)

Prerequisite: Tier 1

Gives students an “eye” towards the elements in the screen frame that are essential to the entire language of storytelling beyond the words and actions of the actor and the placement of the camera. This course trains directors and cinematographers in particular to understand the importance of color schemes – both lighting and set design, production design, costumes, and other elements to what they are conveying to the audience.

EDITING & VISUAL FX COURSES

Advanced 3-D Animation: Maya

F321 (4 units)

Prerequisite: Introduction to 3-D Animation

A course that allows the student to continue the mastering of the Maya software learned in Intro to 3-D Animation. Students will create their own animated short film.

Advanced Color Theory

GH332 (4 units)

Prerequisite: Visual Design

Employing such techniques as color exercises and experimentation with various materials, this course explores in greater depth the unlimited possibilities of color and its place as a complex language. Course works includes the investigation of additive and subtractive systems in traditional and electronic applications, and the uses of color in various media from website design to design within the frame to product design and further.

After Effects

F175 (4 units)

Prerequisite: Digital Graphics 1: Photoshop

Students learn this powerful application used to create motion graphics and visual effects for film and video. The course employs text and object animations, compositing videos and images, and adding audio and effects.

Assistant Editing Essentials**F125 (4 units)****Prerequisite: Editing: The Narrative Film**

The road to becoming an editor usually begins with apprenticing or assisting an established editor. In this course students will learn the skills required of an assistant editor and the assistant editor's role in post production, including working with the head editor, setting up the editing room, working with dailies and stock footage, understanding how to read and use a lined script and camera and sound reports, and much more.

Color Timing 1**F265 (4 units)****Prerequisite: Cine 1, Editing Theory & Practice**

The challenges of post production for the cinematographer are studied in this hands-on course in which students learn the art of color correction and protecting the integrity of your visual plan. A further hands-on visit to a professional facility is part of the process.

Color Timing 2**F365 (4 units)****Prerequisite: Color Timing 1**

This course takes the student with a basic understanding of color grading to the next level through an exploration of the looks that can be created in post production, and how work done in production interacts with work done in post.

Digital Graphics 1: Photoshop**GH145 (4 units)****Prerequisite: Editing Theory & Practice**

Hands-on training in the use of computer hardware and software to create digital graphics, starting with the basics and introducing Photoshop and other programs. Develops familiarity with the computer graphics tools necessary to create individual design projects.

Digital Graphics 2: Illustrator & FLASH**GH245 (4 units)****Prerequisite: Digital Graphics 1**

A Photoshop-focused class with an introduction to FLASH and Illustrator through which students learn advanced techniques covering a diverse range of artistic processes, from retouching and compositing to advanced type manipulation, professional color and contrast correction, and page layout. Emphasis on individual creativity, mastery of computer design skills, and development of intuitive understanding through the creation of individual design projects.

Editing: From Dailies to Rough Cut**F217A (4 units)****Prerequisite: Editing: Non Fiction**

Students use actual dailies from films and TV projects and edit the scenes as the pace, rhythm, time, and aural and visual relationship dictates to them. This course teaches students the hands-on art of editing beyond the use of software programs that are merely the tools of the editor.

Editing: Mastering the Scene**F222 (4 units)****Prerequisite: Editing: The Narrative Film**

A more intensive chance to work on the art of the editing. Students use actual dailies from film and TV projects to learn how to create both action and the scene itself by understanding the dynamics of the scripted scene and how editing must tell the story. If the script may merely say "The army comes over the mountain." The director may have shot 108 different pieces. It is the editor who must look at the footage and create the sequence by understanding the pace and rhythm intended as well as the dynamics of the story and characters. Uses the Avid software system.

Editing: Non-Fiction**F124A (4 units)****Prerequisite: Editing Theory & Practice**

A practical exploration of the Avid digital non-linear editing software. Students learn the art of non-narrative editing using supplied footage.

Editing Reality**F225 (4 units)****Prerequisite: Editing: Non Fiction**

Reality TV is now a staple of the small screen and in few places does the editor take as commanding a role in the final product by creating the narrative from the often hours and hours of footage shot. This course offers the challenge of creating a final product from a production that was mostly unscripted. Uses the Final Cut software system.

Editing: The Feature Film**F420A (a, b, c) (4 units)****Prerequisite: Editing: The Narrative Film**

A three quarter course through which, using Avid, students learn the artistry and craft of editing a feature film. Topics include trimming, staying in sync, editing in your timeline, changing audio levels and basic visual effects, as well as understanding the story and characters through which an editor makes his or her work an intricate part of the group endeavor that results on a feature film.

Editing: The Narrative Film**F120A (4 units)****Prerequisite: Editing Theory & Practice**

The project-based learning, students acquire the basic tools for editing using the AVID Media Composer system software. Dailies from filmed projects from feature films to TV films to short films or webisodes can be employed.

Editing Theory and Practice Lab**F122A (4 units)****Prerequisite: None**

Learn the language and theory of editing in the viewing section of this class; then put the theories into practice using Final Cut Pro digital non-linear editing software, with some interface with Avid as well. This hands-on class introduces essential skills (digitizing footage, preparing bins for editing, working with time code and creating your personal settings, etc.) and good editing habits along with understanding and appreciation of the role of editing in the storytelling process.

Introduction to 3-D Animation**F146 (4 units)****Prerequisite: Editing Theory and Practice**

Students are taught the basics of two and three-dimensional animation using the Maya software. The history of animation is explored, but the emphasis for the student is on learning the tools and creating a short, animated project.

Motion & Compressor**F218A (4 units)****Prerequisite: Editing Theory & Practice Lab**

Students learn two timely software programs, Motion and Compressor, through a project-based lab that includes building screen credits.

Navigating New Media**F315 (4 units)****Prerequisite: Tier 1**

Use your skills beyond working on movies and television. The technological breakthrough of the 21st century has brought with it many viable opportunities for employment. Find out how to take advantage of opportunities in fields such as internet spots, commercials, PodCasts, electronic press kits, DVD supplements, and more. Students shoot projects that are launched onto a website.

Post-Production Process**F221 (4 units)****Prerequisite: UPM/AD**

The final stage of production is a complicated one. Students will be guided through the entire process that starts when picture wraps and ends with the picture on the screen. Deadlines, editing, rough cuts, color correction, digital transfers, and DVD dubbing are covered. A complete how-to and where-to-go knowledge of post-production will be attained.

Production for New Media**F317 (4 units)****Prerequisite: Tier 1**

New Media is a wide terrain, and one that could be a large part of a student's future in entertainment. Students will create and produce dynamic program content that crosses multiple genres and can be launched on many different platforms - from the web to DVDs to streaming media. Emphasis is placed in webisodes.

Scoring Your Soundtrack**F144 (4 units)****Prerequisite: Sound Design Basics or Permission of Instructor**

This course teaches how to use a computer with a little help from Pro Tools to create and lay the soundtrack for your short film or documentary, and, eventually your feature film. It is hands-on training, and includes field trips to an actual recording studio.

Sound Design Aesthetics**F242A (4 units)****Prerequisite: Sound Design Basics**

An intermediate level course in sound for film and digital using Pro Tools. Students use digital editing equipment to develop sound tracks for a variety of original and assigned projects, and learn with greater depth about ADR. They employ music, sound effects and looping to support both commercial and artistic film, learning the uses—and the limits—of sound design, and also create the sound effects they will employ.

Sound Design Basics**F343A (4 units)****Prerequisite: Production Sound**

A straightforward and personal approach to learning the ins and outs of digital audio editing with Pro Tools. Considered to be the industry standard in audio post production, Pro Tools offers an intuitive editing platform paired with an assortment of professional audio plug-ins to enhance your sound. The class includes in-depth lectures and two projects per quarter.

Sound Design to Final Mix**F342A (4 units)****Prerequisites: Sound Design Aesthetics**

Explores the powerful role played by sound in telling a story. Students use a film project that demonstrates how sound makes an equal contribution to the emotional aspects of the story, rather than simply narrating the picture. At the end of this course each student has a finished

product for their reel and a stronger, truer understanding of the importance of sound in film and of the sound designer's role.

VFX Production for the 21st Century

F234 (4 units)

Prerequisite: UPM/AD or Permission of the Dean

This course explores the high-end production environment that is Visual Effects. From summer blockbusters to independent art films, VFX have become a vital tool in the production process of 21st Century entertainment. This course opens the door to the modern visual effects production pipeline. Students learn first-hand how to breakdown a script for VFX, budget and schedule that breakdown, and implement all elements into a successful VFX pipeline.

Video Game Design: Part I: *Development*

(V300) (4 units)

Video Game Design: Part II: *Execution*

(V301) (4 units)

Prerequisites: Screenwriting 1, Script Analysis 1, Editing Theory & Practice

Video games have become an expanding staple of entertainment. This two-part class demonstrates how to create, develop, and execute a video game idea. Uses the Unity 3D and Maya software programs.

GENERAL STUDIES

Abnormal Psychology

GS109 (4 units)

Prerequisite: None

An in-depth look at the basic concepts of abnormal psychology. Emphasis is on the DSM-IV disorders including origin, symptoms, and treatment of mental illness.

Anthropological Science

GN208 (4 unites)

Prerequisite: None

An introduction to the study of humans with a focus on physiological and cultural adaptation, including biocultural evolution, human genetics, and primate behavior. Modern human adaptation is viewed from a science-based perspective.

Art History: Classical

GH130 (4 units)

Prerequisite: None

Introductory survey of the history and development of the art of the Western world from the Ancient through the Medieval and Renaissance worlds. Includes Neoclassicism, and Romanticism.

Art History: Contemporary

GH131 (4 units)

Prerequisite: None

An in-depth look at the world of contemporary art including painting, photography, sculpting and a host of new art forms. Students attend exhibitions at Los Angeles galleries as well as learning about new directions and movements.

Art History: Photography**GH124 (4 units)****Prerequisite: None**

An in-depth look at the development of an art form that has become intrinsic to the dissemination of information and communication as well as the basis for the cinematic arts. This course will explore photography from its origins and challenge the students to determine what the aesthetic criteria are for the medium.

Art History: World**GH132 (4 units)****Prerequisite: None**

A survey of world art, focusing on folk and traditional cultures from Asia, Africa, the Middle East and the Americas. Through reproductions, videos, music, writing and drawing exercises, and a field trip, this course explores the major traditions in the visual arts outside of mainstream Western culture.

Astronomy**GN101 (4 units)****Prerequisite: None**

An introduction to the basic concepts of astronomy and astrophysics. Emphasis is on astronomical science, the solar system, the structure and evolution of stars, galaxies and the universe, including the endpoints of stellar evolution: white dwarfs, neutron stars, and black holes.

College Writing**GH011 (4 units)****Prerequisite: None**

The ability to write correctly and articulately is essential to professional self-representation in the film business. This is a class in composition; providing a refresher in grammar, research, documentation, and citation. Students learn how to write a resume, cover letter, professional correspondence, memorandum, and request a letter of recommendation.

Creative Writing That Sells**GH301A (4 units)****Prerequisite: Writers Workshop 1**

Students develop their creative talents in various self-chosen forms of writing including poetry, drama, short and long-form fiction. This course also incorporates the kinds of non-fiction writing that require creative application of the individual's interests and abilities. Students must produce writing on a weekly basis, participate in the workshop, and complete a written term project.

Drawing**GH135 (4 units)****Prerequisite: None****Fee: \$45 for art supplies**

An introduction to the principles and techniques of drawing. From point to line to shading, this class explores the concepts of light and shadow, perspective and volume. Students spend part of every class drawing, with direct response and guidance from their Instructor.

Earth Sciences**GN104 (4 units)****Prerequisite: None**

An introduction to the scientific approach to the study of the Earth with a focus on physical processes and theories. This course provides an overview of scientific approaches to the study of geology. Aspects of mineralogy, paleontology, seismology, and ecology are considered. Human interactions with the Earth are reviewed as well.

Ecological Science**GN114 (4 units)****Prerequisite: None**

An introduction to the study of how organisms interact with each other and their environment. How ecological processes affect individuals, populations, communities, ecosystems, and the planet as a whole is explored.

Evolutionary Biology**GN197 (4 units)****Prerequisite: None**

Biological sciences are unified by the theory of evolution. This course provides an introduction to the scientific approach to the study of evolution with a focus on evolutionary theory, sexual selection, and inheritance. We will also examine the interactions between humans and non-human organisms in an evolutionary context.

Fundamentals of Music Science**GN120 (4 units)****Prerequisite: None**

This course gives students an understanding of the basic physical principles underlying sound and music and how music is created at its simplest form. It provides a clear demonstration of how physics works using a medium (sound and music) with which we are all familiar. The approach assumes no knowledge of music. A student completing this course will be able to write and recognize music notation symbols of traditional western music. An understanding of the language used by musicians to describe and perform music and film scores will be developed.

Great American Plays All Filmmakers Should Know**GH211 (4 units)****Prerequisites: Writers Workshop 1, Script Analysis 1**

This course has a twin focus: cultural literacy and the skills to decode a dramatic text. Six key plays by masters of the American Theatre will be covered, including "Once in a Lifetime," "Death of a Salesman," and "Cat on a Hot Tin Roof."

History of Design**GH134 (4units)****Prerequisite: None**

The central goal of this course is to explore the relationship between the design principles of film, stage, furniture, architecture, industrial, interior and fashion through modern theoretical movements and major art trends. Exploration of various design philosophies will include classroom viewing and discussion of artworks. Students employ a working design vocabulary and knowledge of the most iconic pieces of design. The student will comprehend conceptual links between the major modern design movements and the corresponding designers from which they evolved, and finish the course with an understanding of the complexity of the numerous styles and minor movements in modern designs history.

History of Music**GH114 (4 units)****Prerequisite: None**

This course will examine the historical development of the art of music, showing the increasing complexity of music through the great eras in history and the relationship of music to the political, economic, and cultural conditions of these eras.

Humanities 1**GH110 (4 units)****Prerequisite: Writers Workshop 1**

A comprehensive overview of Western culture: mythology, philosophy and all the arts from the ancient world to the Middle Ages. Creative projects and a research paper supplement weekly readings; midterm and final exam.

Humanities 2**GH210 (4 units)****Prerequisite: Humanities 1**

A comprehensive overview of Western culture from the Medieval era to the beginning of the modern era in the late 19th century. The interaction of history, philosophy, art, literature, architecture and music form the backbone of the course. Artistic and philosophical styles including Medieval, Renaissance, Mannerist, Baroque, Rococo, Neo-Classical, Romantic, and Realist are explored in various manifestations.

Humanities 3**GH310 (4 units)****Prerequisite: Humanities 2**

An examination of modern manifestations of Western culture, including in-depth analyses of the philosophy, thought, art, architecture, music, literature and drama of Europe and the United States. There will be special emphasis on modernism and its manifestations through Freudian and Marxist theories, artistic styles like Constructivism, Futurism, Surrealism, Expressionism, Dadaism, Social Realism, Abstract Expressionism and Post-Modernism. Popular arts, including movies, television and pop music, will be examined in some depth. Requirements include research papers, weekly reading, creative projects, midterm and final exams.

Law and Everyday Life**GS104 (4 units)****Prerequisite: None**

Introduces the basic concepts of law that govern everyone's life. This course is an overview of the everyday legal problems that everyone must face and how to deal with them. This course also provides an introduction to the state and federal court system.

The Law v. Hollywood: *Movies on Trial***GH370 (4 units)****Prerequisite: History of Critical Analysis in Cinema 1**

Examines how the law – criminal, civil, constitutional – is depicted in cinema and television. Students view portions of films and then study the law attached and whether it has been appropriately and accurately presented.

Math: Essentials+**GN105A (4 units)****Prerequisite: None**

A college math course geared for the eyes and sensibilities of visual artists. Topics include Non-Euclidean and projective geometry, as well as many areas that are foundational for cinema.

Modern Business & Industry**GS108 (4 units)****Prerequisite: None**

If you are going to be in business you need to know the basics of business be it loans or revenue. Or, perhaps you just want to know how to handle the money you are going to make in your professional life. This course explores the vital aspects of business often with examples of show business companies.

Music Appreciation and Analysis: From LPs to CDs**GH113 (4 units)****Prerequisite: None**

An introductory survey of Western European classical music. Beginning with Gregorian chants and other early liturgies, the course continues through the Renaissance, Baroque, Classical, Romantic and Impressionist eras. Students will attend live performances in and out of the classroom.

Painting**GH136 (4 units)****Prerequisite: None****Fee: \$55 for art supplies**

A hands-on introduction to painting. Working in still life, portraiture, and architectural subjects and experimenting with different media (oil, watercolor, acrylics on a variety of surfaces). Students explore basic concepts, such as the use of light and shadow, perspective and volume. Part of every class is spent painting, with direct response and guidance from the Instructor. Emphasizes development of the individual eye and expressive use of color.

Philosophy**GH112 (4 units)****Prerequisite: None**

An introduction to the great secular thought of Western civilization, beginning with the classical world and proceeding through the thinkers of the Medieval, Renaissance, and Neoclassical worlds. The Enlightenment and the Romantic Movement are also examined, as well as the ideologies of the 20th Century such as Marxism, Freudianism and Existentialism.

Photography: The Art of Making Pictures**GH180 (4 units)****Prerequisite: None**

Photography: The Art of Making Pictures offers the student a comprehensive, step by step, introduction to the planning, creation and finishing of photographic pictures. Students begin the process of mastering the fundamentals of the camera, lenses and compositional elements with lecture, practical exercises, and photographic assignments. The class will cover people placement, location, and learning to see, as well as lighting and finishing in Photoshop all geared to creating the final "product."

Public Speaking for Filmmakers**GH202 (4 units)****Prerequisite: None**

If you plan to produce, write or direct, you are going to have to present your ideas verbally along the road. This course will aid you in organizing your thoughts and using your verbal powers when interacting with potential investors for your films, being interviewed about your projects on radio or TV, and, overall becoming a more persuasive communicator. Conquer your worries about speaking one-on-one or to a group. *Public Speaking For Filmmakers counts towards fulfilling GH requirements.*

Science of Filmmaking**GN113 (4 units)****Prerequisite: None**

Demonstrates the science behind the technology utilized in film production from 3-D, to film processing, to how light captures images, to how sound can be captured on magnetic strips, and more.

Science: The History of Life**GN280 (4 units)****Prerequisite: None**

This class reviews the history of life on Earth, from the earliest microbes, to dinosaurs, to humans. Paleontology, Fossilization and Extinction Events will also be covered.

Sculpting**GH137 (4 units)****Prerequisite: None****Fee: \$55 for art supplies**

Explores a variety of forms of expression in three dimensions, using a wide variety of materials, both traditional and non-traditional. Students work on developing sensual consciousness of form, space, line, scale, and texture and develop their own pieces under individually guided instruction in a hands-on studio oriented environment.

Social Psychology of Sex and Gender Roles**GS251 (4 units)****Prerequisite: None**

This course examines multiple aspects of sex and gender: distinctions, social and cultural repercussions of those distinctions, historical changes, current issues, and the depiction of sex and gender in film in the past and today. The class will examine the topics through discussion, readings, films, exercises, and projects. At the end of this course the student will distinguish between sex and gender, be conversant with historical patterns of sex and gender, gain perspective on current controversies and change, and enhance sensitivity towards the fundamental aspects of change in this dimension.

Sociology: Violence in the American Family**GS207 (4 units)****Prerequisite: None**

This course is an exploration and analysis of violence in American families from a sociological perspective. The extent of the problem and different forms of violence and abuse, as well as theoretical explanations of the dynamics that contribute to such violence are investigated.

Sociology of Knowledge**GS280 (4 units)****Prerequisite: None**

In this course students will learn to appreciate and understand how we think and what we think as it is reflected in and reflects back upon the social organization from which thought patterns arise. We will ask what we (think we) know about society and what we (think we) know about thinking.

Space Sciences**GN109 (4 units)****Prerequisite: None**

An introduction to the exploration of space, with special focus on knowledge about the solar system and stars. An in-depth look at the space programs of the US and the USSR/Russia: the origins of rocket science, the first orbits, the US manned program to the moon, Russia's Mir Space Station, the unmanned exploration of planets and the joint Russian/US programs for a space station and the exploration of Mars.

U.S. History**GS101 (4 units)****Prerequisite: None**

A survey of the historical development of The United States with an emphasis on its political and legal evolution as well as the timeline of issues facing the country today.

Western Civilization**GH111 (4 units)****Prerequisite: None**

The development of the major themes of Western civilization, including the basic questions of human rights, individual freedom, state-secured justice and the development of business and industry. The approach is principally historical and examines the evolution of these issues over time.

Writers Workshop 1**GH101 (4 units)****Prerequisite: None**

Students increase their ability to write and use language through ongoing writing exercises and essays. Students will learn how to make a stronger rational case for their perspective in essays and critiques, learn how to write a strong synopsis, and also work on such practical writing exercises as various forms of business letters.

Writers Workshop 2**GH201 (4 units)****Prerequisite: Writers Workshop 1**

Daily exercises and assignments heighten confidence and experience with college-level writing and help students to further develop skills of creative and analytical expression. Course emphasizes the use of writing as a tool for achieving individual goals.

GRAPHICS & ANIMATION COURSES**Advanced Animation: Maya****F321 (4 units)****Prerequisite: Introduction to 3-D Animation**

A course that allows the student to continue the mastering of the Maya software learned in Intro to 3-D Animation. Students will create their own animated short film.

After Effects**F175 (4 units)****Prerequisite: Editing Theory & Practice Lab**

Students learn this powerful application used to create motion graphics and visual effects for film and video. The course employs text and object animations, compositing videos and images, and adding audio and effects.

Developing Animation: From Concept to Sale**F356 (4 units)****Prerequisite: Screenwriting 1**

Creating an animated series or feature project requires a different process than creating a live-action narrative. A live-action narrative is on the page while an animated project may well begin with the image. This course will guide students to develop original concepts and characters, to pitch as complete projects ready for production.

Digital Graphics 1: Photoshop**GH145 (4 units)****Prerequisite: Editing Theory & Practice**

Hands-on training in the use of computer hardware and software to create digital graphics, starting with the basics and introducing Photoshop and other programs. Develops familiarity with the computer graphics tools necessary to create individual design projects.

Digital Graphics 2**GH245 (4 units)****Prerequisite: Digital Graphics 1**

A Photoshop-focused class with an introduction to FLASH and Illustrator through which students learn advanced techniques covering a diverse range of artistic processes, from retouching and compositing to advanced type manipulation, professional color and contrast correction, and page layout. Emphasis on individual creativity, mastery of computer design skills, and development of intuitive understanding through the creation of individual design projects.

Introduction to 3-D Animation**F346 (4 units)****Prerequisite: Editing Theory and Practice**

Students are taught the basics of two and three-dimensional animation using the Maya software. The history of animation is explored, but the emphasis for the student is on learning the tools and creating a short, animated project.

Motion & Compressor**F218A (4 units)****Prerequisite: Editing Theory & Practice Lab**

Students learn two timely software programs, Motion and Compressor, through a project-based lab that includes building screen credits.

Video Game Design: Part I: *Development***(V300) (4 units)****Video Game Design: Part II: *Execution*****(V301) (4 units)****Prerequisites: Screenwriting 1, Script Analysis 1, Editing Theory & Practice**

Video games have become an expanding staple of entertainment. This two-part class demonstrates how to create, develop, and execute a video game idea. Uses the Unity 3D and Maya software programs.

Writing for Animation**F354 (4 units)****Prerequisite: Screenwriting 1**

Writing for animated TV programs, features and other media has different rigors and aesthetic demands than writing for live action. This course will be an introduction to this genre of writing, and also explore how to develop and sell an animated TV show.

MOTION PICTURE HISTORY & CRITICAL STUDIES COURSES

Note: Multiple MP History courses are offered each quarter ranging from topical to national cinemas to genre to individual filmmakers (auteurs). These are a sampling. Check the quarterly schedule and quarterly course preview document for more details about MP History offerings.

Apocalyptic Cinema**GH191 (4 units)****Prerequisite: The History of Critical Analysis in Cinema 1**

Today's media routinely bring us images of man's inhumanity to man and his environment. Be it nightly reports on the war in Iraq, ethnic cleansing in Darfur, the latest horrendous campus shooting, or another global warming related weather disaster; these images herald the coming of the End of Days for some, while offering motivation to turn away from such destructive practices to others. The objective of this course is to explore films that focus on man's destruction by his own hand as told through the eye of the cinema -- themes of redemption, self-destruction,

judgment, and hope through the lenses of directors such as Stanley Kubrick, Robert Wise, Sidney Lumet, Alfonso Cuarón and Terry Gilliam; and through the pen of such great writers as Pierre Boullé, Arthur C. Clarke, Tom Stoppard and Rod Serling.

Auteurs: Great Filmmakers Series

GHXXX (4 units)

Prerequisite: History of Critical Analysis in Cinema 1

The filmmaker in the spotlight changes, but the course remains firm – the students will be exposed to an in-depth examination of the works of a great filmmaker past or present. These may include Kurosawa or Hitchcock; Chaplin or Bergman; or filmmakers whose body or celebrated work continues to grow, such as Ang Lee, Woody Allen, and the Coen Brother.

Documentary Films

GH387 (4 units)

Prerequisite: The History of Critical Analysis in Cinema 1

A history of documentary film, with special emphasis on the development of narrative, genre and aesthetics from the 1920s to the present. The evolution of cinema technology is also covered. The major focus is on the evolution of the documentary as a social document, addressing major social and political themes. Topics covered include the work of Vertov, Riefenstahl, Cooper, Lorentz, Huston, Resnais, Fellini, Spike Lee, Wertmuller, Herzog, Altman, Jarmusch, Sayles, Coppola, de Antonio, Kopple, Epstein, Sauvage, Morris, Ophuls, Trent, Lee and Shapiro. Students are expected to write creative projects as well as do midterms and finals.

Film History: Genre

Prerequisite: History of Critical Analysis in Cinema 1

See Gangster to Gangsta Films, Horror Films, Shakespeare on Films, Documentary Films, War is Hell on the Big Screen, etc. These courses seek to explore an enduring category of films. Recent offerings: Experimental Films, Boy Meets Girl and Other Variations.

Film History: Movements

Prerequisite: History of Critical Analysis in Cinema 1

These courses explore a cinematic movement in greater depth than a survey course can. These include Exploitation Films, Remodernist Films, Neo-Realism, and French New Wave. Also see Film Noir.

Film History: Topical Surveys

Prerequisite: History of Critical Analysis in Cinema 1

These courses examine the works of a range of filmmakers who have created works that continue to resonate on a particular subject or theme. Coming soon: Comic Book to Screen, Coming of Age on the Big Screen, Sexual Perspectives in Cinema, A Socio-Political History of Film. See also Apocalyptic Cinema and Remakes & Sequels.

Film Noir

GH388 (4 units)

Prerequisite: The History of Critical Analysis in Cinema 1

Femme fatales, gritty cinematography, sex, and violence. These are the calling cards of film noir. The international history of this genre is conveyed through weekly screenings, readings of the literature that spawned it, creative projects, a midterm, and the final exam. Topics include the classic era of the 40s and 50s “Double Indemnity to Touch of Evil”, Science-Fiction interpretations, the “true story” model, and the resurgence of the style with the popular Neo-Noir movement.

Gangster to Gangsta Films**GH381 (4 units)****Prerequisite: History of Critical Analysis in Cinema 1**

An exploration of the violent underworld of gangster films dating from the 1920s to the more recent reinvigoration of the genre through gangsta films – how the texture of the genre has changed, while the sociopolitical underpinnings are often quite the same. Students screen and analyze the films.

History of Critical Analysis in Cinema 1**GH152A (4 units)****Prerequisite: Visual Design**

An introduction to the concepts, philosophies, and movements that have shaped cinema since its origins. Through lecture and screenings students will learn the progression of both film theory and film analysis, covering such wide-ranging topics such as formalism, romanticism, mise-en-scene, montage, structuralism, and semiotics. The class enables the student to develop a greater critical understanding of the cinema arts as well as fill their own arsenals with tools they will employ as filmmakers.

History of Critical Analysis in Cinema 2**GH252A (4 units)****Prerequisite: History of Critical Analysis 1**

An advanced examination of the theories and philosophies that have influenced art in general and filmmaking specifically, including an in-depth investigation into the writings of Arnheim, Bazin, Kracauer, Eisenstein, Zavattini and others, as well as the screening of films relevant to their concepts. The course also examines how painting has influenced cinematography, the difficulties in adapting material from other media to the screen, and techniques of acting as taught by Hagen, Strasberg, Clurman, Meisner, et al.

Horror Films**GH383 (4 units)****Prerequisite: The History of Critical Analysis in Cinema 1**

What scares you and why? The world of the contemporary horror film and its original models such as Psycho, Repulsion and Night of the Living Dead. Works by the modern masters of horror including Wes Craven, George Romero, John Carpenter, Clive Barker and films based on the works of Stephen King, together with their sociological and political underpinnings. Students discuss the films and create essays.

National Cinemas**GHXXXX (4 units)****Prerequisite: History of Critical Analysis in Cinema 1**

The great filmmakers, culture, and cultural anthropology of a country or region are explored in a series of film history courses that also often encompass great film movements, such as the French New Wave. Courses in this series include French Cinema, Italian Cinema, Pan African Cinema, Latin American Cinema, Pan Asian Cinema, and Cinema From Down Under.

Pan-African Cinema**GH371 (4 units)****Prerequisite: The History of Critical Analysis in Cinema 1**

An exploration of the films of the African Diaspora as well as Africa itself from the silent era through Jim Crow segregation and vilification by stereotype to the more modern day “blacksploitation” film, independent African American film voice, films by Caribbean filmmakers, and films that speak of post-colonial Africa. Class lectures and discussion delve beyond film to the cultural anthropology of those of African descent today.

Remakes & Sequels**GH285 (4 units)****Prerequisite: The History of Critical Analysis in Cinema 1**

Imitation is the sincerest form of Hollywood. From the pioneering days of cinema, remakes and sequels have been a staple of the business. This course is a critical study of motion pictures that have been remade or turned into a franchise, and the underlying artistic and business motivations that spawned them. Comprehension is tested through evaluations, criticisms, and research papers.

Science Fiction Films**GH394 (4 units)****Prerequisite: The History of Critical Analysis in Cinema 1**

An examination of the science fiction film feature and its historical development. Works examined include: "Metropolis," "Alien," "Star Trek," and more.

Script Analysis 1**GH155 (4 units)****Prerequisite: None**

How do you arrive at a script's dramatic core so as to give it maximum impact and express its deepest meaning? An attempt to identify the essential elements of drama, and to understand how those elements affect an audience and create the dramatic experience. Students develop analytical tools for penetrating to the intellectual and emotional heart of a script.

Script Analysis 2**GH255 (4 units)****Prerequisite: Script Analysis 1**

The methods of Script Analysis I are put to work in a rigorous and practical way. Several scripts are analyzed in a variety of genres. The student examines—separately—the original script and the finished film, comparing her own analysis and dramatic plans with those of the actual filmmaker.

Script Analysis 3**GH355 (4 units)****Prerequisite: Script Analysis 2, Junior Standing**

Taught collegially by several faculty members, the course combines advanced script analysis with the student's area of film specialization. A directing student, for instance, analyzes the script to direct it, working with the Script Analysis instructor and a Directing instructor. The student creates a detailed plan for realizing the script and compares it with the actual film.

Shakespeare on Film**GH386 (4 units)****Prerequisite: The History of Critical Analysis in Cinema 1**

A review of Shakespeare on film,

The Law v. Hollywood: *Movies on Trial***GH370 (4 units)****Prerequisite: History of Critical Analysis in Cinema 1**

Examines how the law – criminal, civil, constitutional – is depicted in cinema and television. Students view portions of films and then study the law attached and whether it has been appropriately and accurately presented.

TV History**V210 (4 units)****Prerequisite: History of Critical Analysis in Cinema 1**

Through screenings and discussion, this course follows the development of the various TV genres and also includes some programming from outside the United States. Students learn both,

the history and dynamics of program forms from drama to comedy to TV movies, and other entertainment genres as well as news and sports.

Visual Design

GH150 (4 units)

Prerequisite: None

Explores the expressive visual components of motion pictures, including color, line, shape, movement, rhythm, and time, and how these elements are exploited and organized into narrative structure. As a final project, students produce a slide storyboard accompanied by music—learning to tell a simple story without words.

Visual Production Design

F345 (4 units)

Prerequisite: Tier 1

Gives students an “eye” towards the elements in the screen frame that are essential to the entire language of storytelling beyond the words and actions of the actor and the placement of the camera. This course trains directors and cinematographers in particular to understand the importance of color schemes – both lighting and set design, production design, costumes, and other elements to what they are conveying to the audience.

Western Films

GH380 (4 units)

Prerequisite: The History of Critical Analysis in Cinema1

A survey of the styles and development of the Western film in Hollywood and throughout the world, from “The Great Train Robbery” to the present. Students will see a variety of approaches including the classic Ford/Hawks Western, the television variations, the Spaghetti Western, the Samurai film, the work of revisionist masters such as Peckinpah, and contemporary approaches. The class contains a significant unit on the portrayal of Native Americans.

PRODUCING COURSES

Art of Creative Producing

GH258 (4 units)

Prerequisite: UPM/AD

This is a unique course not available in any other academic setting. While other courses teach students how to be a producer during production, this course aims to expose the student to the challenges of producing from the inception and sale of a project through pre-production, production, and postproduction to ultimate distribution. Students learn typical producer functions such as when to use publicity, how to deal with creative egos, what to do if the marketing of your project is ill advised, and more.

Art of the Pitch

GH166 (4 units)

Prerequisite: Hollywood Business Practices & History

A course for producers, writers, and directors, “Art of the Pitch” instructs students how to encapsulate their ideas into saleable concepts, present those ideas, and communicate with the writers and others who become involved in bringing these ideas to fruition. The course features guest speakers from the executive ranks of the industry, as well as producers, agents, attorneys, and others, with the instructor being both the constant guide for the students as well as moderator.

Artist Management**GH262 (4 units)****Prerequisites: Hollywood Business Practices, Entertainment Law**

A course designed to understand the role of the agent, personal manager, and lawyer in the guiding of the careers of the young artist and the established artist; the actor, the director, the writer, and others. Students are given real-life “case studies” as they work with their “clients” to maximize careers and the compensation entertainment industry careers can bring.

Branded TV Series: Creating & Selling the Show**F329 (4 units)****Prerequisite: Tier 2**

Through this class the student pitches, develops, shoots, edits, and broadcasts an original branded web-based TV series. This is an opportunity to learn storytelling for emerging media and potentially even sell the developed show. Efforts are made to cooperate with actual branded TV entities.

Business Plans for Filmmakers**F427 (4 units)****Prerequisite: Writers Workshop 1**

During this class, students prepare the contents and organize an actual business plan for a film project, including financial projects. Class may be used to create the presentation you want to use for actual investors.

Development: From Acquisition To Green Light**F341 (4 units)****Prerequisite: Script Analysis 1**

Through the use of writing and reviewing coverage, the steps of identifying a literary property for potential visual exploitation, the learning what a “buyer” at a studio seeks, students are immersed in the development process from inception of idea to getting that coveted go-ahead that starts real pre-production.

Distribution: How to Sell Your Production**F442A (4 units)****Prerequisite: Hollywood Business Practices**

A great film or other production can sit in a vault or in your closet if you do not find distribution to an audience. Through lecture and practical application, this course will give students the tools to sell their production when it is completed and maximize its potential – be it to the big screen, the small screen, or the smallest screen.

Documentary Production Workshop**F131 (4 units)****Prerequisites: Cinematography 1 & Production Sound**

In this class students will conceive, shoot and do post production on a short documentary during the length of the quarter. Class time also includes lectures on the modes and genres of the documentary, screening and analysis of documentaries, and production exercises in which students work together to create “instant” documentaries.

Entertainment Business Studies**GH364 (4 units)****Prerequisite: Hollywood Business Practices, Entertainment Law**

A chance for the Producing: Entertainment Business Emphasis student to research and deeply explore a broad industry business model or specific business model of a known or upcoming company and, if chosen, to create a detailed and sophisticated model that can be used to attract investors.

Film Financing**F420 (4 units)****Prerequisite: Modern Business & Industry (preferred)**

A course designed to teach producers, directors and others the ways in which funding is raised for artistic endeavors, particularly independent films. Students will learn how to create a business plan that can raise money for their feature, what legalities must be served, and the language and practices of film finance.

Film Industry Economics**GH363 (4 units)****Prerequisites: Math or Math Waiver**

The particulars of film economics are explored using real life situations. What are the supply/demand requirements of a business in which each "product" must be sold as not intrinsically needed? Why is it that studios boast of a film grossing millions of dollars, but still claim to be "in the red" on the production? What would it mean to a production's budget to add an established star? What are tax incentives offered by states and other countries and how do they work? That and more.

Hollywood Business Practices & History**GH253 (4 units)****Prerequisite: Sophomore Status Preferred**

An in-depth look at how the Hollywood system works, and how the student can succeed within that system. The course offers not just a detailed explanation of the current model, but uses Hollywood history to explain how the business model has changed and how it remains as it was. Towards that end, the course is a valuable practicum of how the film and television businesses work. Upon completing this course students will be able to navigate the Hollywood maze.

In Charge: The Producer Makes the Film**F381 (4 units)****Prerequisite: Unit Production Management / Assistant Director**

Many films and TV projects are more producer-driven than controlled by any other function. In this course the producer will develop the script, "hire" the director and department heads and be able to cogently express a vision for the project and manage the production and the team. Students will produce a short film shot with out without instructor supervision, one or off campus. The goal is to build your skills as the producer, to take charge.

Independent Film Workshop**F421 (4 units)****Prerequisite: Hollywood Business Practices & History**

Young filmmakers often find that it is their independent film that propels them. This course takes students through the process of successfully navigating the indie world. Do you cast a recognizable name? How do you approach investors, agents, managers, acquisition executives? What film festivals will get you the most notice? How can you use the internet to market an indie project?

Internet Essentials**F321 (4 units)****Prerequisite: Hollywood Business Practices & History**

The business of the Internet is a frontier that is only beginning to be tapped. This course explains the business of the emerging platform often known as "The Web," as well as other emerging platforms such as mobile phone content, video gaming, and possible windows for entertainment currently on the horizon.

Marketing & PR**GH261 (4 units)****Prerequisite: None**

An examination of the basic principles of marketing, advertising, and publicity and the role they play in the entertainment industry. Uses "reel world" examples of target marketing, market research, advertising strategies, and both public relations campaigns and nightmares to explore how "art" is sold as a product to the audience. Students will learn how to sell their projects to that audience using both costly and low-cost methods (i.e. a website).

Mockumentary!**F266 (4 units)****Prerequisite: Tier 1**

From "This is Spinal Tap" to "Borat," this remarkably resilient genre has been used to explore every imaginable subject and theme. The course surveys the aesthetics, history and storytelling techniques of the "mock doc," then students conceive, plan, and produce a mockumentary as a class.

Modern Business & Industry**GS108 (4 units)****Prerequisite: None**

If you are going to be in business you need to know the basics of business be it loans or revenue. Or, perhaps you just want to know how to handle the money you are going to make in your professional life. This course explores the vital aspects of business with a slant towards show business. Students will create a business plan for starting their own production company.

Music Business Essentials**GH263 (4 units)****Prerequisites: Music History, Hollywood Business Practices**

The music business has changed dramatically from the days when the record store reigned. This course discovers how the music business operates yesterday, today and tomorrow, how it ties into the other entertainment industries, and how a film/TV producer can find his or her way in a jungle that is much different than production-based businesses.

Music Video Production**V318 (4 units)****Prerequisite: Tier 1**

Production workshop for 3-minute music videos, from conception to answer print. Students write their own scripts, prepare schedules and budgets, recruits cast and crew, produces, directs, and shoots their spots, and post-produces as well—editing, sfx, music, dubbing, etc.

Navigating New Media: Professional Paths & Possibilities**F315 (4 units)****Pre-requisite: Tier 1**

Use your skills beyond working on movies and television. The technological breakthrough of the 21st century has brought with it many viable opportunities for employment. Find out how to take advantage of opportunities in fields such as internet spots, commercials, Podcasts, electronic press kits, DVD supplements, and more.

Navigating VFX**F134A (4 units)****Prerequisites: Principles of Production, Editing Theory & Practice Lab, Visual Design**

With VFX becoming an almost automatic component of filmmaking, being able to communicate with the VFX artist and understanding the how and what of VFX are essential. This course is for producers, directors, cinematographers, editors and others who want to navigate the VFX process in order to cull the best results. You will learn VFX terminology, how to obtain cost-efficient VFX, pre-visualization, VFX supervision, miniatures v. 3D CGI, and more.

Non Fiction TV**V209 (4 units)****Prerequisite: Introduction to TV Production**

A hands-on approach to filming the Non Fiction TV series. Instructor coaches students in all areas of this increasingly popular format, including preproduction, scheduling, interview techniques, principal photography, writing and editing.

Post-Production Process**F221 (4 units)****Prerequisite: UPM/AD**

The final stage of production is a complicated one. Students will be guided through the entire process that starts when picture wraps and ends with the picture on the screen. Deadlines, editing, rough cuts, color correction, telecine, digital transfers, and DVD dubbing are covered. A complete how-to and where-to-go knowledge of post-production will be attained.

Producing: From Green Light to Completion**F440 (4 units)****Prerequisite: UPM/AD**

Other courses teach students how the film business and TV industry work and how to pitch and sell projects. This course offers the hands-on process of producing that begins after the selling is done, and the script is approved. This is a course that trains students to shepherd the project from the moment the green light to pre-production is given, through production and running the set, and into post-production. Students will use the EP Software program for pre-production then go through the process of both simulated and real productions to learn how to stay on budget and “put out fires.” A course designed to teach students how to run the nuts & bolts of pre-production, production, and postproduction.

Production Accounting**GN205 (4 units)****Prerequisite: Math or Math waiver, UPM/AD**

All who have been in production on a professional level know that the expenses of a film or TV show are calculated on a daily basis to see if the project is on, over or under-budget. Sometimes this leads to creative consequences. This course teaches the student the function of a production accountant and has the added benefit of creating producers more understanding of the power of the dollar in film and TV.

Production for New Media**F317 (4 units)****Prerequisite: Tier 1**

New Media is a wide terrain, and one that could be a large part of a student’s future in entertainment. Students will create and produce dynamic program content that crosses multiple genres and can be launched on many different platforms – from the web to DVDs to streaming media. You will conceive, produce and post concepts such as “Behind the Scenes” shorts, and shorts for cellular launch, iTunes, downloadable content, and other media. Some emphasis is placed on marketing tools, one of the hottest new media genres.

Properties That Sell: Writing Coverage**F252 (4 units)****Prerequisites: Hollywood Business Practices & History, Script Analysis 1, & Writers Workshop 1**

Regardless of the student’s concentration, everyone will be expected to write coverage for his or her first industry job. Veteran industry professionals teach students what scripts are sellable or not, how to write coverage on them, and get recognition for it. Additional focus is placed on grammar, appealing to various tastes, and getting the internship.

Script Analysis 2**GH255 (4 units)****Prerequisite: Script Analysis 1**

The methods of Script Analysis I are put to work in a rigorous and practical way. Several scripts are analyzed in a variety of genres. The student examines—separately—the original script and the finished film, comparing her own analysis and dramatic plans with those of the actual filmmaker.

Script Analysis 3**GH355 (4 units)****Prerequisite: Script Analysis 2, Junior Standing**

Taught collegially by several faculty members, the course combines advanced script analysis with the student's area of film specialization. A directing student, for instance, analyzes the script to direct it, working with the Script Analysis instructor and a Directing instructor. The student creates a detailed plan for realizing the script and compares it with the actual film.

Shooting the Multi-Camera Comedy**V350A (4 units)****Prerequisite: Introduction to TV Production**

Using scenes from professional scripts, students will learn the rigors of directing and producing multi-camera TV comedies (sitcoms, sketches).

Unit Production Management/Assistant Direction (UPM/AD)**F127 (4 units)****Prerequisite: Tier 1**

Teaches many of the duties associated with the positions of unit production manager, assistant or associate director, stage manager or production coordinator. Includes pre-production organization, script breakdown, developing schedules and budgets, contracts, insurance, legal agreements, editing and postproduction organization and development. Also treats the paperwork of professional film and television production. Students learn and do much of their work on industry-standard software programs, both or mainstream and independent projects.

VFX Production for the 21st Century**V234 (4 units)****Prerequisite: Unit Production Management/First Assistant Director**

This course explores the high-end production environment that is VFX. From summer blockbusters to independent art films, VFX have become a vital tool in the production process of 21st century entertainment. This course opens the door to the modern visual effects production pipeline. Students will learn first-hand how to breakdown a script for VFX, budget and schedule that breakdown, and finally implement these elements into a successful VFX Pipeline.

Video Game Design: Part I: *Development***(V300) (4 units)****Video Game Design: Part II: *Execution*****(V301) (4 units)****Prerequisites: Screenwriting 1, Script Analysis 1, Editing Theory & Practice**

Video games have become an expanding staple of entertainment. This two-part class demonstrates how to create, develop, and execute a video game idea. Uses the Unity 3D and Maya software programs.

WRITING COURSES

Art of the Pitch**GH166 (4 units)****Prerequisite: Hollywood Business Practices & History**

A course for producers, writers, and directors, "Art of the Pitch" instructs students how to encapsulate their ideas into saleable concepts, present those ideas, and communicate with the writers and others who become involved in bringing these ideas to fruition. The course features guest speakers from the executive ranks of the industry, as well as producers, agents, attorneys, and others, with the instructor being both the constant guide for the students as well as moderator.

"Based On": Writing the Adaptation**F280 (4 units)****Prerequisite: Screenwriting 1**

Sixty-five percent of all films today are adapted from non-original sources – from novels and short stories to true-life events and magazine articles. But adaptation is a skill that is rarely taught, and requires some specific rules and mastery of certain skills. In this class, students will pitch, outline and adapt two major adapted screenplay projects, as well as weekly in-class writing exercises.

Comedy Improvisation**GH326 (4 units)****Prerequisite: Introduction to Acting**

Using techniques and theatre games devised from sources such as Viola Spolin to The Groundlings, the student learns the challenges of improvisational acting and its uses not just for the performer, but for all those who wish to spark their creative process and learn to think quickly on their feet in the performance setting, or as writers or directors.

Creative Writing That Sells**GH301A (4 units)****Prerequisite: Writers Workshop 1**

Students develop their creative talents in various self-chosen forms of writing including poetry, drama, short-form and long-form fiction. This course also incorporates kinds of non-fiction writing requiring creative application of the individual's interests and abilities. Students are required to produce writing on a weekly basis, participate in workshops, and complete a written term project.

Developing Animation: From Concept to Sale**F358 (4 units)****Prerequisite: Script Analysis 1**

Developing an animated project -- whether for the big screen, small screen, or smallest screen -- is far different than developing a live action project. The characters and visual design come before the narrative. In this course students will move through the process of creating an animated project (prior to actual production).

Development: From Acquisition to Green Light**F341 (4 units)****Prerequisite: Script Analysis 1**

Through the use of writing and reviewing coverage, the steps of identifying a literary property for potential visual exploitation, the learning what a "buyer" at a studio seeks, students are immersed in the development process from inception of idea to getting that coveted go-ahead that starts real pre-production.

Feature Film Writing Symposium**F352(A/B/C) (4 units)****Prerequisite: Screenwriting 2**

This is a three-quarter continuing class for advanced writing students who learn to work in a collaborative environment with a lot of personal attention and, especially, accountability for meeting deadlines. During the three quarters of the class, students will develop, write, rewrite, rewrite yet again, and polish a full-length feature film script. Students will be required at the beginning of each quarter to sign a “contract” with their goals and deadlines for the class, as well as a detailed plan as to how they will reach their goals. In addition, there will be a production element to the course in the third quarter, where students will experience their work being produced.

Hollywood Business Practices & History**GH253 (4 units)****Prerequisite: Sophomore Status Preferred**

An in-depth look at how the Hollywood system works, and how the student can succeed within that system. The course offers not just a detailed explanation of the current model, but uses Hollywood history to explain how the business model has changed and how it remains as it was. Towards that end, the course is a valuable practicum of how the film and television businesses work. Upon completing this course students will be able to navigate the Hollywood maze.

Navigating New Media: Professional Paths & Possibilities**F315 (4 units)****Pre-requisite: Tier 1**

Use your skills beyond working on movies and television. The technological breakthrough of the 21st century has brought with it many viable opportunities for employment. Find out how to take advantage of opportunities in fields such as internet spots, commercials, Podcasts, electronic press kits, DVD supplements, and more.

Properties That Sell: Writing Coverage**F252 (4 units)****Prerequisites: Hollywood Business Practices & History, Script Analysis 1, & Writers Workshop 1**

Regardless of the student’s concentration, everyone will be expected to write coverage for his or her first industry job. Veteran industry professionals teach students what scripts are sellable or not, how to write coverage on them, and get recognition for it. Additional focus is placed on grammar, appealing to various tastes, and getting the internship.

Rewriting: Punching Up Your Screenplay**F451 (4 units)****Prerequisite: Screenwriting 2**

Dust off your original short or feature film script and under the expert eye of the instructor, you’ll rework it until it is where you want it to be – and need it to be to sell. Learn tips about the overall process of rewriting, too. You can work on a script you have written on your own or in a class in a previous quarter (though not scripts you are currently working on in any other class.)

Screenwriting 1**F150 (4 units)****Prerequisite: None**

The exercises in this course develop skills in shaping plot, structure, and character and descriptive writing, while teaching efficiency and perseverance in the writing process itself. Students learn basic script format, write several short scripts, and draft a feature.

Screenwriting 2: Characters**F255 (4 units)****Prerequisite: Screenwriting 1**

Creating believable characters is essential to good screenwriting. Through exercises and writing a script, students will delve deeply into understanding that the stronger a character, the stronger the dialogue that emanates from that character.

Screenwriting: Writing the Action Adventure Film**F353 (4 units)****Prerequisite: Screenwriting 2: Characters**

One of the most enduring and lucrative genres in feature filmmaking is the Action Adventure film. This course will teach you how to structure and execute action films that can sell.

Screenwriting: Writing the Horror Film**F351 (4 units)****Prerequisite: Screenwriting 2: Characters**

Students will complete a three-act story outline and the first act of a feature length horror screenplay through pitching an idea, incorporating peer and teacher notes, and writing.

Screenwriting: Writing the SciFi Film**F352 (4 units)****Prerequisite: Screenwriting 2: Characters**

Offers students instruction in analyzing and writing science fiction screenplays. Students will develop a SciFi script from concept to screenplay.

Script Analysis 2**GH255 (4 units)****Prerequisite: Script Analysis 1**

The methods of Script Analysis I are put to work in a rigorous and practical way. Several scripts are analyzed in a variety of genres. The student examines—separately—the original script and the finished film, comparing her own analysis and dramatic plans with those of the actual filmmaker.

Script Analysis 3**GH355 (4 units)****Prerequisite: Script Analysis 2, Junior Standing**

Taught collegially by several faculty members, the course combines advanced script analysis with the student's area of film specialization. A directing student, for instance, analyzes the script to direct it, working with the Script Analysis instructor and a Directing instructor. The student creates a detailed plan for realizing the script and compares it with the actual film.

Sketch Comedy Writing**F253 (4 units)****Prerequisite: Screenwriting 1**

One of the fastest ways to break into the writing business is through sketch writing. This hands-on course puts students through the paces of creating and executing dynamic sketches as if you were in the writer's room at "Saturday Night Live."

TV Comedy Writing**F251 (4 units)****Prerequisite: Screenwriting 1**

Sitcoms are less frequent on TV but are still a viable genre, while sketch comedy is making a comeback and comedy animation is king. Students in this class will learn the form and craft of all three. With weekly in-class and at-home writing assignments, students will turn in three comedy scripts of varying lengths throughout the course.

TV Drama Writing**V319 (4 units)****Prerequisite: Screenwriting 1**

Students will learn how to write for both dramatic series and dramatic long form such as TV movies. They write an episode of an existing series as well as “pitching” ideas and writing treatments for pilots for new series. In addition, a portion of the course will be given over to understanding and learning to write the “seven-act” structure of the television movie.

Video Game Design: Part I: *Development***(V300) (4 units)****Video Game Design: Part II: *Execution*****(V301) (4 units)****Prerequisites: Screenwriting 1, Script Analysis 1, Editing Theory & Practice**

Video games have become an expanding staple of entertainment. This two-part class demonstrates how to create, develop, and execute a video game idea. Uses the Unity 3D and Maya software programs.

Writing for Actors / Acting for Writers**F35A (4 units)****Prerequisites: Introduction to Acting, Screenwriting 1**

Writing and acting students collaborate with each other to learn the craft of creating dialogue, characters, and scenes in this class. Acting students get the chance to have direct input in the scenes that are written for them and writing students are able to hear how their words sound and their scenes play in order to revise their work. At the end of the quarter members of the class perform select scenes.

Writing for Animation**F354 (4 units)****Prerequisite: Screenwriting 1**

Writing for animated TV programs, features and other media has different rigors and aesthetic demands than writing for live action. This course will be an introduction to this genre of writing, and also explore how to develop and sell an animated TV show.

Writing the Short Film for Production**F250 (4 units)****Prerequisite: Screenwriting 1**

This class is designed for students to develop and write at least two short film scripts in preparation for shooting in other classes – such as Production Workshop or Directing 3. During the process of developing and writing the short film script there is much emphasis placed on the production elements of the script. In other words, students are writing scripts with realistic locations, budgets and visual elements. This class also stresses character development and advanced story structure.

SOUND COURSES**Fundamentals of Music Science****GN120 (4 units)****Prerequisite: None**

This course gives students an understanding of the basic physical principles underlying sound and music and how music is created at its simplest form. It provides a clear demonstration of how physics works using a medium (sound and music) with which we are all familiar. The approach assumes no knowledge of music. A student completing this course will be able to write and recognize music notation symbols of traditional western music. An understanding of the language used by musicians to describe and perform music and film scores will be developed.

History of Music**GH114 (4 units)****Prerequisite: None**

This course will examine the historical development of the art of music, showing the increasing complexity of music through the great eras in history and the relationship of music to the political, economic, and cultural conditions of these eras.

Music Appreciation and Analysis: From LPs to CDs**GH113 (4 units)****Prerequisite: None**

An introductory survey of Western European classical music. Beginning with Gregorian chants and other early liturgies, the course continues through the Renaissance, Baroque, Classical, Romantic and Impressionist eras. Students will attend live performances in and out of the classroom.

Production Sound**F141 (4 units)****Prerequisite: Principles of Production**

The basic principles of sound recording. Students learn the proper protocol and practices of sound recording on a professional film or video production and experiment with different sound recording techniques and types of equipment, getting hands-on practice both in and out of the classroom.

Scoring Your Soundtrack**F144 (4 units)****Prerequisite: Sound Design Basics or Permission of Instructor**

This course teaches how to use a computer with a little help from Pro Tools to create and lay the soundtrack for your short film or documentary, and, eventually your feature film. It is hands-on training, and includes field trips to an actual recording studio.

Sound Design Aesthetics**F242A (4 units)****Prerequisite: Sound Design Basics**

An intermediate level course in sound for film and digital using Pro Tools. Students use digital editing equipment to develop sound tracks for a variety of original and assigned projects, and learn with greater depth about ADR. They employ music, sound effects and looping to support both commercial and artistic film, learning the uses—and the limits—of sound design, and also create the sound effects they will employ.

Sound Design Basics**F343A (4 units)****Prerequisite: Production Sound**

A straightforward and personal approach to learning the ins and outs of digital audio editing with Pro Tools. Considered to be the industry standard in audio post production, Pro Tools offers an intuitive editing platform paired with an assortment of professional audio plug-ins to enhance your sound. The class includes in-depth lectures and two projects per quarter.

Sound Design to Final Mix**F342A (4 units)****Prerequisites: Sound Design Aesthetics**

Explores the powerful role played by sound in telling a story. Students shoot a short script in a way that will allow sound to make an equal contribution to the emotional aspects of the story, rather than simply narrating the picture. In the editing room they piece visuals and sound together so that the two work in tandem. At the end of this course each student has a finished product for their reel and a stronger, truer understanding of the importance of sound in film and of the sound designer's role.

Sound Mixing**F143 (4 units)****Prerequisite: Sound Design to Final Mix**

An exploration of the techniques of advanced sound mixing as currently practiced in professional film and video studios. Students learn to construct a soundtrack using production sound where it is available, as well as creating their own sound environments with special sound effects and music. Voice-over, ADR, looping techniques, and specific sound mixing assignments are all part of the practical exercises in and out of class.

SPECIAL PROJECTS**Entertainment Business Studies****GH364 (4 units)****Prerequisite: Hollywood Business Practices, Entertainment Law**

A chance for the Producing: Entertainment Business Emphasis student to research and deeply explore a broad industry business model or specific business model of a known or upcoming company and, if chosen, to create a detailed and sophisticated model that can be used to attract investors.

Entertainment Industry Internship**IN499A (4 units)****Prerequisite: Junior Status, 3.0 GPA, and Permission of the Office of Student-Industry Relations**

A bridge between college and the entertainment industry offering students the opportunity to earn college credit while gaining real world entertainment experience and contacts at film, television, and media companies. Advanced students work a minimum of 192 hours in professional film or television environments. In order to receive credit, interns must write an evaluation paper of no less than three thousand (3,000) words synthesizing what the intern learned during the experience. Internship positions must be approved in advance. Credit will be awarded following completion of the internship. An entertainment company supervisor documents and verifies the nature of the intern's work, the hours, and the intern's performance. A student may receive course credit for up to two entertainment industry internships.

Entertainment Industry Internship**IN499B (2 units)****Prerequisite: Junior Status, 3.0 GPA, and Permission of the Office of Student-Industry Relations**

A bridge between college and the entertainment industry offering students the opportunity to earn college credit while gaining real world entertainment experience and contacts at film, television, and media companies. Advanced students work a minimum of 96 hours in professional film or television environments. In order to receive credit, interns must write an evaluation paper of no less than three thousand (3,000) words synthesizing what the intern learned during the experience. Internship positions must be approved in advance. Credit will be awarded following completion of the internship. An entertainment company supervisor documents and verifies the nature of the intern's work, the hours, and the intern's performance. A student may receive course credit for up to two entertainment industry internships.

Special Project/Humanities**GH400 (4 units)****Prerequisite: Permission of the Dean of the College**

An umbrella course for advanced students who have exhausted course work in a given area of the Humanities. Working with individual instructors, students continue intensive exploration.

Projects and grades must meet academic standards established by the instructor and the academic dean.

Special Project/Cinema

F261, F361 (4 units)

Prerequisite: Permission of the Dean of the College and Academic Review Board

The highly advanced student takes on a special (non-production) project under the individual guidance of an instructor. Projects and grades must meet academic standards established by the instructor and the Dean of the College, and student should expect to meet regularly with the instructor. Special Projects are designed to give students a chance to continue their learning in a specific area, or to explore an area not connected to cinema/TV, but not covered by the ongoing curriculum.

Special Project/Television

V239, V339 (4 units)

Prerequisite: Permission of the Dean of the College and Academic Review Board

The highly advanced student takes on a special (non-production) project under the individual guidance of an instructor. Projects and grades must meet academic standards established by the Instructor and the Dean of the College. Student should expect to meet with the instructor weekly.

TELEVISION & EMERGING MEDIA COURSES

Branded TV Series: Creating & Selling the Show

F329 (4 units)

Prerequisite: Tier 2

Through this class the student pitches, develops, shoots, edits, and broadcasts an original branded web-based TV series. This is an opportunity to learn storytelling for emerging media and potentially even sell the developed show. Efforts are made to cooperate with actual branded TV entities.

Broadcast Practicum

V338 (4 units)

Prerequisite: Introduction to TV Production

Students learn in greater depth the workings of a TV Broadcast control room and assist in the production of CCH TV programming.

CCH: The TV Series

V330 (4 units)

Prerequisite: Intro to TV Production

Through this course TV programming is produced and launched by CCH students. Under the guidance of the instructor, students will produce TV segments and eventually series that will, at first, be launched on our website and another website, and eventually on an educational TV channel. Students will also receive advanced training in the engineering of the control room so they can, literally, be running the show. Students may take this course up to three times, though it will only count towards an elective for the combined Cinema/TV major once.

Concert Video Production

V401 (4 units)

Prerequisite: Intro to TV Production

An introduction to the process of shooting concert videos, including several location shoots.

Developing Animation: From Concept to Sale**F358 (4 units)****Prerequisite: Script Analysis 1**

Developing an animated project -- whether for the big screen, small screen, or smallest screen -- is far different than developing a live action project. The characters and visual design come before the narrative. In this course students will move through the process of creating an animated project (prior to actual production).

Digital Studio Lighting**V220 (4 units)****Prerequisite: Cinematography 1**

The particular challenges and demands of lighting for a TV studio production are explored through exercises from the instructor and generated by students. Lectures aid in understanding not just lights and camera, but how electricity itself works.

Distribution: How to Sell Your Production**F442A (4 units)****Prerequisite: Hollywood Business Practices**

A great film or other production can sit in a vault or in your closet if you do not find distribution to an audience. Through lecture and practical application, this course will give students the tools to sell their production when it is completed and maximize its potential – be it to the big screen, the small screen, or the smallest screen.

Editing Reality**F225 (4 units)****Prerequisite: Editing: Non-Fiction**

Reality TV is now a staple of the small screen and in few places does the editor take as commanding a role in the final product by creating the narrative from the often hours and hours of footage shot. This course offers the challenge of creating a final product from a production that was mostly unscripted.

Entertainment Business Studies**GH364 (4 units)****Prerequisite: Hollywood Business Practices, Entertainment Law**

A chance for the Producing: Entertainment Business Emphasis student to research and deeply explore a broad industry business model or specific business model of a known or upcoming company and, if chosen, to create a detailed and sophisticated model that can be used to attract investors.

Entertainment Industry Internship**IN499A (2 or 4 units)****Prerequisite: Junior Status, 3.0 GPA, and Permission of the Office of Student-Industry Relations**

A bridge between college and the entertainment industry offering students the opportunity to earn college credit while gaining real world entertainment experience and contacts at film, television, and media companies. Advanced students work a minimum of 96 hours in professional film or television environments. In order to receive credit, interns must write an evaluation paper of no less than three thousand (3,000) words synthesizing what the intern learned during the experience. Internship positions must be approved in advance. Credit will be awarded following completion of the internship. An entertainment company supervisor documents and verifies the nature of the intern's work, the hours, and the intern's performance. A student may receive course credit for up to two entertainment industry internships.

Entertainment Online: *How to Create, Shoot and Market an Online Network***V316 (4 units)****Prerequisite: Directing 1**

Students will make and market viral videos, creating new channels for creativity and income. A road map to what is increasingly a big part of the present and will be a bigger part of the future of entertainment

Experimental Video Workshop**F231 (4 units)****Prerequisite: Cinematography 1**

A lot more can be done with the camera than merely shooting narrative or documentary films. The camera is a tool to vast artistic possibilities. Through this course students will execute single channel or installation video art pieces, and, simultaneously, have an expressive, creative experience with the camera unencumbered by the narrative screenplay. This course is designed to expand the student as artist with camera.

Hip Hop Production**V320 (4 units)****Prerequisite: Tier 1**

Don't just dance to Hip Hop – make it! In this cutting-edge class you will develop and shoot a short project that either employs the hip hop style or comments on it – your choice of a film, TV commercial, music video, or documentary.

Hollywood Business Practices & History**GH253 (4 units)****Prerequisite: Sophomore Status Preferred**

An in-depth look at how the Hollywood system works, and how the student can succeed within that system. The course offers not just a detailed explanation of the current model, but uses Hollywood history to explain how the business model has changed and how it remains as it was. Towards that end, the course is a valuable practicum of how the film and television businesses work. Upon completing this course students will be able to navigate the Hollywood maze.

Internet Essentials**F321 (4 units)****Prerequisite: Hollywood Business Practices**

The business of the Internet is a frontier that is only beginning to be tapped. This course explains the business of the emerging platform often known as “The Web,” as well as other emerging platforms such as mobile phone content, video gaming, and possible windows for entertainment currently on the horizon.

Introduction to TV Production**V120 (4 units)****Prerequisite: Principles of Production**

A beginning workshop in the preparation and production of studio broadcast television programs. Students explore the nature and pacing of studio production by preparing, rehearsing and producing TV projects.

Music Video Production**V318 (4 units)****Prerequisite: Tier 1**

Production workshop for 3-minute music videos, from conception to answer print. Students write their own scripts, prepare schedules and budgets, recruits cast and crew, produces, directs, and shoots their spots, and post-produces as well—editing, sfx, music, dubbing, etc.

Navigating New Media: Professional Paths & Possibilities

F315 (4 units)

Pre-requisite: Tier 1

Use your skills beyond working on movies and television. The technological breakthrough of the 21st century has brought with it many viable opportunities for employment. Find out how to take advantage of opportunities in fields such as internet spots, commercials, Podcasts, electronic press kits, DVD supplements, and more.

Non Fiction TV Production

V209 (4 units)

Prerequisite: Introduction to TV Production

Non-Fiction TV programming is a staple of broadcast networks, first-run syndication, cable and especially digital tier cable. It is not to be confused with reality programming. Students create a non-fiction TV program segment and learn such specifics of the genre as strong interview techniques, clearance issues, and editing a final product that has an engaging structure.

Producing: From Green Light to Completion

F440 (4 units)

Prerequisite: UPM/AD

Other courses teach students how the film business and TV industry work and how to pitch and sell projects. This course offers the hands-on process of producing that begins after the selling is done, and the script is approved. This is a course that trains students to shepherd the project from the moment the green light to pre-production is given, through production and running the set, and into post-production. Students will use the EP Software program for pre-production then go through the process of both simulated and real productions to learn how to stay on budget and “put out fires.” A course designed to teach students how to run the nuts & bolts of pre-production, production, and postproduction.

Production for New Media

F317 (4 units)

Prerequisite: Tier 1

New Media is a wide terrain, and one that could be a large part of a student’s future in entertainment. Students will create and produce dynamic program content that crosses multiple genres and can be launched on many different platforms – from the web to DVDs to streaming media. You will conceive, produce and post concepts such as “Behind the Scenes” shorts, and shorts for cellular launch, iTunes, downloadable content, and other media. Some emphasis is placed on marketing tools, one of the hottest new media genres.

Reality TV Production

V235 (4 units)

Prerequisite: Directing 1

Reality TV is one of the hottest genres in the medium today. Students will work together to create reality series, both of the competition and non-competition stripe with full understanding of their development and structure. They learn the rigors of ongoing production, “capturing moments,” encouraging subjects who may be reticent in front of the camera, and combining all elements to create a viable TV program.

Shooting The Multi-Camera Comedy

V350A (4 units)

Prerequisite: Intro to TV Production

Using scenes from professional scripts, students will learn the rigors of directing and producing multi-camera TV comedies (sitcoms, sketches).

Shooting The Live TV Drama**V221 (4 units)****Prerequisite: Intro to TV Production**

Once a staple of television, live drama mostly gave way to one-camera film productions. But the genre is still a viable learning tool for understanding not just communicating on the small screen, but also staying on your toes using the multi-camera TV studio techniques.

Special Project/Television**V239, V339 (4 units)****Prerequisite: Permission of the Dean of the College and Academic Review Board**

The highly advanced student takes on a special (non-production) project under the individual guidance of an instructor. Projects and grades must meet academic standards established by the Instructor and the Dean of the College. Student should expect to meet with the instructor weekly.

TV Comedy Writing**F251 (4 units)****Prerequisite: Screenwriting 1**

Sitcoms are less frequent on TV but are still a viable genre, while sketch comedy is making a comeback and comedy animation is king. Students in this class will learn the form and craft of all three. With weekly in-class and at-home writing assignments, students will turn in three comedy scripts of varying lengths throughout the course.

TV Commercial Production**V118 (4 units)****Prerequisite: Cinematography 1, Production Sound. Storyboard Design Recommended.**

Production workshop for 60-second commercial spots and public service announcements (PSAs), from conception to answer print. Students write their own scripts; prepare schedules and budgets, recruit crew and cast; produce, direct, shoot, and post-produce their spots, including editing, sound effects, music and dubbing; and prepare camera original for laboratory printing.

TV Directing and Producing 1**V103 (4 units)****Prerequisite: Intro to TV Production and Directing 1**

Using the TV control booth and multi-camera production techniques, students will direct and/or produce studio-based television exercises. Students will be responsible for developing, writing, rehearsing, directing, and producing short TV segments.

TV Directing and Producing 2**V203 (4 units)****Prerequisite: TV Directing and Producing 1**

An advanced course through which students direct and/or produce a studio and control room-based short TV program they have individually developed.

TV Documentary Production**V207 (4 units)**

A hands-on approach to conception and shooting TV Documentary. The instructor guides the student through all areas of this increasingly popular format: writing, scheduling, principal photography, and editing. Students will complete this course having shot a viable TV-style documentary as well as learning the business dynamics of this genre.

TV Drama Writing**V319 (4 units)****Prerequisite: Screenwriting 1**

Students will learn how to write for both dramatic series and dramatic long form such as TV movies. They write an episode of an existing series as well as "pitching" ideas and writing

treatments for pilots for new series. In addition, a portion of the course will be given over to understanding and learning to write the “seven-act” structure of the television movie.

TV Essentials

V201 (4 units)

Prerequisite: None

A course designed to teach the TV language, history, and business. It expands upon what is taught in Hollywood Business Practices because much of TV has nothing to do with Hollywood (i.e. ESPN, and most of the digital tier cable networks). Students gain in depth knowledge of the television industry and the business models that drive that industry with an in-depth look at the standard methods of Nielsen ratings and license fees to the new frontier of mobile technology, on demand delivery, and broadband.

TV History

V210 (4 units)

Prerequisite: History of Critical Analysis in Cinema

Through screenings and discussion, this course follows the development of the various TV genres and also includes some programming from outside the United States. Students learn both, the history and dynamics of program forms from drama to comedy to TV movies, and other entertainment genres as well as news and sports.

Writing for Animation

F354 (4 units)

Prerequisite: Screenwriting 1

Writing for animated TV programs, features and other media has different rigors and aesthetic demands than writing for live action. This course will be an introduction to this genre of writing, and also explore how to develop and sell an animated TV show.

FURTHER COURSES

Art Direction (Production Design)

F132 (4 units)

Prerequisite: Visual Design

A practical introduction to the profession of production design, with an emphasis on communicating ideas visually. Students learn the skills necessary to become a production designer, including conceptualizing and researching, sketching and basic drafting, and basic model building. By the final class, students have completed a fully designed set, including concept boards, sketches, plans and a model for an assigned scripted project. There is a scheduled field trip. This course is strongly recommended for producers, directors, and cinematographers. (Counts as an elective for the Directing Emphasis.)

Principles of Production

F101 (4 units)

Prerequisite: None

Introduction to film and video production, and a thorough grounding in the safe and problem-free use of basic production equipment. How to make the best use of the Equipment Center, including availability, distribution and repair policies. The process of obtaining permits, caring and repairing equipment, as well as complying with local policies for shooting both on and off campus are covered.

Production Workshop 1 (Senior Year)**F135 (8 units)****Prerequisite: Completion of Tier 2, Senior Status**

Production Workshop is a multi-quarter course designed with the goal of the student developing, shooting, and finishing a narrative or documentary short film, or, if they choose, a feature film script. Faculty involvement is geared towards providing supervision, guidance and counsel for the students. The instructors pledge not to impose their ideas on the student's work, but rather work with the student to enhance his / her creative choices. It is your voice CCH wants to see on the screen, not the instructors', and not an homage to your favorite filmmaker. This is *your* course, *your* chance to create a project you wish to use as your "reel," your calling card to the entertainment industry. Students are also encouraged to submit your project to film festivals.

Specifically, Production Workshop 1 is pre-production for Production Workshop 2 and 3. Students develop their projects and do the necessary pre-production with the thought of executing production in PW 2. Students crew for each other and also receive advanced instruction in their emphasis. Additionally, there are numerous speakers from the wide array of entertainment industry disciplines.

Production Workshop 2 & 3 (Senior Year)**F235 & F335 (8 units)****Prerequisite: Successful completion of Production Workshop 1**

Production Workshop 1 is designed for the development of a student's thesis project. In Production Workshop 2/3 the student will be shooting and completing post production on that project or fulfilling a key role – directing, producing, writing, cinematography, editing, or art direction – on the final project of another student. Although instructors are continuously available as counsel and sign-off on projects, students can shoot their thesis without instructor supervision having grown sufficiently as filmmakers to stand on their own. Writing emphasis students may choose to complete a feature film script or TV pilot as their thesis.

Production Workshop Focus (Senior Year)**F435 (4 units)****Prerequisite: Successful completion of Production Workshop 3**

A four unit class for seniors who have completed Production Workshop 3. This class is not a chance to continue with a student's thesis project; rather the student is focused on generating a new project. The student participates in Production Workshop once per week.

Prop Design & Rendering**F243 (4 units)****Prerequisite: Drawing**

Say you have a SciFi film with objects that cannot be purchased at the second-hand store. What do you do? Or your script calls for a Maltese Falcon and you cannot find one anywhere. Make the props yourself. This course shows you how to create props that work artistically with the script by blueprinting the concept and rendering the model.

Set Design: From Models to Flats**F123 (4 units)****Prerequisite: Principles of Production****Fee: \$55 for materials**

Forming the environment that will speak properly to the piece is a key element in the entire canvas of film and TV production. Students will conceive and design sets then work as a unit to actually create a one of those designs potentially for ongoing use.

CLASS INFORMATION

Columbia College Hollywood offers morning, afternoon, and evening classes. Monday through Friday, Morning classes are held from 9:00am to 1:00pm. Afternoon classes are typically from 2:00pm to 6:00pm, although at the request of an instructor, some afternoon classes are from 1:00 pm to 5:00 pm. Evening classes are from 7:00pm to 11:00pm. Saturday classes meet from 9:00 am to 1:00 pm.

CLASS SIZE

For optimal learning, class size is limited according to course type: lecture—maximum enrollment 25 students; demonstration/participation class—maximum enrollment 15 students; hands-on production class—maximum enrollment 15 students. Remember that these figures are maximums. The average class size at Columbia is 11 students, and the student-to-instructor ratio is currently 1:11.

REQUESTS FOR NEW COURSES

The entertainment industry is constantly changing. If you would like to study some aspect of the industry that is not currently covered in the curriculum, you are invited to discuss your ideas with the Dean of the College. Whenever possible, the College tries to accommodate reasonable requests to satisfy student and industry needs.

CHANGES IN CURRICULUM AND SCHEDULING

Columbia College Hollywood reserves the right to cancel, reschedule or combine classes; to change instructors; to adjust tuition, fees, or class size; and to alter curricula. The College also reserves the right to deny any student permission to enter or continue a course of study.

EXTRAS

BOOT CAMP—not for credit

Quarterly refresher and/or training sessions in basic safety and the correct use and handling of special camera or other equipment. Boot Camps allow students to become certified to use advanced equipment for shoots.

CREWING—not for credit

Every underclass member is strongly encouraged to crew on at least one senior production.

**QUARTERLY SCHEDULE
OF CLASSES
(BY EMPHASIS)**

These charts indicate when courses will be offered by quarter. The first chart lists each course alphabetically within its emphasis. The second chart lists each course by quarter per emphasis. Please note, the College cannot guarantee that any course offered in any quarter will fill sufficiently to move forward as a class.

Producing Emphasis

REQUIRED

CODE	COURSE	QUARTERS OFFERED
GH166	Art of the Pitch	Winter, Spring, Summer
GS256	Entertainment Law	Fall, Spring
GH253	Hollywood Business Practices	Fall, Spring
F441	Producing: From Greenlight to Completion	Fall, Winter
V103	TV Directing & Producing 1	Winter
V201	TV Essentials	Fall, Spring
V210	TV History	Winter

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
GH258	Art of Creative Producing	Spring
F428	Artist Management	Winter
F329A	Branded TV Production	TBD
F427	Business Plans for Filmmakers	Summer
V330	CCH: The TV Series	Spring
F341	Development: From Acquisition to Greenlight	Winter
F422A	Distribution: How to Sell Your Production	Fall
F131	Documentary Production Workshop	Spring
F490	Entertainment Business Studies	As Needed
F420	Film Financing	Fall
F330	Film Industry Economics	TBD
V320	Hip Hop Production	Winter
F381	In Charge: The Producer Makes the Film	TBD
F421	Independent Film Workshop	Fall
F322	Internet Essentials	TBD
GH261	Marketing & Public Relations	Winter
F266	Mockumentary!	Spring
GH264	Music Business Essentials	TBD
F318	Music Video Production	Winter, Summer
F315	Navigating New Media	Fall
F134A	Navigating VFX	Winter
V209	Non Fiction TV Production	Winter
F221	Post Production Process	Spring
F298	Production Accounting	Winter
F317	Production for New Media	Winter
F252	Properties That Sell: Writing Coverage	TBD
V235	Reality TV Production	Fall, Spring
GH255	Script Analysis 2	Fall, Winter
V350A	Shooting the Multi-Camera Comedy	Fall, Spring
V239	Special Project in TV/New Media	As Approved
V339	Special Project in TV/New Media	As Approved
V203	TV Directing & Producing 2	TBD
V207	TV Documentary Production	Summer
F234	VFX Production for the 21st Century	TBD

**QUARTERLY SCHEDULE
OF CLASSES
(BY EMPHASIS)**

Cinematography Emphasis

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F402	Camera Movement	Fall, Winter, Spring
F202	Cinematography 2	Every Quarter
V220	Digital Studio Lighting	Fall, Winter
F403A	Feature Film Cinematography	Winter, Spring
F345	Visual Production Design	Fall, Winter, Spring

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F325	3-D Cinematography	Fall
F408A	Advanced Studio Lighting	Spring
F329A	Branded TV Production	TBD
V235	Broadcast Practicum	TBD
F203A	Camera Essentials	Fall, Winter, Possibly Other Quarters
F357	Cine Lens	Spring
F206	Cinema Exteriors & Filters	TBD
F302	Cinematography 3	Spring
F207	Cinematography: Shooting the Unpredictable	Fall
F493	Cinematography: Digital Imaging & Data Wrangling	TBD
F265	Color Timing 1	Fall
F365	Color Timing 2	TBD
F231	Experimental Video Workshop	Fall
F307	Exterior Cinematography	Summer
F315	Navigating New Media	Fall
V209	Non Fiction TV Production	Winter
GH180	Photography: The Art of Making Pictures	Fall
F317	Production for New Media	Winter
V235	Reality TV Production	Fall, Spring
F285	Shooting the Masters	Winter
V118	TV Commercial Production	Fall, Spring
F475	Ultimate Digital Cinematography	Fall
F305	Visual FX & Green Screen Cinematography	Spring

**QUARTERLY SCHEDULE
OF CLASSES
(BY EMPHASIS)**

Directing Emphasis

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F210	Directing 2	Every Quarter
F425	Directing Actors	Every Quarter
F111A	Directing: From Casting Through Rehearsals	Every Quarter
V350A	Shooting the Multi-Camera Comedy	Fall, Spring
V103	TV Directing & Producing 1	Winter
V201	TV Essentials	Fall, Spring
F345	Visual Production Design	Fall, Winter, Spring

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
GH328	Acting for the Camera	Fall
GH227	Acting: Advanced Technique	TBD
GH229	Acting: Classic Texts	Spring
GH226	Advanced Acting Workshop	Winter
F132	Art Direction	Fall, Spring
GH166	Art of the Pitch	Winter, Spring Summer
F329A	Branded TV Production	TBD
F427	Business Plans for Filmmakers	Summer
V330	CCH: The TV Series	Spring
GH326	Comedy Improvisation	Winter, Summer
F310	Directing 3	Spring
F308	Directing Action	Fall, Spring
F309	Directing Comedy	Winter
F112	Directing: From Stage to Screen	TBD
F422A	Distribution: How to Sell Your Production	Fall
F131	Documentary Production Workshop	Spring
GS356	Entertainment Law	Fall, Spring
V316	Entertainment Online	TBD
F231	Experimental Video Workshop	Fall
F420	Film Financing	Fall
F160	Guerilla Filmmaking	Summer
V320	Hip Hop Production	Winter
GH253	Hollywood Business Practices	Fall, Spring
F266	Mockumentary!	Spring
V318	Music Video Production	Winter, Summer
F315	Navigating New Media	Fall
V209	Non Fiction TV Production	Winter
F221	Post Production Process	Spring
F317	Production for New Media	Winter
V235	Reality TV Production	Fall, Spring
F144	Scoring Your Soundtrack	TBD
GH255	Script Analysis 2	Fall, Winter
GH151	Storyboard Design	Fall
GH438	Theatre Lab	Per Student Petition
GH238	Theatre Production Workshop	Per Student Petition
V118	TV Commercial Production	Fall, Spring
V203	TV Directing & Producing 2	TBD
V207	TV Documentary Production	Summer
F234	VFX Production for the 21st Century	TBD
V300A	Video Game Design: Development & Execution	Fall

**QUARTERLY SCHEDULE
OF CLASSES
(BY EMPHASIS)**

Writing Emphasis

REQUIRED

CODE	COURSE	QUARTERS OFFERED
GH166	Art of the Pitch	Winter, Spring
F352A	Feature Film Writing Symposium 1	Fall
F352B	Feature Film Writing Symposium 2	Winter
F352C	Feature Film Writing Symposium 3	Spring
F249C	Screenwriting 2: Writing Characters That Speak	Every Quarter
GH255	Script Analysis 2	Fall, Winter
F251	TV Comedy Writing	Spring
V319	TV Drama Writing	Fall, Winter
V201	TV Essentials	Fall, Spring

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F280	"Based On": Writing the Adaptation	Winter
V330	CCH: The TV Series	Spring
GH326	Comedy Improvisation	Winter, Summer
GH301A	Creative Writing That Sells	Spring
F358	Developing Animation: From Concept to Sale	Spring
F341	Development: From Acquisition to Greenlight	Winter
GH253	Hollywood Business Practices	Fall, Spring
F315	Navigating New Media	Fall
V209	Non Fiction TV Production	Winter
F252	Properties That Sell: Writing Coverage	TBD
F451	Rewriting: Punching Up Your Screenplay	Summer
F353	Screenwriting: Writing the Action Adventure Film	Fall
F355	Screenwriting: Writing the Horror Film	Spring
F352	Screenwriting: Writing the SciFi Film	Winter
V350A	Shooting the Multi-Camera Comedy	Fall, Spring
F253	Sketch Comedy Writing	Fall
V103	TV Directing & Producing 1	Every Quarter
V210	TV History	Winter
V300A	Video Game Design: Development & Execution	Fall
F356	Writing for Actors / Acting for Writers	Fall
F354	Writing for Animation	Winter
F250	Writing Shorts for Production	TBD

**QUARTERLY SCHEDULE
OF CLASSES
(BY EMPHASIS)**

Editing Emphasis

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F125	Assistant Editing Essentials	Fall, Winter, Spring
V330	CCH: The TV Series	Spring
F217	Editing: From Dailies to Rough Cut	Winter, Summer
F222	Editing: Mastering the Scene	Fall, Spring
F124A	Editing: Non Fiction	Fall, Winter, Spring
F120A	Editing: The Narrative Film	Every Quarter
V209	Non Fiction TV Production	Winter
F142A	Sound Design Basics	Fall, Winter, Spring

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F321	Advanced 3-D Animation	Spring
F175	After Affects	Winter
FXXX	After Affects 2	TBD
V325	Broadcast Practicum	TBD
F265	Color Timing 1	Fall
F365	Color Timing 2	TBD
GH145	Digital Graphics 1: Photoshop	Fall, Winter
GH245	Digital Graphics 2: Illustrator & FLASH	Spring
F131	Documentary Production Workshop	Spring
F225	Editing Reality	Winter
F420A	Editing The Feature Film 1, 2, 3	TBD
GN120	Fundamentals of Music Science	TBD
F146A	Intro to 3-D Animation (Maya)	Fall
F218A	Motion / Compressor	TBD
GH113	Music Appreciation & Analysis: From LPs to CDs	TBD
GH109	Music History	TBD
F315	Navigating New Media	Fall
F221	Post Production Process	Spring
F317	Production for New Media	Winter
V235	Reality TV Production	Fall, Spring
F144	Scoring Your Soundtrack	TBD
F242A	Sound Design Aesthetics	Winter
F342A	Sound Design to Final Mix	TBD
V118	TV Commercial Production	Fall, Spring
V207	TV Documentary Production	Summer
F234	VFX Production for the 21st Century	TBD
V300A	Video Game Design: Development & Execution	Fall

**QUARTERLY SCHEDULE
OF CLASSES
(BY EMPHASIS)**

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General Studies

CODE	COURSE	QUARTERS OFFERED
GS109	Abnormal Psychology	Fall
GN206	Anthropological Science	Fall
GH124	Art History: Photography	Fall
GN101	Astronomy	TBD
GH301A	Creative Writing That Sells	Spring
GN104	Earth Sciences	Fall, Spring
GN114	Ecological Science	Spring
GN197	Evolutionary Biology	Winter
GN120	Fundamentals of Music Science	TBD
GH211	Great American Plays All Filmmakers Should Know	Spring
GN109	Hiistory of Music	TBD
GH110	Humanities 1	Fall
GS104	Law & Everyday Life	Winter
GH370	Law v. Hollywood: Movies on Trial	TBD
GN105A	Math Essentials +	Every Quarter
GH108	Modern Business & Industry	Fall
GH113	Music Appreciation & Analysis: From LPs to CDs	TBD
GH136	Painting	Fall
GH202	Public Speaking for Filmmakers	TBD
GN280	Science: The History of Life	Winter, Summer
GS251	Social Psychology of Sex and Gender Roles	Spring
GS207	Sociology: Violence in the American Family	Winter
GS280	Sociology of Knowledge	Summer
GN109	Space Sciences	TBD
GS101	U.S. History	Fall
GH111	Western Civilization	Winter
GH101	Writers Workshop 1	Every Quarter

TIER 1

CODE	COURSE	QUARTERS OFFERED
GH13X	Art History (Genre to vary)	Every Quarter
F102	Cinematography 1	Every Quarter
GH135	Drawing	Every Quarter
F122A	Editing Theory & Practice Lab	Every Quarter
GH152A	History of Critical Analysis in Cinema 1	Every Quarter
GH117	History of Design	Every Quarter
GH125	Introudction to Acting	Every Quarter
F101	Principles of Production	Every Quarter / F101A only Fall
F141	Production Sound	Every Quarter
F150	Screenwriting 1	Every Quarter
GH155	Script Analysis 1	Every Quarter
F105	Visual Design	Every Quarter

TIER 2

CODE	COURSE	QUARTERS OFFERED
F110	Directing 1	Every Quarter
F127	Unit Production Management/Assistant Dircting	Every Quarter

TIER 3 / SENIOR THESIS

CODE	COURSE	QUARTERS OFFERED
F1,2,3,435	Production Workshop	Every Quarter

**QUARTERLY SCHEDULE
OF CLASSES
(BY QUARTER)**

Producing Emphasis - FALL

REQUIRED

CODE	COURSE	QUARTERS OFFERED
GS256	Entertainment Law	Fall
GH253	Hollywood Business Practices	Fall
F441	Producing: From Greenlight to Completion	Fall
V350A	Shooting the Multi-Camera Comedy	Fall
V201	TV Essentials	Fall

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F422A	Distribution: How to Sell Your Production	Fall
F420	Film Financing	Fall
F421	Independent Film Workshop	Fall
F315	Navigating New Media	Fall
V235	Reality TV Production	Fall
GH255	Script Analysis 2	Fall

Producing Emphasis - WINTER

REQUIRED

CODE	COURSE	QUARTERS OFFERED
GH166	Art of the Pitch	Winter
F441	Producing: From Greenlight to Completion	Winter
V103	TV Directing & Producing 1	Winter
V210	TV History	Winter

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F428	Artist Management	Winter
F341	Development: From Acquisition to Greenlight	Winter
V320	Hip Hop Production	Winter
GH261	Marketing & Public Relations	Winter
F318	Music Video Production	Winter
F134A	Navigating VFX	Winter
V209	Non Fiction TV Production	Winter
F317	Production for New Media	Winter
GH255	Script Analysis 2	Winter

**QUARTERLY SCHEDULE
OF CLASSES
(BY QUARTER)**

Producing Emphasis - SPRING

REQUIRED

CODE	COURSE	QUARTERS OFFERED
GH166	Art of the Pitch	Spring
GS256	Entertainment Law	Spring
GH253	Hollywood Business Practices	Spring
V350A	Shooting the Multi-Camera Comedy	Spring
V201	TV Essentials	Spring

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
GH258	Art of Creative Producing	Spring
V330	CCH: The TV Series	Spring
F131	Documentary Production Workshop	Spring
F266	Mockumentary!	Spring
F221	Post Production Process	Spring
V235	Reality TV Production	Spring

Producing Emphasis - SUMMER

REQUIRED

CODE	COURSE	QUARTERS OFFERED
V103	TV Directing & Producing 1	Summer

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F427	Business Plans for Filmmakers	Summer
V207	TV Documentary Production	Summer
F318	Music Video Production	Summer

Producing Emphasis - MISC/TBD

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
V239	Special Project in TV/New Media	As Approved
V339	Special Project in TV/New Media	As Approved
F490	Entertainment Business Studies	As Needed
F329A	Branded TV Production	TBD
F330	Film Industry Economics	TBD
F38	In Charge: The Producer Makes the Film	TBD
F322	Internet Essentials	TBD
GH264	Music Business Essentials	TBD
F252	Properties That Sell: Writing Coverage	TBD
V203	TV Directing & Producing 2	TBD
F234	VFX Production for the 21st Century	TBD

**QUARTERLY SCHEDULE
OF CLASSES
(BY QUARTER)**

Cinematography Emphasis - FALL

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F402	Camera Movement	Fall
F202	Cinematography 2	Fall
V220	Digital Studio Lighting	Fall
F345	Visual Production Design	Fall

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F325	3-D Cinematography	Fall
F203A	Camera Essentials	Fall
F207	Cinematography: Shooting the Unpredictable	Fall
F265	Color Timing 1	Fall
F231	Experimental Video Workshop	Fall
F307	Exterior Cinematography	Fall
GH140A	Naked Photographay: Still Life	Fall
F315	Navigating New Media	Fall
V235	Reality TV Production	Fall
V118	TV Commercial Production	Fall
F475	Ultimate Digital Cinematography	Fall

Cinematography Emphasis - WINTER

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F402	Camera Movement	Winter
F202	Cinematography 2	Winter
V220	Digital Studio Lighting	Winter
F403A	Feature Film Cinematography	Winter
F345	Visual Production Design	Winter

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F203A	Camera Essentials	Winter
V209	Non Fiction TV Production	Winter
F317	Production for New Media	Winter
F285	Shooting the Masters	Winter

**QUARTERLY SCHEDULE
OF CLASSES
(BY QUARTER)**

Cinematography Emphasis - SPRING

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F402	Camera Movement	Spring
F202	Cinematography 2	Spring
F403A	Feature Film Cinematography	Spring
F345	Visual Production Design	Spring

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F408A	Advanced Studio Lighting	Spring
F357	Cine Lens	Spring
F302	Cinematography 3	Spring
V118	TV Commercial Production	Spring
F305	Visual FX & Green Screen Cinematography	Spring

Cinematography Emphasis - SUMMER

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F202	Cinematography 2	Summer

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F329A	Branded TV Production	TBD
V235	Broadcast Practicum	TBD
F203A	Camera Essentials	TBD
F206	Cinema Exteriors & Filters	TBD
F493	Cinematography: Digital Imaging & Data Wrangling	TBD
F365	Color Timing 2	TBD

**QUARTERLY SCHEDULE
OF CLASSES
(BY QUARTER)**

117

Directing Emphasis - FALL

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F210	Directing 2	Fall
F425	Directing Actors	Fall
F111A	Directing: From Casting Through Rehearsals	Fall
V350A	Shooting the Multi-Camera Comedy	Fall
V201	TV Essentials	Fall
F345	Visual Production Design	Fall

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
GH328	Acting for the Camera	Fall
F132	Art Direction	Fall
F308	Directing Action	Fall
F422A	Distribution: How to Sell Your Production	Fall
GS356	Entertainment Law	Fall
F231	Experimental Video Workshop	Fall
F420	Film Financing	Fall
GH253	Hollywood Business Practices	Fall
F315	Navigating New Media	Fall
V235	Reality TV Production	Fall
GH255	Script Analysis 2	Fall
GH151	Storyboard Design	Fall
V118	TV Commercial Production	Fall
V300A	Video Game Design: Development & Execution	Fall
F356B	Writing for Actors / Acting for Writers - Actors	Fall

Directing Emphasis - WINTER

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F210	Directing 2	Winter
F425	Directing Actors	Winter
F111A	Directing: From Casting Through Rehearsals	Winter
V103	TV Directing & Producing 1	Winter
F345	Visual Production Design	Winter

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
GH226	Advanced Acting Workshop	Winter
GH166	Art of the Pitch	Winter
GH326	Comedy Improvisation	Winter
F309	Directing Comedy	Winter
V320	Hip Hop Production	Winter
V318	Music Video Production	Winter
V209	Non Fiction TV Production	Winter
F317	Production for New Media	Winter
GH255	Script Analysis 2	Winter

**QUARTERLY SCHEDULE
OF CLASSES
(BY QUARTER)**

118

Directing Emphasis - SPRING

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F210	Directing 2	Spring
F425	Directing Actors	Spring
F111A	Directing: From Casting Through Rehearsals	Spring
V350A	Shooting the Multi-Camera Comedy	Spring
V201	TV Essentials	Spring
F345	Visual Production Design	Spring

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
GH229	Acting: Classic Texts	Spring
F132	Art Direction	Spring
GH166	Art of the Pitch	Spring
V330	CCH: The TV Series	Spring
F310	Directing 3	Spring
F308	Directing Action	Spring
F131	Documentary Production Workshop	Spring
GS356	Entertainment Law	Spring
GH253	Hollywood Business Practices	Spring
F266	Mockumentary!	Spring
F221	Post Production Process	Spring
V235	Reality TV Production	Spring
F144	Scoring Your Soundtrack	Spring
V118	TV Commercial Production	Spring

Directing Emphasis - SUMMER

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F210	Directing 2	Summer
F425	Directing Actors	Summer
F111A	Directing: From Casting Through Rehearsals	Summer
V103	TV Directing & Producing 1	Summer

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F427	Business Plans for Filmmakers	Summer
GH326	Comedy Improvisation	Summer
F160	Guerilla Filmmaking	Summer
V318	Music Video Production	Summer
V207	TV Documentary Production	Summer

Directing Emphasis - MISC/TBD

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
GH227	Acting: Advanced Technique	TBD
F329A	Branded TV Production	TBD
F112	Directing: From Stage to Screen	TBD
V203	TV Directing & Producing 2	TBD
F234	VFX Production for the 21st Century	TBD

**QUARTERLY SCHEDULE
OF CLASSES
(BY QUARTER)**

Writing Emphasis - FALL

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F352A	Feature Film Writing Symposium 1	Fall
F249C	Screenwriting 2: Writing Characters That Speak	Fall
GH255	Script Analysis 2	Fall
V201	TV Essentials	Fall

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
GH253	Hollywood Business Practices	Fall
F315	Navigating New Media	Fall
F353	Screenwriting: Writing the Action Adventure Film	Fall
F253	Sketch Comedy Writing	Fall
V350A	Shooting the Multi-Camera Comedy	Fall
V300A	Video Game Design: Development & Execution	Fall
F356A	Writing for Actors / Acting for Writers - Writers	Fall

Writing Emphasis - WINTER

REQUIRED

CODE	COURSE	QUARTERS OFFERED
GH166	Art of the Pitch	Winter
F352B	Feature Film Writing Symposium 2	Winter
F249C	Screenwriting 2: Writing Characters That Speak	Winter
GH255	Script Analysis 2	Winter
V319	TV Drama Writing	Winter

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F280	"Based On": Writing the Adaptation	Winter
GH326	Comedy Improvisation	Winter
F341	Development: From Acquisition to Greenlight	Winter
V209	Non Fiction TV Production	Winter
F352	Screenwriting: Writing the SciFi Film	Winter
V103	TV Directing & Producing 1	Winter
V210	TV History	Winter
F354	Writing for Animation	Winter

**QUARTERLY SCHEDULE
OF CLASSES
(BY QUARTER)**

Writing Emphasis - SPRING

REQUIRED

CODE	COURSE	QUARTERS OFFERED
GH166	Art of the Pitch	Spring
F352C	Feature Film Writing Symposium 3	Spring
F249C	Screenwriting 2: Writing Characters That Speak	Spring
F251	TV Comedy Writing	Spring
V201	TV Essentials	Spring

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
V330	CCH: The TV Series	Spring
GH301A	Creative Writing That Sells	Spring
F358	Developing Animation: From Concept to Sale	Spring
GH253	Hollywood Business Practices	Spring
F355	Screenwriting: Writing the Horror Film	Spring
V350A	Shooting the Multi-Camera Comedy	Spring

Writing Emphasis - SUMMER

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F249C	Screenwriting 2: Writing Characters That Speak	Summer

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
GH326	Comedy Improvisation	Summer
F451	Rewriting: Punching Up Your Screenplay	Summer
V103	TV Directing & Producing 1	Summer

Writing Emphasis - MISC/TBD

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F252	Properties That Sell: Writing Coverage	TBD
F250	Writing Shorts for Production	TBD

**QUARTERLY SCHEDULE
OF CLASSES
(BY QUARTER)**

Editing Emphasis - FALL

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F125	Assistant Editing Essentials	Fall
F222	Editing: Mastering the Scene	Fall
F124A	Editing: Non Fiction	Fall
F120A	Editing: The Narrative Film	Fall
F142A	Sound Design Basics	Fall

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F265	Color Timing 1	Fall
GH145	Digital Graphics 1: Photoshop	Fall
F146A	Intro to 3D Animation	Fall
F315	Navigating New Media	Fall
V235	Reality TV Production	Fall
V118	TV Commercial Production	Fall
V300A	Video Game Design: Development & Execution	Fall

Editing Emphasis - WINTER

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F125	Assistant Editing Essentials	Winter
F217	Editing: From Dailies to Rough Cut	Winter
F124A	Editing: Non Fiction	Winter
F120A	Editing: The Narrative Film	Winter
V209	Non Fiction TV Production	Winter
F142A	Sound Design Basics	Winter

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F175	After Affects	Winter
GH145	Digital Graphics 1: Photoshop	Winter
F225	Editing Reality	Winter
F317	Production for New Media	Winter
F242A	Sound Design Aesthetics	Winter

**QUARTERLY SCHEDULE
OF CLASSES
(BY QUARTER)**

122

Editing Emphasis - SPRING

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F125	Assistant Editing Essentials	Spring
V330	CCH: The TV Series	Spring
F222	Editing: Mastering the Scene	Spring
F124A	Editing: Non Fiction	Spring
F120A	Editing: The Narrative Film	Spring
F142A	Sound Design Basics	Spring

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
F321	Advanced 3-D Animation	Spring
FXXX	After Affects 2	Spring
GH245	Digital Graphics 2: Illustrator & FLASH	Spring
F131	Documentary Production Workshop	Spring
F221	Post Production Process	Spring
V235	Reality TV Production	Spring
F144	Scoring Your Soundtrack	Spring
V118	TV Commercial Production	Spring

Editing Emphasis - SUMMER

REQUIRED

CODE	COURSE	QUARTERS OFFERED
F217	Editing: From Dailies to Rough Cut	Summer
F120A	Editing: The Narrative Film	Summer

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
V207	TV Documentary Production	Summer

Editing Emphasis - MISC/TBD

ELECTIVES

CODE	COURSE	QUARTERS OFFERED
V325	Broadcast Practicum	TBD
F365	Color Timing 2	TBD
F420A	Editing The Feature Film 1, 2, 3	TBD
GN120	Fundamentals of Music Science	TBD
F218A	Motion / Compressor	TBD
GH113	Music Appreciation & Analysis: From LPs to CDs	TBD
GH109	Music History	TBD
F342A	Sound Design to Final Mix	TBD
F234	VFX Production for the 21st Century	TBD

**QUARTERLY SCHEDULE
OF CLASSES
(BY QUARTER)**

General Studies - FALL

CODE	COURSE	QUARTERS OFFERED
GS109	Abnormal Psychology	Fall
GN206	Anthropological Science	Fall
GH124	Art History: Photography	Fall
GN104	Earth Sciences	Fall
GH110	Humanities 1	Fall
GN105A	Math Essentials +	Fall
GH108	Modern Business & Industry	Fall
GH136	Painting	Fall
GS101	U.S. History	Fall
GH101	Writers Workshop 1	Fall

TIER 1 - FALL

CODE	COURSE	QUARTERS OFFERED
GH13X	Art History (Genre to vary)	Fall
F102	Cinematography 1	Fall
GH135	Drawing	Fall
F122A	Editing Theory & Practice	Fall
GH152A	History of Critical Analysis in Cinema 1	Fall
GH117	History of Design	Fall
GH125	Introudction to Acting	Fall
F101	Principles of Production	Fall / F101A in the Fall only
F141	Production Sound	Fall
F150	Screenwriting 1	Fall
GH155	Script Analysis 1	Fall
F105	Visual Design	Fall

TIER 2 - FALL

CODE	COURSE	QUARTERS OFFERED
F110	Directing 1	Fall
F127	Unit Production Management/Assistant Dircting	Fall

TIER 3 / SENIOR THESIS - FALL

CODE	COURSE	QUARTERS OFFERED
F1,2,3,435	Production Workshop	Fall

**QUARTERLY SCHEDULE
OF CLASSES
(BY QUARTER)**

General Studies - WINTER

CODE	COURSE	QUARTERS OFFERED
GN197	Evolutionary Biology	Winter
GS104	Law & Everyday Life	Winter
GN105A	Math Essentials +	Winter
GS207	Sociology: Violence in the American Family	Winter
GH111	Western Civilization	Winter
GH101	Writers Workshop 1	Winter

TIER 1 - WINTER

CODE	COURSE	QUARTERS OFFERED
GH13X	Art History (Genre to vary)	Winter
F102	Cinematography 1	Winter
GH135	Drawing	Winter
F122A	Editing Theory & Practice	Winter
GH152A	History of Critical Analysis in Cinema 1	Winter
GH117	History of Design	Winter
GH125	Introduction to Acting	Winter
F101	Principles of Production	Winter
F141	Production Sound	Winter
F150	Screenwriting 1	Winter
GH155	Script Analysis 1	Winter
F105	Visual Design	Winter

TIER 2 - WINTER

CODE	COURSE	QUARTERS OFFERED
F110	Directing 1	Winter
F127	Unit Production Management/Assistant Directing	Winter

TIER 3 / SENIOR THESIS - WINTER

CODE	COURSE	QUARTERS OFFERED
F1,2,3,435	Production Workshop	Winter

**QUARTERLY SCHEDULE
OF CLASSES
(BY QUARTER)**

General Studies - SPRING

CODE	COURSE	QUARTERS OFFERED
GH301A	Creative Writing That Sells	Spring
GN104	Earth Sciences	Spring
GN114	Ecological Science	Spring
GN105A	Math Essentials +	Spring
GS251	Social Psychology of Sex and Gender Roles	Spring
GH101	Writers Workshop 1	Spring

TIER 1 - SPRING

CODE	COURSE	QUARTERS OFFERED
GH13X	Art History (Genre to vary)	Spring
F102	Cinematography 1	Spring
GH135	Drawing	Spring
F122A	Editing Theory & Practice	Spring
GH152A	History of Critical Analysis in Cinema 1	Spring
GH117	History of Design	Spring
GH125	Introduction to Acting	Spring
F101	Principles of Production	Spring
F141	Production Sound	Spring
F150	Screenwriting 1	Spring
GH155	Script Analysis 1	Spring
F105	Visual Design	Spring

TIER 2 - SPRING

CODE	COURSE	QUARTERS OFFERED
F110	Directing 1	Spring
F127	Unit Production Management/Assistant Directing	Spring

TIER 3 / SENIOR THESIS - SPRING

CODE	COURSE	QUARTERS OFFERED
F1,2,3,435	Production Workshop	Spring

**QUARTERLY SCHEDULE
OF CLASSES
(BY QUARTER)**

General Studies - SUMMER

CODE	COURSE	QUARTERS OFFERED
GN105A	Math Essentials +	Summer
GN280	Science: The History of Life	Summer
GS280	Sociology of Knowledge	Summer
GH101	Writers Workshop 1	Summer

TIER 1 - SUMMER

CODE	COURSE	QUARTERS OFFERED
GH13X	Art History (Genre to vary)	Summer
F102	Cinematography 1	Summer
GH135	Drawing	Summer
F122A	Editing Theory & Practice	Summer
GH152A	History of Critical Analysis in Cinema 1	Summer
GH117	History of Design	Summer
GH125	Introduction to Acting	Summer
F101	Principles of Production	Summer
F141	Production Sound	Summer
F150	Screenwriting 1	Summer
GH155	Script Analysis 1	Summer
F105	Visual Design	Summer

TIER 2 - SUMMER

CODE	COURSE	QUARTERS OFFERED
F110	Directing 1	Summer
F127	Unit Production Management/Assistant Directing	Summer

TIER 3 / SENIOR THESIS - SUMMER

CODE	COURSE	QUARTERS OFFERED
F1,2,3,435	Production Workshop	Summer

General Studies - MISC/TBD

CODE	COURSE	QUARTERS OFFERED
GN101	Astronomy	TBD
GN120	Fundamentals of Music Science	TBD
GH370	Law v. Hollywood: Movies on Trial	TBD
GH113	Music Appreciation & Analysis: From LPs to CDs	TBD
GN109	Music History	TBD
GH202	Public Speaking for Filmmakers	TBD
GN107	Science of the Solar System	TBD

FACULTY

CCH Faculty are adjunct instructors working professionals. As producers, writers, directors, editors, cinematographers, and sound professionals, our faculty has logged more than 150 motion pictures, 2,500 hours of television programming on narrative series, reality and non-fiction programs, and longforms. CCH faculty have collectively created more than two dozen TV series, directed, written, photographed, edited and/or produced both studio and independent feature films, and are pioneers in Internet programming content. Films from the CCH faculty have been seen in more than 200 film festivals worldwide, and the number grows yearly.

Caroline Aaron

*B.A. – American & Catholic Universities
Acting*

Noah Amrani

*B.A. – California State University, Northridge
Animation*

Aldo Antonelli

*B.A. - School of Cinematography, Rome Cinecitta Campus
Cinematography*

Nicole Asher

*B.A. – University of California, Berkley
M.A. – University of California Los Angeles
Principles of Production*

Maylene Au

*B.A. – University of California Los Angeles
Camera Essentials*

Lillian Benson

*B.F.A. - Pratt Institute, Art/Ed
Editing*

David Benullo

*B.A. – New York University
Writing*

Stu Berg

*B.A. – University of Illinois
Directing*

Dr. Wendy Birky

*B.A. - C.S.U. Northridge
M.S. - C.S.U. Northridge
Ph.D. - Rutgers University,
Anthropology
Natural Science*

Dirk Blackman

*B.A. - Columbia University,
History
M.F.A - AFI, Screenwriting
Writing*

Gregory Carter

*Northeastern University
Post Production Process*

Christopher Cathcart

*B.A. – Howard University
Marketing and Public
Relations*

Patrice Cochet

*B.A. – University of Central Florida
M.F.A. – AFI
Cinematography*

Keith Coene

*B.A. – U.C. Irvine
M.F.A – University of Southern California
Unit Production Management/
Assistant Directing*

Ashley Cole

*B.A. – Miami University,
Oxford
M.F.A. – California Institute
for the Arts
History of Design*

Therese Conte

*B.A. – California State University, Northridge
M.A. – California State University, Northridge
Drawing*

Stephen Crawford

*University of Contemporary Music
University of Massachusetts,
Lowell
Cinematography*

Tyler Danna

*B.A. - Columbia College
Hollywood
Editing*

Jack Enyart

*Los Angeles City College
California Institute of the Arts
Art Center College of Design
Writing for Animation,
Developing Animation*

James Evans

*B.A. - College of Santa Fe,
Creative Writing/Theatre
M.F.A. - Columbia University
CONT. ED., New York
University, Cinematography
Script Analysis 1, 2*

Richard Freiman

*B.A. - Queens College,
Economics
Brooklyn Law School
N.Y.U. School of Law
Entertainment Law, Film
Financing*

Brenda Friend

*B.F.A. - The Boston
Conservatory
Development: From
Acquisition to
Green Light*

Emily Frydrych

*B.A. – University of Michigan,
Ann Arbor
M.A. – University of Chicago
Behavioral Sciences*

Maria Gavin

B.A. – University of the Pacific
M.A. – Stanford University
Reality TV Production, Non Fiction
TV Production, TV Documentary Production

John Goldhammer

B.A. – University of New York
TV Production, TV Essentials

Patrick Gregston

B.F.A. - Cinema USC
Editing

Hank Grover

B.A. - Columbia College
Chicago
Producing

Steve Haberman

B.A. – University of Southern California
Visual Design, Visual Production Design,
MP History

Synthia Hardy

B.A. - Loyola Marymount University
Introduction to Acting

Oscar Harrison

B.F.A. - Howard University
M.F.A. – University of Southern California
Unit Production Management/ Assistant Directing

Mike Hurst

Brighton College
Directing, Production Workshop

David Jacobs

B.F.A. – Maryland Institute College of Art
MP History

Julie Janney

New York University, Tisch School of the Arts
Member, The Actors Studio
Acting

David Johnson

B.A. - Howard University
MP History

Adam Krentzman

B.A. - Loyola Marymount University of Arizona
Hollywood Business Practices

Richard Kuhlman

B.F.A. - Miami University Ohio University
Acting, Sketch Comedy Writing

Jean-Paul Leonard

B. Des. – University of Florida
M. Arch – University of Florida
M.F.A. – AFI
Digital Graphics

Richard B. Lewis

A.A. - Phoenix College
Los Angeles City College
Art Direction

Gay Linvill

B.S. – Kansas State University
M. A. – Washington State University
TV Production

Jeffrey M. Long

B.F.A. - USC School of Cinema
TV Commercial Production

Jaffar Mahmood

B.A. - Tufts University,
M.F.A. – University of Southern California
Directing

Stephen Mark

B.A. Columbia University
Editing

Stephen Messer

University of Pennsylvania
University of Miami
TV Production

Dr. Andrew McNary

B.S. – Virginia Tech
M.S. - University of New Orleans
M.S. – University of California, Riverside
Ph.D. – University of California, Riverside
Math

Steve Miller

B.A. – University of Southern California
TV Production

Rick Mitz

University of Minnesota
Writing

Maureen Mottley

B.F.A. – Purchase University
Unit Production Management/ Assistant Directing

James Napoli

B.F.A. – Massachusetts College of Art
M.A. – London Film School
Script Analysis 1

David Newman

B.S. – Boston University
Directing

Dr. David Miller Parker

A.B. – Cornell University
M.A. – Stanford University
Ph.D. – Claremont University
History

Laura Perlman

B.M. – Berklee College of Music
M.M. – California State University, Los Angeles
Sound Design

Bruce Postman

B.A. – New York University
M.F.A. – American Film Institute
Writing

Charla Puryear

B.A. - Brown University
M.Sc. - Pratt Institute, Brooklyn, NY
Drawing

Lenny Ripps

B.A. - Boston University
TV Comedy Writing, MP History

Barbara Romain

B.F.A. - Philadelphia College of Art
M.F.A. - Otis College
Art History

- Charles Rose, A.I.C.**
B.A. - *New York University*
Cinematography
- Mark-Austin Rowell**
B.A. – *California State University, East Bay*
M.F.A. – *San Diego State University*
M.A. – *University of Phoenix*
History of Design, Art History
- Bill Rubenstein**
B.A. - *Harvard College*
M.A. - *University of Southern California*
Writer's Workshop, Humanities
- Guido Santi**
B.A. - *Universita degli Studi di Ubrino, Italy*
M.A. - *USC School of Film and Television*
Cinematography, Documentary Production
- Milton Santiago**
B.A. - *Canisius College*
M.A. – *University of Miami*
Cinematography
- Ron Schmidling**
B.A. – *University of Southern Mississippi*
M.S. – *UCLA*
Natural Science
- William Shields**
B.A. – *California State University, Los Angeles*
Film & TV Distribution
- Dana Shockley**
B.A. - *Longwood University*
M.S. – *Boston University*
Editing
- Christina Sibul**
B.A. – *University of California, San Diego*
M.F.A. – *Yale University*
Script Analysis, Art of the Pitch, Production Workshop
- Drake Silliman**
B.A. - *U.C.L.A.*
Editing
- Ben Stanley**
B.A. - *Michigan State University - Television/Film Production Workshop, Cinematography*
- John Swanbeck**
B.F.A. - *Northwestern University*
Directing
- Maureen Tabor**
B.A. – *University of Michigan*
M.A. – *University of Michigan*
MPhil. – *Yale University*
Ph.D. – *Yale University*
College Writing, Behavioral Sciences
- Bridget Terry**
B.S. – *Northwestern University*
Production Workshop, Producing
- Leland Thomas**
B.A. - *Columbia College*
Hollywood Photography
- Kevin Thompson**
B.A. - *Loyola University of Chicago*
M.A. - *New York University, Madrid*
M.F.A. - *U.S.C.*
Production Sound
- Vince Toto**
A.A.S. - *Suffolk Community College*
B.S. – *SUNY, Fredonia*
Cinematography
- Anthony Vasto**
B.A. - *Columbia College Chicago*
Principles of Production
- John E. Walker**
B.A. – *California State University, Long Beach*
Production Sound
- Jack Weinstein**
B.A. – *Dartmouth College*
M.F.A – *University of Southern California*
Directing Fellowship – American Film Institute
Writing
- Jody Wheeler**
B.A. – *James Mason University*
M.Ed. – *George Mason University*
M.F.A. – *University of California, Los Angeles*
College Writing
- Dan Wilcox**
B.A. *Cornell University*
Writing
- Seth Winston**
B.A. - *University of Southern California*
Writing

REGISTRAR

REGISTRATION & ENROLLMENT (NEW STUDENTS)

Students enrolling at Columbia College Hollywood for the first time are required to attend the new student orientation. The new student orientation is designed to familiarize a student with important information they need to start at CCH, the academic and social transition into college and an introduction to student services. At this time they tour the College facilities and meet the administrative staff, as well as fellow classmates and student mentors. New student orientations are generally scheduled 1 to 2 weeks prior to the first day of classes.

During orientation, students will also have an opportunity to review their first-quarter class schedules which are assigned by the Registrar. A student's first quarter at CCH includes F101 Principles of Production and generally two or three of the following:

(F105) Visual Design
(F122A) Editing Theory & Practice Lab
(F150) Screenwriting 1 (if student is eligible)
(GH125) Introduction to Acting
(GH155) Script Analysis 1

(GH130) Art History
(GH101) Writer's Workshop 1 (must be taken within first three quarters of matriculation)
(GN105) Math Essentials+

New students may not register for classes after the commencement of the quarter.

At Orientation, or soon after, each student must complete the INFO0101 Information Literacy Seminar provided through the Learning Resource System.

You will not be required to take the Math proficiency exam if you have completed any the following:

- Earned greater than a 600 score on the mathematics portion of an SAT subject test level 1 or level 2.
- Earned a score of a 25 or greater on the mathematics section of the ACT exam.
- Earned a "3" or more on an Advanced Placement (AP) Calculus or Statistics test.
- Earned a "C" or higher grade in a qualifying general education transfer math course from a Community College or four-year College.

All official scores and transcripts must be received prior to initial registration at CCH.

ENROLLMENT DEPOSIT (NEW STUDENTS)

All students accepted for admission are required to secure their enrollment by paying a \$100.00 non-refundable enrollment deposit that will be applied towards their tuition cost upon registration. The deposit is due within 15 days of the date posted on your Enrollment Deposit letter. If payment is not received by this date, you run the risk of losing your seat in your preferred starting class. In exceptional cases, we may be able to extend the deadline to pay your deposit. If you feel you have an exceptional case, please contact your admissions advisor at (818) 345-8414.

Enrollment deposits may be paid by check, money order or credit card, and must be submitted along with an Enrollment Deposit Form. Enrollment deposits may also be paid on the CCH website.

FOR CONTINUING STUDENTS: TRANSFERRING CREDITS AFTER INITIAL ENROLLMENT

After initial registration, CCH will transfer no more than two (2) courses taken at another college during your matriculation at CCH. If you plan to ask for transfer credit for a course taken at another college, you must have approval from the Registrar in advance of enrolling in the course. All CCH policies on transferred credits apply.

NON-TRADITIONAL STUDENTS

Columbia College Hollywood welcomes applications for admission from adult learners, sometimes referred to as non-traditional students.

Non-traditional students come to CCH from many avenues. They've raised families and worked in various occupations both in entertainment and other fields – those who have worked in entertainment may be going back to complete their degree, or they may want to pursue additional training with the latest technology in order to stay competitive. Those who have no experience in entertainment may want to pursue life's calling. The life experiences of our non-traditional students add rich diversity to the CCH community and make them natural leaders on our campus.

Non-traditional students often have different goals and needs than those students transitioning from high school. Some may have to balance a full-time job or a family, and need flexibility in their class schedule. Due to our varied class times, CCH can offer non-traditional students a wide variety of class times to help them develop a schedule that fits into their other responsibilities. Early morning classes, late evening classes and Saturday classes help to ensure you can achieve your goals. CCH does not currently offer online courses but plans to make a limited number of courses available in the future.

The admissions process for non-traditional students seeking to obtain their Bachelor's degree is the same as for our traditional students.

NON-MATRICULATING STUDENTS

For non-traditional students who only want to take a class or two to brush up on their training and who already hold a degree from another accredited college or university, our admissions requirements are different. If you fall into this class of student, you only need to submit the following documentation:

- Completed Application for Admission
- A personal essay of 500 words describing your educational and professional objectives and why you wish to pursue the intensive study of cinema/television CCH provides. We want to know about you, your interests, and why you have reached the decision to study and pursue filmmaking. (If you are applying online, write the essay in a separate file, edit it carefully, and then attach it to your application.)
- Official transcripts from all high schools you attended and from any other post-secondary educational institutions

A personal interview may be scheduled at our request.

ADD/DROP PROCEDURES

Students may add or drop classes during the first 2 weeks of the quarter at no charge. After that time, classes may be added or dropped by paying a Schedule Change Fee of \$35.00 per change. Students must complete a Schedule Change Request form available at the Front Office. All requests for schedule changes are reviewed and approved/denied by your Academic Advisor. Students may not add classes after the start of the second class session without approval of the Instructor. Students will be charged additional tuition for classes added after signing the Enrollment Agreement when circumstances so require.

Students may drop individual classes through the 8th week of a 12-week quarter (or the 7th week of a 10-week quarter). The student will receive a non-punitive grade of W (Withdrawal) for that class, which will not appear on the transcript or affect the GPA. No tuition or lab fee adjustment is made for individual classes dropped after the initial grace period (the first 2 weeks of a quarter). All schedule changes must be made in writing; otherwise the student may AW from classes s/he “dropped” or not get credit for ones s/he actually attended.

AUDITING CLASSES/NON-MATRICULATED STUDENTS

Students wishing to take only a single class or two, without being part of a degree program, are allowed to do so at a slightly higher cost than that paid by the matriculated student.

Non-matriculated students must submit the same application requirements listed above for all students, including the application, the essay, the letters of reference, and appropriate transcripts from high school or college.

Classes so taken do not bear credit which may apply toward a Columbia College Hollywood degree, nor will taking such classes authorize an international student to receive a student visa.

Auditing a class that includes production elements / in which a prime purpose of the course is to complete a film or TV project, is not allowed.

TRANSCRIPTS/DIPLOMAS/CERTIFICATION LETTERS/ RETENTION OF STUDENT RECORDS

Former students may obtain official (or unofficial) copies of their transcripts by completing the Transcript Request form (available from the Front Office or at www.columbiacollege.edu) and paying a fee of \$6.00 per copy. (Even currently enrolled students must fill out the Transcript Request form, but the \$6.00 fee is waived if transcript is used for employment or scholarships.) These requests can be mailed, faxed, or delivered in person but must include signature and payment. The time involved for standard processing is 10 -14 working days from receipt of payment. For a “rush” charge of \$10.00 per copy the job will be expedited and the transcript processed within 3-5 business days (from receipt of payment). The College’s official transcript details the student’s classes, grades, program and degree, GPA for each quarter, and Cumulative GPA. The transcript also shows the amount of transfer credit accepted by the College.

Columbia College Hollywood may not release original documents that were a part of the student’s application for admission. If a student needs to obtain a transcript from another

postsecondary institution or from a high school, the student must contact that institution for another original copy.

Replacement/Duplicate Diplomas: If an alumnus wishes to order a newly generated diploma, he or she must initiate a new degree petition. Once the petition is approved, the diploma will be added to the next processing batch for a fee of \$125. Diplomas are processed after the completion of the current quarter.

Letters certifying enrollment, GPA, and other kinds of information are available from the Registrar's Office. There is no fee for this service; however, a formal request (available in the Front Office) must be filed. Such documents cannot be generated at a moment's notice, please allow 24-48 hours for processing.

Complete academic files are retained for seven (7) years from withdrawal or graduation. Transcripts are retained in perpetuity. International students are advised to keep all of their own I-20s in perpetuity.

VETERANS– MONTGOMERY GI BILL

Columbia College Hollywood has been approved for the training of veterans and eligible persons under the provisions of the Montgomery GI Bill (Title 38, United States Code). Please visit the VA website at www.gibill.va.gov or call 888-GIBILL1 (888-442-4551) for information on your eligibility and how to obtain your certificate of eligibility. For more information please contact the Registrar's office.

VETERANS BENEFITS

In order to receive benefits from the Veterans Administration, a student must maintain Satisfactory Academic Progress according to the standards below.

VETERANS ADMINISTRATION BENEFITS POLICY

Credit Evaluation Policy. Students receiving veteran's benefits must have all prior education and training evaluated upon enrollment. Credit will be awarded where applicable with the program being shortened accordingly. The student and the Department of Veterans Affairs will be notified.

Progress Policy. Progress will be monitored at the end of each quarter for all students receiving veterans' benefits. If the Cumulative GPA falls below 2.000 at the end of any given quarter, or if the student has 3 marks of AW, F, or unresolved INCs in a school year, s/he will be placed on probation for the next two quarters and required to meet with the Dean of the College and the Dean of Student Services. If the student fails to meet the terms of her/his probation or to raise her/his Cumulative GPA to 2.000 by the end of the probation period, the Veterans Administration will be notified and benefits will be interrupted. The student's enrollment will be terminated for a period of one year.

Conditions for Reentrance. If the Dean of Student Services determines that the conditions which caused the interruption have been rectified, the student may reapply for admission to the College and s/he will again be eligible to receive veterans' benefits. If after being readmitted a student fails to maintain Satisfactory Academic Progress again, the student shall be permanently dismissed from Columbia College Hollywood.

If the student believes there are mitigating circumstances that warrant special handling, the student must request a review and interview from the Dean of the College and the Dean of Student Services. At the Deans' discretion, certain circumstances may warrant permitting the student further opportunity for study.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at Columbia College Hollywood is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the Bachelor of Fine Arts or Associate of Fine Arts degree you earn in Cinema or Cinema and Television is also at the 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 Columbia College Hollywood to determine if your credits or degree will transfer. Recent graduates of Columbia College Hollywood have been accepted into Masters Degree programs at The American Film Institute, Loyola Marymount University, USC School of Cinema-Television, and other select state and private universities and institutions.

READMISSION

Students wishing to return to Columbia College Hollywood after a leave of absence that extends beyond one year must re-apply for admission to the College. The \$50.00 application fee is waived for returning students.

All supporting documents including official transcripts from all colleges attended since leaving CCH must be submitted.

REGISTRATION (RETURNING STUDENTS)

Returning students who are in good standing should register for classes on the CCH Online Student portal. The student portal is your source to register for classes, see your grades, print unofficial transcripts, pay your tuition and housing bills, and see your degree progress, among other things.

WITHDRAWAL FROM ALL CLASSES/ ENROLLMENT CANCELLATION

A student may cancel his/her contract without penalty by (a) submitting a signed Student Withdrawal Form to the Student Services office or (b) withdrawing from all classes using the Online Student Portal no later than the day on which the Student enrolls in classes or the first Friday of the first week of classes, whichever is earlier. Cancellation forms are presented to the Student at the time of initial registration. For refund information, please see the section entitled "Cancellation & Refund Policy" under *Tuition & Fees*.

STUDENT SERVICES

ADVISEMENT

Academic advising is available to all students. It is suggested students make an advising appointment with their academic advisor each quarter. The advising appointment is not limited to educational planning, intervention advising (as needed) and follow up advising to help students reach their educational goals.

Students are required to see their academic advisor when they reach 48 completed units to plan their advanced track. Students are required to see their academic advisor when they reach 144 completed units or Senior Status in order to complete a degree audit and determine which courses must still be completed to earn a degree.

COUNSELING

College Columbia Hollywood provides free counseling services to students. The onsite licensed counselor is available by appointment to address personal needs beyond academic advisement.

STUDENT TUTORING/MENTORS

Columbia College Hollywood offers a first-rate peer tutoring/mentoring program for students who request it. If you feel you need extra help in a particular class, the College will match you with a highly qualified student tutor who will work with you. There is no charge for this.

If you want tutoring – or are even thinking about it – you have several options: Talk to your instructor (who will arrange it), talk to the student tutoring coordinator, or you can contact the Associate Director, Academic Affairs about it directly. Any of these individuals can facilitate getting you academic assistance right away. Word to the wise: It's best not to wait until you're in academic trouble before getting tutored; ask for it as soon as you think you might need it (even before the class begins).

In addition, if you think you would like to be a student tutor, contact the Associate Director, Academic Affairs for more information. Student tutors are paid an hourly stipend.

LIBRARY AND LEARNING RESOURCE SYSTEM

Columbia College Hollywood has two libraries: a physical (“brick and mortar”) library with more than 10,000 volumes and films on DVD and Blu-Ray, and a virtual library with over 30,000 eBooks and numerous databases.

The 5,000 square-foot facility houses a rapidly-growing collection of thousands of books not just on film, television and related arts, but great literature as well as popular fiction in all genres. In addition, we have hundreds of films, documentaries and television programs on DVD as well as from downloadable cloud services. We also have the ability to order any film needed for research and have it delivered no later than the next day.

- The library houses more than 100 periodicals on both general interest and arts-related subjects, including the daily Hollywood trade papers.
- Our stacks hold an extensive collection of mainstream, independent and international film scripts, both classic and contemporary, as well many television scripts in both comedy and drama.
- Our computer lab stations are equipped with screenwriting and motion picture budgeting software; students are provided with free, unlimited, high-speed Internet access through the college computers, and wireless access is available for laptops and hand-held devices throughout the campus.
- The library is home to a private conference room where students can meet to work collaboratively on projects. In addition, the Library includes a private screening room available for student use.
- The CCH library has reciprocal agreements with several other college and university libraries and provides inter-library loan services through WorldCat.
- The librarian and library assistants are available to provide help with research and information technology research.
- Columbia College Hollywood's virtual library contains access to thousands of eBooks, as well as the school's impressive collection of databases (listed below), which are available to all students and faculty.

Special Holdings:

- More than 2,000 slides of works of art from all over the world.
- The Grammy Foundation gift of more than 700 classical audio compact discs
- Entertainment business training videos, including the Filmmaker's Focus Collection, Writers Guild of America Great Writers Seminars, as well as other filmmaking seminars
- The Stanley Kubrick Archives by Alison Castle
- Hollywood Camera Work 2009 DVD Collection
- The Academy Award™ short film and animation collections
- Entertainment Partners 2010 Paymaster
- Vittorio Storaro's book trilogy: *Writing With Light* plus the DVD
- Numerous resource books on film and TV industry contacts
- 2010 LA411
- The Chaplin Collection (DVD set)

In addition, the College has the following databases:

- | | |
|---|--------------------------------------|
| • LIRN - Library and Information Resources Network (Consortium) | • American Film Institute Catalog |
| • American Film Scripts Online - 1,009 scripts by 1,062 writers | • Film Index International |
| • FIAF - Index to Film Periodicals | • HCD - Hollywood Creative Directory |
| | • NetLibrary – eBooks |

Hours and Staff:

Access Policy: The library's schedule and hours are determined by the College's academic calendar

Circulation desk: 9 AM – 9:30 PM (Monday – Friday)

9 AM – 2 PM (Saturdays Fall-Winter-Spring)

Computer lab: 9 AM – close of school

Librarian: Cherice Hall, MLIS

Contact: chall@columbiacollege.edu

Library: (818) 401-1027 **Renewals:** (818) 345-8414 x 217

HOUSING

Columbia College Hollywood students have several options available for student housing. CCH sponsored housing is offered at off-campus apartment communities located as close as two blocks from the CCH campus. These communities offer renovated apartments that include gated entry, on-site laundry, parking, swimming pool with barbecue, and fitness areas. Most apartments also include new carpet or flooring, breakfast bar, stove, microwave and dishwasher. Apartments are furnished and rates begin at \$1,980 per academic quarter for shared accommodations. Shuttle service from certain apartment communities to CCH is available on a limited basis and is included in the housing cost. Students wishing to apply for CCH sponsored housing can apply directly through the CCH website. Students must contract for CCH sponsored housing directly with CCH and all housing charges are billed to your CCH student account.

Students also have the option of arranging their own housing. The Columbia College Hollywood campus is located in a heavily populated residential area and apartment options are abundant. Rental rates vary depending on the type of unit desired and number of roommates.

Regardless of the option selected, the CCH Housing Coordinator is available to assist all students in making their transition to housing as easy as possible. For more information or to apply for student housing, please visit www.columbiacollege.edu/student-housing.

STUDENT CONDUCT

UNLAWFUL HARASSMENT

The College is absolutely committed to maintaining an environment free of all forms of harassment. College policy prohibits sexual harassment, and harassment based on pregnancy, childbirth or any related medical conditions, gender, race, religious creed, color, national origin or ancestry, physical or mental disability, medical conditions, marital status, age, sexual orientation, or any other basis protected by federal, state or local law or ordinance or regulation. All such harassment is considered unlawful. The College's anti-harassment policy applies to all students and persons involved in the operation of the College, and prohibits unlawful harassment by any students, employees or Trustees of the College. Prohibited unlawful conduct includes but is not limited to:

- Verbal conduct such as epithets, derogatory jokes or comments, slurs or unwanted sexual or romantic advances, invitations or comments
- Visual conduct such as derogatory and/or sexually oriented posters, photography, cartoons, drawings or gestures
- Physical conduct such as assault, unwanted touching, blocking normal movement or interfering with work because of sex, race, or any other protected basis
- Threats or demands to submit to sexual requests as a condition of continued enrollment, or to avoid some other loss; or offers of benefits in return for sexual favors
- Retaliation for having reported or threatening to report harassment

If a student believes that s/he has been unlawfully harassed, the student should report it to the Dean of Student Services as soon as possible after the incident. The Dean will immediately undertake an investigation of the harassment allegation.

If the College determines that unlawful harassment has occurred, disciplinary action will be taken in accordance with the circumstances involved. Columbia College Hollywood will not retaliate against any individual for filing a complaint and will not tolerate or permit retaliation by the Board of Trustees, the administration, the faculty or any member of the student body.

Any student, employee or Trustee found in violation of this policy is subject to disciplinary action including termination of their relationship with the College and referral for prosecution

CLASSROOM BEHAVIOR

Students of Columbia College Hollywood assume an obligation to conduct themselves in a manner *appropriate* to an educational institution and in a professional manner in relation to fellow students and their work; to instructors; and to all staff, officers and Trustees of the College.

It is the goal of the College to provide a safe environment free of *disruptive behaviors* that unreasonably interferes with, hinders or prevents others from freely participating in or fully benefiting from an educational process or activity. *Disruptive Behaviors* for which students are subject to disciplinary action include, but are not limited to:

1. Deliberate physical/or verbal abuse of any person on College property or at College-sponsored events, or conduct which threatens or endangers the health or safety of any such person.
2. Theft or deliberate damage to property of the College, or property of a staff member or visitor to the College.
3. Disorderly conduct; lewd, indecent, or obscene conduct or expression; or conduct on College premises or at College-sponsored events which adversely affects the student's suitability as a member of the academic community.
4. Participating, abetting or colluding in any act that tends to injure, degrade, or disgrace any fellow student or person attending the College, or any College instructor or staff member.
5. Disrupting the classroom learning experience with any act that hinders others from benefiting from the educational process or activity.

MINOR CHILDREN ON CAMPUS

The presence of minor children on campus raises safety and liability issues. Therefore, unauthorized children are not allowed in the classrooms or college grounds. Students who have child care emergencies may choose to remain at home rather than trying to bring the child to class, film shoots, or more exuberant events on campus.

Exceptions to this policy are authorized children on campus for auditions accompanied by a parent or guardian or to appear in student films (with representation of licensed social worker or studio teacher). Minor children are not allowed on campus in the following situations:

- An alternative to regular childcare provisions, e.g., infant care or childcare during summers and holidays.
- When the child is too ill to be sent to regular childcare location or school.
- Provision of regular and routine childcare after the Campus School or any other school has dismissed, regardless of duration each day.
- Minor children are never permitted on a film set without the aforementioned licensed social work or studio teacher.

STANDARDS OF STUDENT CONDUCT

INTERVENTION POLICY

If you suspect that a student may be harmful to himself or herself or to another student or any staff member you should report your observation to the Dean of Student Services. Threatening or dangerous behavior is not tolerated at CCH. Such behavior may result in temporary or permanent suspension from the College.

STUDENT CONDUCT

Participation in an international community dedicated to academic freedom and artistic integrity involves other responsibilities as well. Students are expected to show proper respect for one another, for one another's work and aspirations, and for the community, purposes, property and staff of the College. Students of Columbia College Hollywood assume an obligation to conduct themselves in a manner appropriate to an educational institution and in a professional manner in relation to fellow students and their work; to instructors; and to all staff, officers and Trustees of the

College. Misconduct for which students are subject to disciplinary action includes, but is not limited to:

1. Dishonesty, including but not limited to cheating, plagiarism, or knowingly furnishing false information.
2. Forgery, alteration, or deliberate misuse of College documents, records or identification.
3. Deliberate obstruction or disruption of College activities, including but not limited to teaching, research, administration, disciplinary proceedings, or any other authorized activities on College premises.
4. Deliberate physical abuse of any person on College property or at College-sponsored events, or conduct which threatens or endangers the health or safety of any such person.
5. Theft or deliberate damage to property of the College, or property of a staff member or visitor to the College.
6. Unauthorized entry to or use of College supplies, equipment or facilities.
7. Deliberate violation of College policies or of College regulations including but not limited to College regulations concerning student organizations, use of College-owned equipment or facilities, or the time, place and manner of public expression.
8. Use, possession, or distribution of narcotics or non-prescription drugs, including but not limited to, cocaine, stimulants, opiates, depressants, delirians, hallucinogens, marijuana, and other drugs except as expressly permitted by law.
9. Possession or use of alcoholic beverages on College property, at any College-sponsored event, or appearance on the premises at any College-sponsored event while under the influence of alcohol.
10. Disorderly conduct; lewd, indecent, or obscene conduct or expression; or conduct on College premises or at College-sponsored events which adversely affects the student's suitability as a member of the academic community.
11. Participating, abetting or colluding in any act that tends to injure, degrade, or disgrace any fellow student or person attending the College, or any College instructor or staff member.
12. Failure to comply with directions of any College employee, Agent or Trustee acting in performance of their duties. (Note: whenever appropriate and possible, reasons for directions will be provided.)

Additionally, nudity is never permitted in films shot for academic credit and/or using CCH equipment and CCH production insurance.

DISCIPLINARY ACTION AND RIGHT TO APPEAL

Columbia College Hollywood follows a uniform method of disciplining students for disruptive behaviors, ensuring that all students are accorded fair and objective treatment.

Students referred for *disciplinary action* will be notified in writing by the Dean of Student Services of the charges and the intent to take disciplinary action. Students have the right to appeal a disciplinary penalty imposed upon them, and to petition for an appeal in writing to the Dean of Student Services (within 10 days of receipt of disciplinary notification).

The Dean of Student Services will submit the appeal letter to the *Disciplinary Committee* to review, assist in investigating the facts and determine a final decision. A final decision will be reached and transmitted to the student in writing within 10 business days following the investigation.

Disciplinary action includes, but is not limited to:

- *Warning* (verbal/and or written)
- *Dismissal*

- One class session (Student returns back next week; if appropriate)
 - One quarter (Independent study and/or counseling)
 - Indefinite (Not allowed to return back to the college)
- ***Withdrawal***
 - Student is withdrawn from the class and must repeat next quarter

CAREER SERVICES

CAREER DEVELOPMENT AND ALUMNI RELATIONS OFFICE

The Career Development Office is a useful resource that offers personalized career guidance and networking opportunities to students and acts as a liaison to the entertainment industry locally, nationally and internationally. All students are strongly encouraged to schedule a meeting with the Career Development Office upon enrollment to learn how to access CCH's Placement and Internship Programs.

The Career Development Office offers career support to students beyond graduation. CCH Alumni Association members have continued access to many of the same job/career resources they enjoyed as students, as well as such perquisites as auditing CCH classes or reserving certain campus locations for production purposes. For more information about alumni benefits, please see the CCH Alumni Association Handbook.

RESOURCES OFFERED THROUGH THE CAREER DEVELOPMENT OFFICE

Career counseling tailored to the individual's aspirations in the industry to help students identify, achieve and manage their career goals.

- Resume and cover letter critique, as well as guidance in creating visual resumes such as demo reels.
- Interview coaching.
- Career development workshops and industry networking opportunities.
- Industry job internship and festival alerts via physical boards on campus, the CCH jobs Facebook page, Twitter alerts, the monthly campus eBlast newsletter, and the CCH Universe Yahoo! Group.
- Application help for film festivals and competitive industry programs.
- An internship program that enjoys strong relationships with premiere industry companies and studios where students may gain access and practical work experience in the film and television industries, and through which interns may also receive course credit.

CCH INTERNSHIP PROGRAM

Every year, the CCH Internship Program managed by the Career Development Office applies for and typically receives special financial support from The Academy Foundation of the Academy of Motion Picture Arts and Sciences. These AMPAS student grants made available through the CCH Internship Program can help turn students' unpaid film internships into paid ones.

SCHOLARSHIPS AND ON-CAMPUS JOBS FOR STUDENTS

When possible, the College tries to provide assistance in the form of scholarships and on-campus jobs. Availability is limited and particulars vary. Contact the Business Office for information.

FINANCIAL AID

Columbia College Hollywood participates in both federal and state financial aid programs. The Higher Education Act of 1965, as amended, requires that postsecondary institutions participating in federal student aid programs make certain disclosures to students. Information provided in the CCH catalog and/or the CCH website is disclosed to you as a student at Columbia College Hollywood in compliance with federal law.

In these days of rising costs, Columbia College Hollywood is committed to assisting students in financing their education. In line with that philosophy, the college offers a wide range of financial assistance. As a Title IV institution, CCH participates in the following financial aid programs:

FEDERAL FINANCIAL AID PROGRAMS

Federal Pell Grants

Federal Supplemental Educational Opportunity Grants (SEOG)

Federal Work Study Program (FWS)

Federal Family Education Loan Program (FFELP)

STATE OF CALIFORNIA FINANCIAL AID PROGRAMS

Cal Grant A

Cal Grant B

Federal and state financial aid programs are only available to eligible students. To apply online, go to www.fafsa.ed.gov. Our school code is 014697. Eligibility generally requires that the student be a US citizen or a US Permanent Resident with an Alien Registration Card or an eligible non-citizen with a Departure Record (I-94) from the US Citizenship and Immigration Services (USCIS, fka BCIS, fka INS) showing specific designations, or an eligible non-citizen with a Temporary Residence Card (I-688) from the USCIS.

To qualify for Cal Grants, students must be California residents and satisfy specific requirements of the California Grant programs. Eligible applicants who file both a Free Application for Federal Student Aid (FAFSA) and GPA Verification Form by the March 2 deadline will be considered for Cal Grant A or Cal Grant B awards. Additional information can be obtained from the California Student Aid Commission, P.O. Box 510845, Sacramento, California 94245-0845 or by calling (916) 445-0880.

Federal and state financial aid and VA benefits recipients are required to maintain Satisfactory Academic Progress as described in the Academics section of this catalog. Benefits can be suspended due to unsatisfactory academic progress. Students who have lost their eligibility due to unsatisfactory academic progress can request a review of their academic performance with the Dean of Student Services. Evaluation of academic progress to reinstate eligibility for federal and state financial aid programs is conducted on an individual basis.

Various financial aid funds are generally disbursed in three payments, advancing a portion of the total award during three consecutive quarters. All financial aid funds are sent directly to the College.

Federal Family Education Loan borrowers must attend an entrance interview with the Financial Aid Advisor prior to the first disbursement. During the interview, the following information will be discussed: loan limits; loan repayment and consolidation; obligation to repay the loan with all accrued interest and deducted fees; maximum repayment period; repayment schedule; minimum monthly payment; grace period; obligation to inform the lender within ten days about any changes in the borrower's name, address, telephone number, graduation date, withdrawal from the College, or enrollment for less than halftime; postponement of the loan payments known as a deferment; postponement of the loan payments known as a forbearance; failure to repay the loan known as default, and its consequences. Financial aid information is subject to change in accordance with state and federal regulations pertaining to financial aid.

All financial obligations to the College must be paid in full before a degree will be approved and awarded, and a student who has received financial aid must meet with the Financial Aid Officer for an exit interview prior to leaving the College.

STUDENT TUITION RECOVERY FUND

The Tuition Recovery Fund (STRF) was established by the State of California legislature to protect any California resident who attends a private postsecondary institution from losing money if tuition is prepaid and the school closes unexpectedly, failing to live up to its enrollment agreement, or refusing to pay a court judgment.

To be eligible for the STRF monies, the student must be a California resident and have resided in California at the time the enrollment agreement was signed. Students who are temporarily residing in California for the sole purpose of pursuing an education, specifically those who hold student visas, are not considered California residents.

To qualify for an STRF reimbursement, the student must file a Student Tuition Recovery Fund application within two years of receiving notice from the Bureau for Private Postsecondary Education (BPPE) that the school is closed. If the student did not receive notice from BPPE, the student has four years from the date of closure to file a Student Tuition Recovery Fund application, assuming no judgment has yet been obtained. Once a judgment is obtained, the student has only two years from the final judgment date in which to file an application.

The student is advised to keep copies of the enrollment agreement, all financial aid papers, receipts or any other documentation of monies paid to the College. Questions regarding the STRF may be directed to:

BPPE

P.O. Box 980818

West Sacramento, California 95798-0818

PAYMENT & REFUND POLICIES

TUITION & FEES

Your tuition as a matriculated student is dependent on the number of class units in which you enroll. The more units you take, the lower your cost per unit. To qualify as a full-time matriculated student, you must take at least 12 units per quarter. However, most full-time students take 16 units per quarter. The tuition for 12 units (a full academic load) is \$6,125 and students who take 12 units in an academic quarter are given one additional class free of charge. This discount is offered as incentive to maintain your status as a full-time student. In order to qualify for federal financial aid, you must enroll in at least eight units. The above figures refer to matriculated students only. The cost per unit for a non-matriculated student is a flat \$550.00 per credit unit.

The total cost of the program for a student seeking an AFA degree is currently \$38,508; for a BFA: \$77,016. These amounts will be lower for transfer students.

Students desiring to take 20 units or more in one academic quarter need a cumulative GPA of 3.0 or higher, and permission from the Dean of the College.

Students may receive comparable program information related to tuition and program length by contacting:

The National Association of Schools of Art and Design
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190
(703) 437-0700

Tuition and related fees for each quarter are due and payable prior to the end of the second week of classes except for students on full financial aid. Payment may be made by cash, personal check, cashier's check, money order, major credit card or wire transfer. Students may pay in person at the Business Office, by US mail or on the CCH online portal at cchonline.columbiacollege.edu.

Deferred tuition arrangements may be made by contacting the Business Office prior to the end of the second week of classes. The deferred tuition plan allows students to pay three equal payments of their tuition balance on set dates during the academic quarter. All students electing to pay tuition on a deferred basis will be assessed an additional \$50.00 processing fee, and any payment received after the respective due date will incur an additional \$25.00 late fee. Students who have not made a payment by the second week of classes will automatically be enrolled in the deferred payment plan.

Any student who fails to make a tuition payment on time may have their enrollment suspended and be denied admission to his or her classes until payment is submitted.

CANCELLATION, WITHDRAWAL AND TUITION AND FEES REFUND POLICIES

STUDENT'S RIGHT TO CANCEL

In order to receive a full refund of tuition and fees, students must cancel their registration or drop all courses prior to the end of the second week of instruction of the academic quarter. There is no refund given for students who withdraw from fewer than all courses unless the withdrawal date is prior to the end of the second week of instruction. You may withdraw from Columbia College Hollywood any time after the cancellation period and receive a pro rata refund if you have completed 60 percent or less of the scheduled hours in the current payment period in your program through the last day of attendance. The refund will be less a registration or administration fee not to exceed \$235.00, and less any deduction for equipment not returned in good condition, within 45 days of withdrawal. Students who withdraw from all courses up through the 60% attendance point in any academic quarter are due a tuition refund based on a pro-rata schedule. For example, a student who withdraws from all courses after week four of a 12-week academic quarter is due a tuition refund of 67% and the College keeps 33%. After the 60% attendance point, all tuition and fees are deemed earned by the College and no refund is due. If a student has completed more than 60% of the period of attendance for which the student was charged, the tuition is considered earned and no refund is given. For the purpose of determining a refund under this section, a student shall be deemed to have withdrawn from a program of instruction when any of the following occurs:

1. The student notifies the institution of the student's withdrawal.
2. The institution terminates the student's enrollment for failure to maintain satisfactory progress; failure to abide by the rules and regulations of the institution; absences in excess of maximum set forth by the institution; and/or failure to meet financial obligations to the School.
3. Failure to return from a leave of absence.

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

If a student obtains a loan to pay for an educational program, the student will have the responsibility to repay the full amount of any loan, plus interest, less the amount of any refund. If any portion of the tuition was paid from the proceeds of a loan or third party, the refund shall be sent to the lender, third party or, if appropriate, to the state or federal agency that guaranteed or reinsured the loan. Any amount of the refund in excess of the unpaid balance of the loan shall be first used to repay any student financial aid programs from which the student received benefits, in proportion to the amount of the benefits received, and any remaining amount shall be paid to the student.

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

WITHDRAWAL FROM FEWER THAN ALL CLASSES

No refund is given for partial withdrawal (withdrawal from fewer than all classes in which the Student has enrolled) when the withdrawal as done after the second week of instruction.

SCHEDULE OF ADMINISTRATIVE FEES (NON-REFUNDABLE)

Admissions Application Fee	\$50.00
Housing Application Fee	\$40.00
Registration Fee (one-time for new students)	\$95.00
Regular Add/Drop Fee (per class add/drop)	\$35.00
Drop Fee Due To Absence Withdrawal (per class)	\$250.00
Transcript - Standard Fee	\$6.00
Transcript - Rush Fee	\$10.00
Equipment Abandonment Fee	\$20.00
Degree Petition Fee/Diploma Replacement Fee	\$150.00
Production Insurance Fee (quarterly)	\$115.00
Health Insurance (optional)	Monthly \$59 - \$121
Deferred Payment Plan Processing Fee	\$50.00
Late Payment Fee (monthly)	\$25.00
Late Equipment Return Fee (per item per day)	\$20.00
Course Supply Fee	\$25 - \$55
NSF Check Fee/Returned ACH Deposit Fee	\$25.00
Late Registration Fee	\$75.00
Student Tuition Recovery Fund (Per \$1000/Tuition)	\$0.50
Student Activity Fee (quarterly)	\$25.00

STUDENT TUITION RECOVERY FUND

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 an educational program who are California residents, or are enrolled in a residency program attending certain schools regulated by the Bureau for Private Postsecondary 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.

CCH SOLVENCY

Columbia College Hollywood has no pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, nor has had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C Sec. 1101 et seq.).

FEDERAL POLICIES

BUREAU FOR POST SECONDARY EDUCATION INFORMATION

Columbia College Hollywood is a non-profit four-year baccalaureate degree-granting institution. The College is licensed by the State of California's Bureau for Private Postsecondary Education (BPPE), PO Box 989818, West Sacramento, CA 95798.

All classes are taught on the campus of Columbia College Hollywood at the College's main address. 18618 Oxnard Street, Tarzana, CA 91356.

Any questions a student may have regarding the enrollment agreement that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at P. O. Box 980818 W. Sacramento, CA 95798-0818, www.bppe.ca.gov, telephone (888) 370-7589, fax (916) 574-8649.

As a prospective student, you are expected 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.

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 Website www.bppe.ca.gov.

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT OF 1974 (FERPA)

The Family Educational Rights and Privacy Act of 1974, also known as FERPA, prohibits the release of privileged, information to anyone except authorized personnel. If a student wishes another individual such as a parent or spouse to have access to privileged information they must complete this form and return it to the Registrar's office before any information will be released. Information will only be released to the person listed on this form. If you have any questions please contact the Registrar's office.

CONFIDENTIALITY OF STUDENT RECORDS

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)

Columbia College Hollywood maintains information on students regarding their admission, registration, academic history, career, student benefits or services, extracurricular activities, advisement, discipline or matters relating to student conduct. The College maintains these records in accordance with the provisions of the Family Educational Rights and Privacy Act of 1974. This means that the College shall not, except as otherwise authorized, permit any access to or release of

information except where required by law (e.g., federal and state educational and auditing officers, including application for financial aid), and then only on the basis of educational interest.

Any currently enrolled or former student has the right to inspect and review personal academic records upon request through the Registrar's Office. Students may challenge the accuracy of the records or the appropriateness of their retention in College files.

The College regards certain directory information related to any student currently enrolled at the College as public information which may be released. Student directory information is limited to one or more of the following: student's name, current enrollment status, dates of attendance, major field of study, degrees and awards received, and the most recent previous public or private school attended by the student. The students grant CCH the right to publicize and release such information to the media for CCH publicity, events, and programs. The College at its discretion may limit or deny the release of directory information to public or private persons or organizations based on the best interests of the student.

A student may request in writing to the Registrar that student directory information concerning the student not be released. This request must be submitted within at least 10 working days following that student's initial registration or the individual's registration for any quarter and must be renewed in writing each quarter. For information on obtaining a copy of your transcript, see the *Student Services* section of this catalog.

LEAVE OF ABSENCE

A leave of absence may be granted to a student who presents an acceptable reason for leaving and who has continued to meet the standards of Satisfactory Academic Progress as outlined in the "Academic Standards & Conduct" section of this catalog. A leave of absence can only be requested in writing and is limited to a maximum of three weeks inside of any 12-week quarter (two weeks in summer). If further time is required within any quarter, the student should withdraw or cancel enrollment, extending the leave to an entire quarter and making arrangements to re-enroll during the following quarter. The Dean of the College must approve all leaves of absence with approval and arrangements made with individual instructors. International students must consult with the International Student Advisor before requesting a leave of absence. The total amount of time allowable for a leave of absence in any 12-month period is 180 days. If the student is receiving Financial Aid, then a leave of absence form must be completed in the Financial Aid Office.

STUDENT DIRECTORY

Students can restrict the release of Directory Information by completing a Non-Disclosure Form and submitting it to the Registrar's Office. Once the Non-Disclosure Form is submitted, the College will not release the student's name in any press releases, including Dean's Honor Roll notification to hometown newspapers. Student activities, campus organizations, and friends will not be able to obtain directory information. In addition, without specific written approval, College officials will not be able to confirm enrollment or graduation for reasons like insurance, nor include the student's name in the Graduation Commencement program.

Once filed, the Non-Disclosure Form becomes a permanent part of the of student's record until the student instructs Columbia College Hollywood, in writing, to have the request removed. Students should consider carefully the consequences of any decision made by withholding directory Information.

CAMPUS SECURITY

Each year the College is required to report on the status of campus security. Report of Offenses Committed during the past academic year: murders – 0; forcible and nonforcible sexual assault crimes – 0; robberies – 0; aggravated assaults – 0; burglaries – 0; motor vehicle thefts – 0. Number of arrests for the following crimes on campus: drug abuse violations – 0; weapons possessions – 0.

The College maintains security guards on campus who patrol the College building. A security guard is available to escort students to their vehicles. The premises are also monitored by video surveillance cameras.

Students should report any suspicious persons or activities (e.g., someone loitering for no apparent reason in the parking areas, patio, entrances and service areas) to the security guard or to the Front Office staff. Students are encouraged to keep their valuables with them at all times.

Students should follow these procedures to report a crime, accident or serious injury (e.g., murder, rape, robbery, aggravated assault)

Call 911 first

After calling 911, report the incident to the security guard

Then report the incident to the Front Office staff

The following telephone reference numbers are also available to students for off-campus problems:

Rape Crisis Hotline: (310) 392-8381
 RAINN (Rape, Abuse & Incest National Network) (800) 656-4673
 Chicana Service Action Center: (800) 548-2722
 Statewide California Coalition for Battered Women: (562) 981--1202
 Los Angeles Commission on Assaults Against Women: (310) 392-8381 or (213) 955-9090

Jeanne Clery Disclosure

Campus Security Policy

Campus Crime Statistics Act Compliance

Columbia College Hollywood commits itself to providing for the safety and security of its community – students, faculty, staff, and visitors – and to best assist its community in providing for their own safety and security.

Towards this important obligation, the CCH Security Office along with appropriate members of the staff annually prepares a Campus Security and Crime Statistics Report. This report is prepared in cooperation with local law enforcement agencies with jurisdiction of the campus, any alternate sites, and surrounding areas.

Also participating in this report are CCH Housing Services, the Compliance Officer (institutional research), Counseling and Psychological Services, the Dean of the College, and the President/CEO. Each entity provides updated information on their educational efforts and programs to comply with the Campus Crime Statistics Act.

Campus crime, arrest, and referral statistics consist of those reported to Campus Security as well as designated campus officials including, but not limited to: deans, directors, department heads, student affairs personnel, and advisors to students and student organizations. Statistics reported to local law enforcement agencies are integrated as well. These statistics may include crimes that have occurred in private residences or businesses not required to be included by law.

Each year a printed notification of the Campus Security and Crime Statistics Report is made available to all enrolled students, current faculty members, and current staff, and is distributed to their campus mailboxes and posted on widely read message boards. Copies of this Report may be obtained at the Campus Security Office, the office of the Compliance Officer (institutional research), or by calling 818-345-8508. All prospective employees may obtain a copy from Human Resources.

California law (California Penal Code: 11160) requires prompt, mandatory reporting to local law enforcement by health care practitioners when they provide medical services to a person they know or reasonably suspects is suffering from wounds inflicted by a firearm or is a result of assaultive or abusive conduct.

The CCH Counseling and Psychological Services staff informs their clients of the procedures to report crime to the Campus Security on a voluntary or confidential basis, should they feel it is in the best interest of the client. A procedure is in place to anonymously capture crime statistics disclosed confidentially during such a session.

All Campus Security authorities have an obligation to forward to the appropriate outside authorities information on offenses reported to them for inclusion in the Campus Security and Crime Statistics Report. The designation of "authority" in this context not only includes the Campus Security Officers, but also resident advisors in housing, student activity coordinators and faculty advisors and others who have relevant interactions.

SUBSTANCE ABUSE INFORMATION

Illicit drug use and alcohol abuse may lead to financial, psychological, work, health, school and legal problems. Columbia College Hollywood presents these facts to make everyone aware of the dangers of abuse of illicit drugs and alcohol.

HEALTH RISKS

The following are commonly abused drugs and their associated health risks:

- **Alcohol:** Brain, heart, and liver disease; inability to function adequately in intellectual, physical or social situations; permanent loss of brain cells resulting in permanent impairment of mental capacities; addiction; fetal alcohol syndrome; some forms of cancer; reduced life expectancy; death from severe overdoses causing respiratory and heart failure; etc. Alcohol is involved in 2/3 of all violent behavior, 1/2 of all injuries, 1/3 of all emotional difficulties and 1/3 of all academic problems on college campuses. The use of alcohol is

detrimental to athletic and academic skills, and impairs concentration, judgment and body coordination.

- **Cocaine:** Excitability and restlessness; false feeling of self-confidence; painful nose bleeds and nasal erosion; quick addiction; depression; easy overdose leading to heart failure; “crack babies”; behavior leading to exposure to the AIDS virus, etc.
- **Stimulants:** Loss of appetite; insomnia; high level of distractedness; anxiety and severe depression; suicidal tendencies; anger, violence and psychotic or criminal behavior; etc.

In addition to the above, opiates, depressants, delirians, hallucinogens and tobacco have significant health risks.

Laws and regulations forbidding substance abuse include the Federal Controlled Standards Act, the California State Business and Professions Code; and the California State Penal Code. Legal sanctions may be taken against any student if the student is found to be: driving under the influence of any drug; in possession of illegal drugs or controlled substances; using a false I.D. to obtain alcohol; obtaining or providing alcohol to people under legal age; giving prescription drugs to others; selling any drug or controlled substance; etc.

In accordance with Public Law 101-226, the Drug Free Schools and Communities Act Amendment of 1989, Columbia College Hollywood prohibits the unlawful possession, use or distribution of illicit drugs and/or alcohol by students and employees on College property and as part of any College-sponsored or sanctioned activity. Any student or employee found in violation of this policy is subject to disciplinary action up to and including expulsion from the College, termination of employment, and referral for prosecution for violation of the Standards of Conduct

HEALTH INSURANCE

Columbia College Hollywood offers health insurance for students through either a PacifiCare or Blue Shield plan set up by the College. The plans range from \$59 to \$79 per month, plus a one-time setup fee of \$50.

STUDENT GOVERNMENT & EVENTS

STUDENT FILM FESTIVALS

The College sponsors a juried Columbia College Hollywood Film Festival for the Entertainment Industry on a yearly basis. This event is normally held in the first quarter of the year with submissions accepted in the fall quarter.

STUDENT GOVERNMENT ASSOCIATION & STUDENT ACTIVITIES

The Student Government Association is of service to the College by organizing and sponsoring student events, by advocating for the needs of the students, and welcoming new students, among other activities. The SGA is headed by a president and vice president, who are elected by all enrolled students on a yearly basis. The SGA also organizes the yearly election for the student representative to the Honor Committee. In addition, starting in the 2010-11 school year, there will be a student council consisting of students from each of the academic emphases.

The SGA works through the Associate Director, Academic Affairs.

Those interested in becoming active in the SGA should contact the current president or vice president. Their contact information is available through the Associate Director, Academic Affairs or the Administrative Coordinator, Academics.

Student activities are organized through the SGA or through other avenues and offices at The College.

Activities include All-School Events such as the *48 Film Challenge* and *3-Hour Screenwriting Competition*, concerts, "open mike nights," screenings and speakers, and other planned and announced events.

Off-campus activities include athletic teams, seminars, mixers and other events sponsored by entertainment industry guilds and other organizations, and more.

Students are encouraged to create clubs and organizations. Speak with the Associate Director, Academic Affairs on parameters (insurance requirements, for example).

Students are also encouraged to become involved in community service, and to join and become involved with entertainment industry organizations and associations.

FILM SHOOTS

STUDENT FILM SHOOTS

ON-CAMPUS FILMING POLICY

All on-campus shooting must be scheduled at least one week in advance through the Production Services Office. Students shooting on campus must follow the procedures in this catalog as well as those published by the Production Services Office.

OWNERSHIP OF STUDENT PROJECTS

The Student retains intellectual property and copyrights to all class projects. However, Columbia College Hollywood expressly retains the license to use all student works for purposes of promoting such work through any media including festivals, the internet, television shows and exhibitions of student films. All student work produced during the Student's tenure at Columbia College Hollywood must be clearly identified as such in the end credits, using the school logo and conspicuously stating that such work was produced at Columbia College Hollywood. All student work produced for academic credit at CCH and using CCH equipment and/or production insurance must follow all relevant rules concerning CCH filmmaking.

BOOKING EQUIPMENT FROM THE CAGE

Production Packages of more than 10 items must be booked 5 business days in advance. All other equipment must be booked at least 48 hours in advance.

RENEWALS

To prevent any scheduling conflicts or misunderstandings, if a student needs to renew any equipment package that is already on loan to them, they may renew over the phone or by email for an additional 24 hours only.

Any renewal for more than 24 hours requires the equipment to be returned to the Equipment Center and checked in, inspected and checked back out by the student.

All renewals are subject to the availability of the equipment.

OUTSIDE EQUIPMENT RENTAL

When renting equipment outside the school, rental houses will want certification that you are a current student and that you are covered by insurance. In order to demonstrate this, you must fill out the necessary paperwork and submit it to the Equipment Center *at least 14 days in advance*.

Please keep in mind that the amount of insurance available is limited and that even with insurance you are responsible for paying the deductible in the event a claim is filed. For more information, please see "Production Rules" and "Safety Rules" in this catalog.

ABOUT PRODUCTION INSURANCE

The College insurance policy covers up to \$500,000 on property (equipment, etc.) owned by The College.

- If the College does not own a specialized piece or type of equipment, we will cover rentals of that item or items up to \$500,000. This includes a 35mm camera, a Steadicam, a Panther Dolly, and other equipment. Speak to Production Services if you are renting equipment the College does not own or lease.
- If the College does own a specialized piece of equipment or equipment of a particular medium and you choose to rent it from elsewhere, we will only cover \$100,000 of the property value.
- The immediate availability of CCH equipment is not a reason to expect full coverage of rented equipment. Reserve in advance. If you want the Red Camera and it is booked the day you had planned to shoot, you will have to reschedule your shoot.
- If a CCH camera or other piece of equipment is being repaired for an extended period, the College will cover the rental (up to \$500,000) of like equipment.

Please note: Some items are not covered by the CCH Insurance Policy. For example, the CCH Insurance Policy has never covered vehicles or out-of-state equipment rentals. If you are renting vehicles or other items that are excluded from the policy, you must purchase your own insurance. If you have any question about coverage, consult the Director of Production Services.

Students are responsible for any equipment borrowed from CCH. The payment of production insurance does not totally immunize you from the cost of accidents, carelessness, or negligence. As with all insurance, there is a deductible which represents your out-of-pocket cost in the event that a claim is filed and approved. The current deductible amount ranges from \$1,000 and \$2,000 depending on the insurance use and is subject to change. As the equipment user, YOU are responsible for paying the deductible for any item that is lost, damaged or stolen.

Students are also responsible for the deductible for any loss, damage or destruction to the property of others that occurs on location shoots.

You must report damage, loss, theft, or other mishap ASAP. You will receive a bill for the damage/loss of the item(s). This will go on your student account and, as with other student financial obligations, the money must be paid by check, credit card or money order to the Credit Manager or Accounting Office. You do not have the option of replacing a damaged item with something you have found on your own. You must pay the replacement cost of the original item.

The cost is not negotiable, and it is not part of any lab fee. You will be denied the use of any further equipment until the issue is settled.

COLLEGE FACILITIES

DEVELOPMENT AND PRE-PRODUCTION

Computer Labs with:

MM Budgeting & Scheduling, Final Draft, MM Screenwriter, and Microsoft Office.
.0

Production Meeting/Conference Room

Casting/Waiting Room

PRODUCTION

Shooting Facilities with:

Sound Stage
TV Studio (with Green Screen)
Insert Stage
Living Room Set
Pub Set

Film Cameras:

Arri ST, SRI, SRII and SRIII Camera Packages, Bolex H16, Éclair NPR and CP-16 Cameras.

Digital Cameras:

2 Red One MX Camera Packages, Sony PMW-F3 Camera Package, Sony XDCAM EX3 Camera, Canon XL-H1, Canon 7D and 60D DSLR, XL-2, and HV-30HDV Camcorders, Panasonic ProHD HVX200, HPX170 (with 4x4 Matte Box, Follow Focus) and DVX100 Cameras

Still Digital Cameras:

Canon Rebel XT and XS DSLR (with Fisheye & Zoom Lens), Canon PowerShot and Samsung SL Still Digital Cameras

Lighting Equipment:

Fresnels (range in size from 200w to 5K), 750w and 2K Soft Lights, 1200w HMI, Arri Lighting Kits, Kino Flo Kits, Diva Kits, Litepanels 1x1 and MiniPlus LED, Barger Baglite 6 Light (with Chimera), Green Screen Lighting Kits and Gel & Diffusion Packs

Camera & Grip Equipment:

Doorway Dolly, Fisher Dolly (with Tracks), Jib Arm, Glidecam X-22, Panavision Panahead, Sekonic Lightmeters, C-Stands, Sandbags, Apple Boxes, Light Stands, Combo Stands, 4x4 Floppy Sets, 6x6 and 12x12 Overhead Sets, Grip Clips and Clamps, Cutter & Flag Sets, etc.

Sound Equipment

Sound Device 702T and Fostex FR-2LE Compact Flash Sound Recorders, Nagra 4.2 Sound Recorder, Sennheiser, Audio-Technica and Neumann Shotgun Mics, Sennheiser Wireless Transmitter / Receiver Packages with OST Lavalier Mics, Shure FP33 and Sound Devices 302 Field Mixers, Sony Stereo Headphones, XLR Audio Cables, Duplex Cables, Smart Slates, Boompoles, and Stereo Boomboxes

TV STUDIO

Installed with:

3x JVC GY-HD250ST16 HD Camera w/ Lens
 ROSS Switcher System
 Compix Character Generator Software
 Telex Audiocom Intercom Stations
 22 Channels Mackie ONYX Audio Mixer
 Sony & JVC Digital Video Deck
 SierraVideo SDI Video Converter
 FOCUS Media Converter
 ProHD Firestore Hard Drive
 AJA K1 Pro Recorder

POST-PRODUCTION

Operates with:

Apple Intel Mac Pro
 Hewlett-Packard Z800 Workstations with dual Intel® Xeon® E5620 processors
 Isilion NAS network storage

Individual Editing Suites with:

Apple Intel Mac Pro
 Dual LCD Monitors
 Alessis Audio Mixer
 Edirol Stereo Speakers
 Sony or JVC Digital Video Deck
 Sony VHS/DVD Combo Player
 NTSC Color Monitor

ADR Room with:

Apple Intel Mac Pro
 Dual LCD Monitors
 Pro-Tools DigiRack Factory
 Stereo Speakers
 Neumann TLM Cardioid Microphone

SOFTWARE

Avid Media Composer
 Final Cut X
 Compressor, Motion
 Adobe Creative Suites
 After Effects, Photoshop, Flash, Illustrator, InDesign, Dreamweaver, Soundbooth
 Autodesk Maya 3D Animation
 Pro-Tools
 Final Draft
 Finale Music Composing
 MM Budgeting & Scheduling
 MM Screenwriter
 Microsoft Office
 SunPath Tracking
 SynthEyes Camera Tracking for AfterEffects
 Red Cine X Pro
 P2 Card and SxS Card Transfer Capability

STANDING SETS

CCH offers standing living room, garden, and a roadhouse pool hall set -- all double for a multitude of locations. These are used for classroom instruction almost daily and can be reserved for student productions. When not in use these sets are part of the lounge and study areas of the College.



PRODUCTION RULES AND REGULATIONS

These are the rules for shooting in and around campus. They involve issues concerning production, space reservations, and safety.

- Hot sets are only allowed for a maximum of two days and require the Production Coordinator's approval. You are also responsible for checking the class schedule for classes meeting during the hot set period. You run the risk of having your set torn down and getting billed for labor if a set is left up without approval.
- All prop weapons (GUNS, KNIVES, ETC.) must be cleared by Security. Only prop weapons are allowed on campus. **IT IS A FELONY TO BRING ANY WEAPON TO THE CCH CAMPUS.**
- When constructing a set, you must use water based paints and C-clamps for flats. Also, **the student must return the space to its original condition.** This includes painting the flats back to a neutral color.
- Animals on set require approval from the Director of Production. If an animal wrangler is needed, the student is responsible for all expenses.
- **Stunts/FX:** Students must hire a professional (SAG-AFTRA) *and* are responsible for any additional Insurance. **All Stunts/Pyrotechnics Must Be Approved At Least 30 Days In Advance By The Director Of Production.**
- There are specific outlets to be used for shooting with film lights. Other outlets can't handle the wattage. They are to be used for practical lighting purposes only (set dressing lamps, light bulbs, etc.). See Production Coordinator.
- Students are responsible for all damage done to the set during their productions.
- Not all areas of the school are available for shoots. Check with the Production Office before assuming you may reserve any area for production.
- **All locations require a permit. You must fill out a CCH Facility Permit not later than One Week prior to when you need the space. There will be no exceptions.**
- The hallways and exits are not to be blocked in any way during productions.
- Some shooting areas have classes assigned to them. The classes have first right to these areas. You may not ask a class to move for your production needs.
- **Children are NOT allowed on any set unless they are a child actor accompanied by a Studio Teacher/Social Worker.** All Studio Teachers must have their license reviewed and approved in advance by the Director of Production.
- You must get permission to use the flats and all other large objects being stored upstairs. You must use the elevator or dumb waiter to transport equipment. **If it does not fit in the elevator, it does not go up/downstairs.**

- No open flames, fires, or candles permitted anywhere on campus. **NO EXCEPTIONS.**
- You may shoot productions on weekends during the normal operating hours. Anything past normal operating hours must be authorized and all cost to keep the school open will be the student's responsibility.
- Craft Service must be set up in the common area per reservation. *All cooking and heating of food is to be done in the student kitchen.*
- **No food or drink other than water is permitted in the classrooms.**
- **Furniture in the living room set, the pool hall set or the Main Lounge cannot be used in other locations. The pool table CANNOT be moved. You cannot use any furniture from the classrooms, the offices, or the library. There is a limited amount of set dressing furniture that can be used on sets. Students can bring in their own set dressing, but they must use the elevator to transport it to the TV Studio.**
- There is to be no posting of signs on any of the walls or windows on campus. There are bulletin boards set up around the school that can be used for that purpose.
- In no way is there to be any nailing, screwing or gluing of props or other set dressing objects to the walls or floors.

I have read and acknowledge the rules set forth by Columbia College Hollywood. I understand that failure to abide by these rules may result in loss/suspension of shooting and equipment privileges.

Print Name

Signature

Date

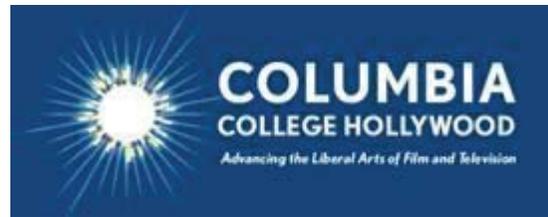


SAFETY RULES

FOR

STUDENT PRODUCTIONS

COLUMBIA COLLEGE HOLLYWOOD
SCHOOL OF FILM – TELEVISION
2013 – 2014 Edition



Attention Students:

Attached is a complete copy of the Columbia College Hollywood safety rules. These rules are thoroughly covered each quarter by the Production Office to ensure that all who participate in CCH shoots and productions are fully informed.

These rules and regulations are a composite of listings set by official organizations including (but not limited to) the State of California, USC, UCLA, BATF, and The Stuntmen's Association of America.

Always go over these guidelines with your production team before your shoots.

If you have any questions, contact the Director of Production Services.

Ron Reeves

Ronald Reeves

Director of I.T. and

Production Services

(818) 401-1022

(818) 345-8153 (Fax)

RR Reeves@columbiacollege.edu

REMEMBER,

- I. UNDER NO CIRCUMSTANCES IS IT PERMISSIBLE TO FILM OR TAPE SCENES WHICH PUT YOURSELF, YOUR CAST, YOUR CREW OR THE PUBLIC IN HARM'S WAY. **NO SHOT IS EVER WORTH INJURY OR DEATH**
- II. ALL STUDENTS WORKING ON CCH STUDENT PROJECTS ARE REQUIRED TO OBTAIN PERMITS FOR BOTH ON AND OFF CAMPUS LOCATIONS.
- III. STUDENT PRODUCTION NUMBERS ARE ONLY FOR USE FOR THE SPECIFIC CCH STUDENT PROJECT FOR WHICH THE NUMBER WAS ASSIGNED. ANY MISUSE OF THE PRODUCTION NUMBER (LENDING, BORROWING, STEALING, SELLING, USING FOR A NON-CCH PROJECT, ETC.) WILL LEAD TO SERIOUS DISCIPLINARY ACTION.
- IV. STUDENTS ARE RESPONSIBLE FOR OBTAINING ALL RIGHTS FOR COPYRIGHTED MATERIALS (STORY, MUSIC, ART, ETC.) FOR USE IN CCH STUDENT PROJECTS.

GENERAL SAFETY RULES

- It is a felony to bring ANY weapon on campus.
- The CCH Facility Permit Form is found in the Equipment Center and must be filled out by the student, the student's instructor, security and a representative of the Production Office.
- California has strict work rules for children. Compliance with these rules (including the hiring of any supervisors, social workers or teachers) is the responsibility of the student filmmaker, not Columbia College. Before you use ANY child actor (either on or off campus,) proof of compliance must be presented in advance to the Director of Production Services!
- No Cranes, Camera Cars, or Car Mounts allowed on student projects.
- The maximum shooting day for CCH is 12 hours. The minimum turn-around time before the next shooting day is 12 hours.
- Every set MUST have a fire extinguisher, first aid kit, and the address of and directions to the nearest hospital.
- Leftover paint must never be poured down any drain. Partially empty or empty paint cans may never be thrown into a regular garbage receptacle. These cans may be placed into a special receptacle to be picked up separately.
- The phone number for the CCH Production Office is (818) 401-1022, and the contact is Ron Reeves.
- No exits may be blocked at any time. This is mandatory on all stages.
- No open-toed shoes on sets, stages or around heavy equipment.
- Any welding of objects on any student production must be performed by a licensed welder.



Shooting in or around a fixed-wing aircraft (one that is on the ground) must be approved in writing by the Director of Production.



Helicopters are NEVER permitted on any student film for any purpose, whether operational or non-operational.



No creature may be harmed during the filming of any CCH student project. Also, any use of animals in a production must be approved in writing by the Director of Production.



The use of motor and speed boats is prohibited. Use of non-powered boats must be approved in writing by the Director of Production.



Productions that are authorized to use generators cannot exceed 165 amp in size.



Any use of fire **MUST** be approved in writing by the Director of Production.



Weapons – Productions are only authorized to use rubber, fiberglass or plastic replica guns **WITHOUT** operating parts. Productions are only authorized to use rubber knives, swords or bayonets. Squibs are not allowed.



Candy Glass (a special stunt glass) **MUST** be used when glass, plates, mirrors, etc. are broken as part of a stunt or when these objects present a possible danger to an actor.



Car Mounts are **NOT** permitted. Tow shots are **NOT** permitted. CCH insurance **NEVER** covers any vehicle of any kind. Hand held shots in a car are only allowed with approval from the Director of Production.

INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE GENERAL CODE OF SAFE PRACTICES FOR PRODUCTION

I. GENERAL RULES

1. Familiarize yourself with emergency procedures for each location. Every person on a set is responsible for knowing how to react in an emergency situation.
2. A minimum of a four-foot perimeter should be kept clear around the interior of the soundstage walls. All exit doors must be unobstructed, unlocked and capable of being opened from the inside.
3. Good housekeeping should be maintained at all times. Walkways and work areas are to be kept clear.
4. All decorative set materials must be flame retardant or made of non-combustible materials.
5. Obey all “No Smoking” signs, observe designated smoking areas and always extinguish cigarettes in appropriate containers.
6. Fire equipment (hydrants, extinguishers, sprinklers, hoses, etc.) must be accessible at all times.
7. Always be aware of personnel working above and below you. All overhead equipment fixtures should be properly secured.
8. All cables should be neatly routed. Cables in walkways and traffic areas should be covered with mats and/or cable crossovers.
9. Wear appropriate clothing and any required personal protective equipment (PPE). A shirt and proper footwear should be worn at all times. Safety glasses or hearing protection must be worn when operating equipment or performing work where eye or ear damage could potentially occur.
10. Be aware of general location safety concerns, including extreme temperature conditions, physical surroundings, indigenous critters or nasty plants.
11. Report accidents immediately to Security, the CCH Director of Production or the Production Coordinator. Follow instructions given to you when referred for medical treatment for any injury and retain documentation. All injuries must be reported on the date of occurrence.

II. LIFTING & MOVING OBJECTS

1. Make sure you get the appropriate assistance when lifting or moving heavy or awkward objects. Avoid lifting such objects whenever possible by using carts, dollies and other mechanical devices or GET HELP.
2. Before lifting any load, check for splinters, jagged edges, burrs, rough or slippery surfaces or protruding nails.
3. Check your intended path for obstructions.

III. COMMON FALL RISKS

FALL PROTECTION

Use appropriate fall protection equipment whenever you are working more than 30 inches above the floor.

Unprotected work areas such as holes, platforms, elevated surfaces, sets, walkways, cliffs, floor openings, pits, shafts and rooftops require the use of approved fall protection measures. These measures include, but are not limited to:

- Guardrails (temporary or permanent)
- Barriers
- Safety Net Systems
- Personal Fall Arrest Systems.**

Ensure proper lighting in such areas and post signs as necessary.

** Fall arrest equipment is always required when working in the permanent grid and truss system (perms) outside the catwalks and handrails on a soundstage. DO NOT use fall protection equipment without proper training and instruction. Only use appropriate anchorage points.

SCAFFOLDS

Only use scaffolds with the appropriate guardrails, mid rails and toe boards. DO NOT remove guardrails and REPORT any missing guardrails at once. DO NOT climb across braces.

LADDERS

Inspect all ladders before each use for broken or missing rungs, steps, split side rails or other defects.

- NEVER place ladders in doorways unless protected by barricades or guards.
- NEVER stand on the top two rungs of a ladder. USE only approved ladders or steps. Check the labels for compliance.
- ALWAYS use both hands while climbing.

IV. CHEMICALS AND FLAMMABLE LIQUIDS

1. Store all flammable liquids in approved safety containers or cabinets.
2. You should know and follow proper handling and storage procedures for all combustible or flammable materials.
3. Ensure that there is proper ventilation and wear appropriate personal protective equipment (PPE).

V. HAND TOOLS AND RELATED EQUIPMENT

1. Use the right tool for the job. Do not use tools or equipment for which you have not been properly trained and qualified.
2. Ensure that all equipment is in proper working order and that all protective guards are in place and used. DO NOT alter, modify, displace or remove any existing safety equipment.
3. Tag (“Do Not Use”) on any damaged or malfunctioning equipment, mark with red tape and report the item immediately for repair.
4. Wear appropriate personal protective equipment (PPE) and be aware of flying debris.

VI. ENVIRONMENTAL CONCERNS

1. All hazardous waste generated by the company, including paint, must be disposed of properly.
2. Be aware of hazards associated with lead paint and asbestos. If encountered, immediately report it to the Director of Production.
3. Be aware of biological hazards such as human or animal waste, mold, fungus, bacteria, body fluids, blood-borne pathogens, used needles, vermin, insects and other potentially infectious materials.
4. Production personnel shall not enter confined spaces (manholes, underground vaults, chambers, silos, etc.) until the oxygen and gas levels have been checked and confirmed to be within acceptable levels.
5. Certain situations may require permits and/or licenses, for example, when the production will be using artificial smoke, large dust effects, creating excessive noise, or when working around endangered plant or animal life.

AIRCRAFT

FIXED-WING AIRCRAFT



Filming in and around airplanes – even when they are not moving – presents unique challenges and difficulties for the professional. This is especially true for the student filmmaker.

FILMING IN AN AIRCRAFT

Aircraft Hull and Liability Insurance usually excludes use for “commercial” use (which includes motion pictures). Be aware that Columbia College Hollywood does not and will not provide such insurance.

Filming operating aircraft either on the ground or in the air requires the approval of the owner, the airport and perhaps (depending upon the scene) the Federal Aviation Administration and/or its local General Aviation District Office (GADO).

FILMING IN AN AIRPORT

Most airports require Property Liability above the College’s insurance limit. Thus, filming on airport property or around parked aircraft can be cost prohibitive, as well as hazardous to your cast, crew and spectators.

Working around, near, or with moving or stationary aircraft can be a high risk activity for cast and crew. ANY PROPOSED USE OF AIRCRAFT must be discussed in detail with your instructor and the Director of Production Services (or his assignee), well in advance of filming so that an acceptable safety plan can be developed.

HELICOPTERS

Helicopters are not permitted on any student film in any way for any purpose – ever – whether operational or non-operational. There are never any exceptions to this policy.



CHILDREN

Any CCH Production using child actors is required to have a Studio Teacher/Social Worker on set whose license had been approved in advance by the Director of Production. Columbia College accepts no role in ensuring the adherence to child work rules and assumes no liability for the use of children in student productions. This is the responsibility of the student filmmaker. More information on child work rules can be found on the Screen Actors Guild website.



ANIMALS

All productions made at Columbia College Hollywood must follow the American Humane Association Guidelines for the protection of animals in films. A copy of the guidelines can be viewed in the Security Office or talk to the Production Coordinator.

The use of ANY animals must be approved by the Director of Production. If animals are used as actors, then an Animal Handler is required on set.

When working with exotic animals, the set should be closed and notices posted to that effect, including a note on the call sheet.



BOATS AND WATER

All cast and crew members working on or near water must wear life vests or other water safety gear when appropriate. Any crew or cast member who is afraid of water or unable to swim **MUST** notify the Director and Production Manager before coming to the set.

When using watercraft, be aware of load and rider capacity limits. Only required personnel should be on watercraft; all others should remain on land.

Safety lines, nets, watch safety personnel and/or divers should be used when filming in rivers or other bodies of water where potentially hazardous conditions could exist (e.g., swift currents, thick underwater plant life or rocks.)

Know as much as you can about the body of water you're working on or in, including its natural hazards and animal life.

ELECTRICITY

Take the time to respect the safe use of electricity by following these guidelines:

1. Permission to use a generator must be given by the Production Coordinator.
2. Always examine all cables for breaks or cuts in the insulation. Do not use damaged cables.
3. Columbia College Hollywood prohibits students from "tying-in" to electrical mains.



4. Do not let your body become grounded. If you are grounded, it means you have the potential of becoming part of the electrical circuit and thus, open to having electricity pass through your body. This can be fatal.

The following is a partial list of the serious risks on both interior and exterior locations that could cause you to become grounded.

- Wet feet
 - Wet hands
 - Wet or damp floor or ground
 - Wet lamps
 - Wet cables
 - Touching two lamps at the same time – NEVER DO THIS!
 - Faulty circuits at your location
 - Faulty wiring of your lighting equipment, appliances or cable
 - Insulation breaks or cuts in the cable
 - Touching electrical equipment and a grounded object
 - Any place where water is present
5. Know where the circuit breakers are at your location and DO NOT OVERLOAD any circuit.
 6. When selecting a location, it is required that you use a testing device to check the proper grounding of the ordinary three-prong household outlets.
 7. Carry, as part of your equipment, an extension cable which has a GROUND FAULT CIRCUIT INTERRUPTER (GFCI).
 8. NEVER USE ALUMINUM LADDERS or any METAL support such as kitchen stepstools when working with electricity.
 9. Tape down electrical cables if you must lay them across doorways. If rubber matting is available, use it over cables and tape the matting down.
 10. Do not reach for an electrical appliance that has fallen into water. Unplug the device immediately.
 11. Always hold the cable connector or plug when disconnecting a cable. Never pull from the cable.
 12. If rain is imminent, stop and disconnect power before you and your equipment get wet.
 13. Do not use auto batteries to run cameras.

FIRE



The use of fire – that is any open flame – constitutes a particularly hazardous situation on any film set.

The use of fire on ANY set must be approved by the Director of Production.

1. If you are shooting on a local location (LA County or City), the Film Permit Office may require the presence of a professional Fire Safety Officer if an open flame is used. If you are filming in a “High Fire Hazard” area, you will not be allowed to use an open flame.
2. Designate a crew member as “Student Safety Officer.” They will assume primary responsibility for seeing that the open flame is kept under control.
3. Make sure that an adequate number of proper fire extinguishers are at hand.
4. Test the extinguishers before igniting any open flame to insure that they are in working condition.
5. Filming requires control. Fireplaces and campfires are usually fed by propane tanks which enable complete shut down between takes as well as the regulation of flame height during the shot. *Fire pans* and *flame bars* can be rented at special effects houses. If you have not been trained in the safe use of such devices, it may be necessary to have a qualified professional present to operate them.
6. In special situations, Columbia College Hollywood may require the presence of a qualified Special Effects Supervisor and/or the College Safety Officer (or his representative) on your set when fire is used.

7. The *illusion* of fire can be created with a lighting effect, or in post.
8. Be careful with loose clothing around open flame. Untreated fabric can ignite quickly and cause severe injury.



GLASS

The use of locations, sets, set dressing or props which involve the handling of, or working in close proximity to, glass objects or architectural/structural glass creates a potentially hazardous situation for cast, crew and spectators.

It is advised that all architectural and/or structural glass be checked carefully to ensure that it is approved safety glass.

ALL glass doors and panels and other large areas of glass at or near ground level – or at entryways – should be marked with large, white tape “X’s” to enhance their visibility.

Cabinet or showcase glass, glass tables, glass decorative panes or partitions, lamps or hanging glass fixtures, glass sculptures, glass picture frames, glass or china dishes, and other handheld glass objects need special consideration. Consider removing them and replacing them with plastic or “candy-glass” objects.

GUNS



There are two cardinal rules regarding guns:

1. Real guns are NEVER permitted in ANY CCH student film.
2. Live ammunition is NEVER permitted on ANY CCH student shoot.

Before any use of any weapon (even if it is rubber) is approved, you must discuss your weapons needs and their proposed use with the Director of Production and Security.

FOR ALL FILMS

- Appoint a student on your crew to act as “Safety Officer” to transport and supervise the safe use and handling of the weapon(s).
- For advanced projects using non-firing guns you will need approval from the Director of Production and Security.
- Rent non-firing weapons only from approved prop houses.
- Transportation of all prop guns should be in secured containers in the trunk of your vehicle. Carry a copy of the Authorization Letter on your person.

BE AWARE: IT IS A FELONY TO TRANSPORT ANY WEAPON ON TO THE CCH CAMPUS WITHOUT WRITTEN AUTHORIZATION.

- The use of weapon(s) ALWAYS requires a Filming Permit from either the City or the County of Los Angeles. You must note the use of a prop weapon on the permit application. You will be required to pay for an off-duty, uniformed police officer if “a weapon is brandished.”
- All productions MUST contact the local police jurisdiction notifying them of what you are filming, the location and time of the shoot, and the film permit number.
- Make certain the neighbors surrounding the location are aware of the use of prop weapons in your filming. Posting signs “Student Filming in Progress” is also required.

FOR ADVANCED PRODUCTIONS

- A Weapons Master with a Federal Firearms License (issued by the BATF) is required if you are using prop guns that make noise. On-campus use of such weapons is subject to CCH safety approval.
- Treat all weapons as though they are loaded and/or ready to use.
- Do not play with weapons and never point one at anyone, including yourself.
- The use of firearms and other weapons may require special permits and/or operator certifications. Anyone that will be using a weapon shall know all the operating features and safety devices. All weapons must undergo a thorough safety inspection, testing and cleaning on a daily basis by qualified personnel.
- Anyone handling a weapon shall receive the proper training and know all operating features and safety devices.
- If firearms and other weapons are used in filming, the Director of Production and/or Security must meet with cast and crew and inform them of the safety precautions prior to shooting.

KNIVES AND SHARP PROPS

1. Student films with scenes making use of knives, swords, bayonets, etc. are required to use props made of rubber or similar material (normal eating utensils are exempted).
2. The use of ANY weapons must be cleared by the Director of Production.
3. As with firearms, no horseplay should be permitted with these props. They should be kept in a secure place and only taken out for rehearsal and filming.



MOTOR VEHICLES

THE COLUMBIA COLLEGE HOLLYWOOD INSURANCE POLICY DOES NOT INSURE VEHICLES OF ANY KIND.

1. You must provide your own insurance for any vehicle in your production, either on camera picture cars or production transport.
2. A towed generator is not insured under CCH insurance while it is being towed (in transit to a location.) We highly recommend that you pay the additional cost to have towed generators dropped off and picked up to your location by the rental house so that it is under the rental company's insurance while left on your set. Check with the rental house to make sure that this is the case.
3. Shooting on ANY public street, thoroughfare, road, highway or freeway or NEAR ENOUGH to any such roadway so as to present a "distraction and/or disturbance" is prohibited by local, state and/or federal law without the proper permits and safety procedures.
4. Filming moving vehicles in a student film is permitted only with faculty approval.
5. **CAR MOUNTS ARE NOT PERMITTED.** This applies to lights as well as cameras. Shots inside a moving car may only be filmed "hand-held" and only with faculty approval.
6. **TOW SHOTS ARE NOT PERMITTED.** The use of an insert car or another vehicle to tow a picture car is not allowed in any student film.
7. When using any automotive vehicle whether on-camera or as a production vehicle, **SEAT BELTS WILL BE USED AT ALL TIMES.**
8. **FILMMAKERS ARE NOT EMPOWERED TO DIRECT OR CONTROL TRAFFIC IN ANY WAY.** The law prohibits controlling or limiting the natural flow of pedestrian or vehicular traffic on a public thoroughfare. Budget for adequate police assistance if necessary. **FILMMAKERS ARE REQUIRED TO OBERVE ALL STATE, LOCAL AND FEDERAL VEHICLE CODES AT ALL TIMES!**



STUNTS

Physical action requiring an actor to fight, fall, jump, run or, in general, perform in an athletic manner and/or in hazardous situations may require the services of a *stunt player* to double the actor. All stunts **MUST** be approved by the Director of Production.

A stunt coordinator is a stunt player who assumes the responsibility for supervising all the stunt work and all stunt players in a picture. You **MUST** have a stunt coordinator for any stunts in your film.

There are several associations of stunt players listed in LA 411 such as International Stunt Association, Stunts Unlimited, United Stuntwomen's Association and Stuntmen's Association of Motion Pictures.

Stunt players are actors. The members of the above associations are also members of the Screen Actors Guild.

In addition to ensuring the safe performance of physical action, the stunt player and/or coordinator can help the director in placing the camera and staging the action to achieve the most effective visual impact.

Keep in mind that many common activities, which may be simple tasks for someone familiar with the tool, toy, appliance or device, can be dangerous to someone unfamiliar with its proper and safe operation. Some examples: bicycles, skateboards, a manual transmission, motorscooters and motorcycles.

All stunts and special effects should be reviewed by all participants prior to execution to help ensure that they are performed in the safest manner possible.

Before filming a stunt or special effect, the involved parties should all perform an on-site dry run or walk-through. A safety meeting should be held and documented.

Special effects involving pyrotechnics, explosives, and/or fire must be noted in advance on the call sheet. Properly licensed individuals must perform all such effects, and the necessary permits must be obtained. Explosives must be stored and disposed of properly.

Appropriate personal protection equipment (PPE) and/or safety equipment must be provided to the cast and crew as needed. There must be a planned escape route and each person involved should personally check all escape routes. Only persons authorized by the special effects and/or stunt coordinator shall be allowed in the area.

ALWAYS REMEMBER – SAFETY FIRST!

COLUMBIA COLLEGE HOLLYWOOD EMERGENCY RESPONSE PLAN

This information is intended to help staff, faculty and students respond to emergency situations which may occur on the CCH campus. Columbia College Hollywood is committed to the safety and well-being of all members of the campus community. In times of emergency, the school will provide an appropriate response to assure safety and minimize negative consequences.

Columbia College has adopted an Emergency Response Plan to guide the response to various types of emergencies. This plan includes coordination with local agencies. In the event of an emergency, the school will call upon the resources of the Los Angeles Police Department (LAPD), the Los Angeles Fire Department (LAFD) and nearby hospitals while Security will address whatever contingencies may arise on campus. The College also maintains a supply of equipment such as First Aid supplies, water, food and blankets which may be used in the event of an emergency.

CCH offers CPR training once a year and equipment safety training is held at the beginning of each quarter. Yet, the College reminds its staff and community that emergency preparedness is also an individual responsibility. All staff, faculty and students are directed to take the time to become familiar with the contents of this guide before an emergency occurs.

IMPORTANT PHONE NUMBERS

Campus Security: (818) 401-1028
(If calling from an on-campus phone, dial 111.)

Emergency – Call 911 (LA Police & Fire Department)

PROCEDURES DURING EMERGENCIES

ASBESTOS DISTURBANCES

If an incidental disturbance of asbestos or suspected asbestos containing material has occurred or if damaged asbestos or suspected asbestos containing material is identified, the following protocol will be observed:

1. **Clear the Area:** notify all persons in the immediately vicinity to vacate the room/area. Any individuals potentially exposed or involved in the incident should stay in the vicinity of the incident for further evaluation.
2. **Close Off Access to the Room:** close the doors to the area and prevent entry into the area.
3. **Minimize the Spread of Contamination:** if possible, contact the Director of Facilities to shut off the affected area's ventilation.
4. **Notify Security (111) and the Director of Facilities immediately.** The Director of Facilities will supervise any necessary asbestos testing and/or sampling and will facilitate the clean up or repair of the involved material.

BLOOD OR BODY FLUID SPILL

The Occupational Safety and Health Administration Office (OSHA) has set forth regulations that employers must adhere to for the purpose of protecting the health of its employees against the human immunodeficiency virus (HIV) and Hepatitis B virus. Members of the College community who are present during a situation in which there is a blood or body fluid spill are to follow these procedures:

1. **Do not touch the material.** You may cover it with a paper towel or some other type of disposable material available. Stay by the material so no one accidentally comes in contact with it while awaiting the response person.
2. **Report the situation to Security (111).**
3. **If the blood or body fluid is from an injury, the injured party should be offered materials to hold pressure over the wound if such material is available.** If blood soaks through dressings, the injured person should apply more dressing directly on top. Do not remove blood soaked materials. If the injured individual is unconscious and unable to hold pressure to a wound, assistance is needed. A protective barrier of latex gloves should be worn by the individual assisting. Individuals not trained who choose to assist do so at their own risk.

BOMB THREAT

If staff or another member of the CCH community observes a suspicious object or potential bomb anywhere on the property, he/she is instructed not to touch, handle or move the object. Contact Security immediately (111) and clear the area.

If someone at CCH receives a telephone call bomb threat, he/she should ask the caller:

- Where is the bomb located?
- What does it look like?
- When will the bomb explode?
- What kind of bomb is it?
- Why did you place the bomb?

Keep the caller on the line as long as possible. Signal to someone else in the room to call Security (111). Try and record the following information about the call:

- Time and date of the call
- Age and gender of the caller
- Speech pattern, accent, tone of voice, etc.
- Emotional state of the caller
- Background noise

Security will contact the Los Angeles Police Department (LAPD) to conduct a detailed bomb search. Senior school management and/or Security may be asked to make a cursory inspection of the area for suspicious objects or things that are out of the ordinary so they can report them to the appropriate authorities. Do not open drawers, cabinets or turn lights on or off. If you find something, do not touch, handle or move the object.

1. Evacuate the building.
2. Please assist persons with disabilities.
3. Do not use elevators.
4. If requested, please assist emergency personnel
5. If you need First Aid, please check with Security.
6. Do not return to an evacuated building unless instructed to do so by a College administrator or other official.

CHEMICAL SPILL

A spill of hazardous chemicals must be reported immediately to Security (111) and the Los Angeles Fire Department (911). Security will contact the necessary specialized authorities and medical personnel.

1. When reporting, be very specific about the nature of the materials involved and the exact location of the spill.
2. Evacuate the area or building. Do not allow anyone to return to the site without specific permission.
3. Individuals who may be contaminated must avoid contact with others as much as possible, remain in the vicinity, and give their names to Security. Instructions for First Aid and clean up will be provided by the appropriate authorities.
4. Please assist persons with disabilities.
5. Do not use the elevator.
6. If requested, please assist emergency personnel.
7. If you need First Aid, please check with Security.
8. Do not return to an evacuated building unless instructed to do so by a College administrator or other official.

CIVIL DISTURBANCE OR DEMONSTRATIONS

Campus demonstrations such as marches, meetings, picketing and rallies will be for the most part peaceful and non-obstructive. Demonstrations should not be disrupted unless one or more of the following conditions exists:

- Interference with the normal operations of the College
- Prevention of access to offices or buildings
- Threat of physical harm to persons or damage to College facilities or property

If any of these conditions exist, Security should be notified and will be responsible for contacting and informing the Dean of the College, the President and other key administrators. Depending on the nature of the demonstration, the appropriate procedures should be followed:

A. Peaceful, non-obstructive demonstrations

Generally, demonstrations of this kind should not be interrupted. Demonstrators should not be obstructed or provoked and efforts should be made to conduct CCH business as normally as possible.

If demonstrators are asked to leave, but refuse to do so by the normal campus closing time, either:

1. Arrangements will be made with Security to monitor the situation during non-business hours, or:
2. Determination will be made to treat the violations of regular closing hours as a disruptive demonstration.

B. Non-violent, disruptive demonstrations

In the event that a demonstration blocks access to College facilities or interferes with the operations of the College:

1. Demonstrators will be asked to terminate the activity by Security.
2. If participants persist in the disruptive activity, they will be apprised that failure to discontinue the specified action may result in disciplinary actions, including suspension or expulsion as well as possible intervention by civil authorities.
3. Efforts should be made to secure positive identification (including photographs) of demonstrators in violation to facilitate later adjudication.
4. The need for an injunction and intervention of civil authorities will be determined by the President.
5. If determination is made to seek the intervention of civil authorities, demonstrators should be so informed.

C. Violent, disruptive demonstrations:

1. Notify Security of the disturbance.
2. Security will investigate the disruption and report to the President.
3. The President will determine the need for an injunction and intervention of civil authorities.

CRIME IN PROGRESS

In the event that you are the victim of or witness a crime in progress, immediately:

1. Call 911 and provide them with:

a) Your name	c) Your phone number
b) Your location	d) Details of the situation
2. Get away from the suspect; do not attempt to confront the suspect.

3. When it is safe to do so, provide campus Security (111) with a clear description of the suspect/incident:

- | | |
|--|--|
| a) Height and weight | e) Clothing description |
| b) Gender | f) Approximate age |
| c) Hair color/length and presence of any facial hair | g) Vehicle type, color and plate (including state) |
| d) Race/complexion | h) Direction of travel |

4. Follow all instructions of the responding LAPD police officer or Security.

EARTHQUAKE/AFTERSHOCKS

During an earthquake or aftershock, try to remain calm and quickly follow the steps outlined below:

1. If indoors, drop, cover and hold. Protect yourself from falling objects such as light fixtures, bookcases, cabinets, shelves and other furniture that might slide or topple. Seek refuge under a sturdy desk or table. If no shelter is available, seek cover against an interior wall and protect your head and neck with your arms. Stay away from glass, windows, shelves and heavy equipment. Hold on and be prepared to move with it.
2. Do not stand in a doorway. The earthquake safety procedure of moving to a doorway is obsolete, and doorways offer no greater protection than any other area. In fact, some individuals have been injured while moving toward or standing in a doorway during an earthquake.
3. During the shaking, do not run for exits or attempt to leave the building, since heavy objects or debris may be falling in your path.
4. If outdoors, move quickly away from buildings, power lines, utility poles and other structures.
5. If in an automobile, stop in the safest place available, preferably away from power lines and trees. Stop as quickly as safety permits, but stay in your vehicle for the shelter it provides.
6. Be aware of the possibility of aftershocks.
7. If there is any chance that the building may be unsafe, evacuate. When in doubt, evacuate!
8. Please assist persons with disabilities.
9. Do not use elevators.
10. If requested, please assist emergency personnel.
11. If you need First Aid, please check with Security.
12. Do not return to an evacuated building unless instructed to do so by a College administrator or other official.

EPIDEMIC

If a communicable disease is identified, the Los Angeles County Department of Health will instruct College personnel in the appropriate protocol.

EVACUATION PROCEDURE

Evacuation of the building for reasons other than a fire or alarm may be necessary (e.g. loss of power, gas or water main breaks, odors, etc.). Fire alarms may be used to evacuate the building.

Know your building in advance:

1. Know your nearest exit.
2. Know two ways out of the building.
3. Know the sound of the evacuation alarm.

When you either hear a fire alarm or are instructed to evacuate:

1. Remain calm.
2. Leave promptly using the nearest exit.
3. Alert other persons on your way out.
4. Take keys and essential personal items.
5. Do not use elevators.

EVACUATIONS FOR PERSONS WITH DISABILITIES

Individuals with disabilities must identify their primary and secondary evacuation routes, and seek out colleagues who are willing to serve as evacuation assistants. Other faculty and staff members can help by becoming aware of others who may need assistance in an evacuation.

A. Mobility Impaired: Wheelchair

People may need to use stairways to reach building exits. Elevators cannot be used because they have been shown to be unsafe in an emergency.

For persons in wheelchairs located on the first floor, they may use building exits to the outside ground level. For disabled individuals on the second floor, it is not safe to attempt to move a wheelchair down a stairwell. One effective approach to this situation is the following:

1. Stay In Place:

- Working with an evacuation assistant, select a room with an exterior window, a telephone, and a solid or fire-resistant door. Remain with the disabled person in this room, and send someone to notify emergency personnel of the location of the person in need of assistance. It is also possible to place the disabled person near a stairway landing to await assistance, although this area may not be protected from smoke and other hazards.
- Fire Department personnel, who are trained in emergency rescue, can then enter the building and assist the person in exiting the building, either down the stairs or using the emergency elevator recall.

Stairway evacuation of wheelchair users should be conducted by trained professionals from the fire department. Only in situations of **extreme danger** should untrained people attempt to evacuate wheelchair users. If this must be attempted, try one of the following methods:

Two Person Cradle Carry

1. Wait until other evacuees have moved down the stairwell.
2. The two helpers stand on either side of the individual.
3. They reach under the individual and lift them out in a cradle.
4. Helpers control the descent by walking slowly and cautiously.
5. NEVER LEAVE A WHEELCHAIR IN A STAIRWELL.

Office Chair Evacuation

1. Transfer the physically-challenged individual to a sturdy office chair.
2. One helper gently leans the chair backwards.
3. The other helper faces the chair and holds onto the front legs of the chair. Both will lift the chair simultaneously.
4. The helpers control the descent by bending their legs slowly and keeping their back straight.

B. Mobility Impaired – Non-Wheelchair

Persons with mobility impairments who are able to walk independently should be able to negotiate stairs in an emergency with minor assistance. The individual should wait until the heavy traffic has cleared on the stairwell before attempting to exit.

C. Hearing Impaired

The CCH building is equipped with fire alarm strobe lights for persons with hearing impairments who may not hear audio emergency alarms. In the event the lights malfunction, persons with hearing impairments will need to be alerted to emergency situations by other building occupants.

D. Visually Impaired

Most people with a visual impairment will be familiar with their immediate surroundings and frequently traveled routes. Since the emergency evacuation route may be different from the commonly traveled route, persons who are visually impaired may need assistance in evacuating. The person assisting should offer his/her elbow to the individual with a visual impairment and guide him or her through the evacuation route. During the evacuation the assistant should communicate as necessary to ensure safe evacuation.

The CCH staff should assess the needs of any building occupants with special needs prior to an emergency. Ask if there are staff or faculty members who will need assistance in the event of an evacuation, and arrange for nearby individuals to serve as evacuation assistants.

EXPLOSION

In the event of an explosion on campus, the following actions should be taken:

1. Immediately take cover under tables, desks and other large objects that provide protection against falling glass or debris.
2. Notify the Los Angeles Fire Department (Emergency 911) and campus Security (111).
3. If necessary, or when directed to do so, activate the building alarm.
4. Evacuate the building if the alarm sounds or if instructed to do so by an administrator.
5. Please assist persons with disabilities.
6. Do not use elevators.
7. If requested, please assist emergency personnel.
8. If you need First Aid, please check with Security.
9. Do not return to an evacuated building unless instructed to do so by a College administrator or other official.

FIRE

Notify Security (111) immediately in the event of any fire on campus. Secure the nearest fire extinguisher. If the fire is very minor in nature, promptly direct the charge of the fire extinguisher toward the base of the flame. For large fires or a small fire you cannot easily control, call emergency 911 and Security (111).

1. If possible, activate the building alarm. Evacuate the building. **DO NOT LOCK THE DOORS.**
2. Please assist persons with disabilities.
4. Do not use elevators.
5. If requested, please assist emergency personnel
6. If you need First Aid, please check with Security.
7. Do not return to an evacuated building unless instructed to do so by a College administrator or other official.

If an individual becomes trapped in a building during a fire and a window is available, the individual should place an article of clothing outside the window as a marker for rescue crews. If there is no window, he/she should stay near the floor where the air will be less toxic. He/she should shout at regular intervals to alert emergency crews of his/her location.

GUNSHOT/SHOT FIRED

In the event that a member of the CCH community is the victim of, a witness to, or has reason to believe that there has been a shooting incident including any firearm discharge, he/she should immediately:

1. Get away from the suspect. Do not attempt to confront the suspect. Find a safe location to take refuge.
2. Call the Los Angeles Police Department at 911 and provide the dispatcher with:
 - Your name
 - Your location
 - Your phone number
 - Details of the situation
3. When it is safe to do so, provide Security (111) with a clear description of the suspect/incident:
 - Height and weight
 - Gender
 - Hair color/length and presence of any facial hair
 - Race/complexion
 - Clothing description
 - Approximate age
 - Vehicle type, color and plate (including state)
 - Direction of travel
4. Follow all instructions of the responding LAPD officer or campus Security.
5. If directed to "evacuate," take the following steps:
 - a. Know your building in advance.
 - b. Know your nearest exit.
 - c. Know two ways out of the building.

6. When you are instructed to evacuate:
 - a. Remain calm.
 - b. Leave promptly using the nearest exit.
 - c. Alert other persons on your way out.
 - d. Take keys and essential personal items.

7. If directed by the LAPD or campus Security to "remain in place," take the following steps:
 - a. Proceed to or remain in an office, classroom, conference room or other area with a door.
 - b. Lock the door if possible.
 - c. Close blinds/curtains if possible.
 - d. Stay low, crouch or sit down in areas that are out of sight from doors and windows.
 - e. Note the names of all present, including the names of any visitors, so they can be accounted for later.
 - f. Turn off the lights and remain quiet and calm.
 - g. Do not open the door for anyone. Faculty and staff will be contacted by Security or other designated College personnel. They will have keys to unlock the door to the room you are in to notify you that the incident is under control and that the emergency has passed.

8. If the shooter is in the room - as a last resort:
 - a. Take action, and only when your life is in imminent danger.
 - b. Attempt to incapacitate the active shooter.
 - c. Act with physical aggression, yell and throw items at the active shooter.

How to React When Law Enforcement Arrives:

- Officers might use pepper spray or tear gas to control the situation.
- Officers might be armed with rifles, handguns or shotguns.
- Officers might shout commands and might push individuals to the ground for their safety.
- Remain calm and follow officers' instructions.
- Put down any items in your hands and immediately raise hands and spread fingers.
- Keep hands visible at all times.
- Avoid making quick movements toward officers such as attempting to hold on to them for safety.
- Avoid pointing, screaming and/or yelling.

INCLEMENT WEATHER

The College remains open and observes its schedules unless the determination is made by the Dean of the College that current weather conditions warrant cancellation of classes and/or college administrators determine that conditions are unsafe. In the unlikely event of such extreme weather emergency conditions, instructions will be communicated to the CCH community.

In the event of inclement weather:

1. Stay informed - watch for advisories/alerts via your e-mail.
2. Report any hazardous conditions to Security (111).

MAIL PROCEDURES

Please follow the procedures listed below in the event someone at CCH receives a suspicious parcel.

1. What constitutes a suspicious parcel? Characteristics that should trigger suspicion include letters or parcels that:

- Are unexpected or from someone unfamiliar to you.
- Have no return address, or have one that cannot be verified as legitimate.
- Show a city or state in the postmark that doesn't match the return address.
- Are of unusual weight given the size or are lopsided or oddly shaped.
- Are marked with restrictive endorsements such as "personal" or "confidential."
- Have protruding wires, strange odors, stains, or crystallization.
- Emit a ticking sound.

2. What should a person do if they receive a suspicious parcel in the mail?

- a) Do not try to open the parcel.
- b) Isolate the parcel.
- c) Evacuate the immediate area.
- d) Wash your hands with soap and warm water.
- e) Notify Security immediately at extension 111.

MEDICAL EMERGENCY

If a person becomes ill or is injured and requires immediate assistance follow these procedures:

1. Call 911 (preferably from a campus phone and not a cell phone.)
2. If someone present is trained in CPR and First Aid, allow them to respond to the situation.
3. If you are not trained, do not attempt medical assistance before trained assistance arrives, unless the circumstances require immediate steps to preserve the life or health of the injured person before the arrival of such trained assistance.
4. Do not move the injured/ill person.
5. If possible, assign someone to meet emergency personnel at the closest entrance.
6. If possible, send someone to notify Security.
7. Remain with the victim until first responders arrive. Limit communication with the victim to no more than quiet reassurances.
8. Report all information to emergency personnel.
9. After the incident, report all information to Security and/or College officials.

MOTOR VEHICLE ACCIDENT

In the event that you are involved in or witness a motor vehicle accident in the CCH parking lot, immediately:

1. Notify Security (111) and provide:
 - a. Your name
 - b. Your phone number
 - c. Description of the accident and vehicles involved
2. Do not move any injured person. Keep the person calm and as comfortable as possible.
3. Remain with any injured person until emergency responders arrive.
4. If possible, have driver's license, vehicle registration and insurance cards ready for the responding LAPD officer as well as campus Security.
5. Follow instructions of emergency responders.

6. When appropriate, Security will conduct an accident investigation. If possible, this will involve taking photographs, interviewing witnesses and reviewing the police report.

NOXIOUS ODOR

If you notice a noxious odor in the building or your workspace:

1. Remain calm.
2. Contact Security (111) to report the odor. They will respond and investigate.
3. If evacuation is warranted, you will be advised to do so.
4. Do not re-enter the building or area until you are told it is “all clear.”

POISONING

If you suspect someone has been poisoned:

1. Visually observe the scene before approaching to make sure it is safe.
2. Remove the victim from the source of poisoning, if necessary.
3. Check the victim’s level of consciousness, including breathing and pulse.
4. Care for any life-threatening conditions.
5. If the victim is conscious, ask questions to gather more information.
6. Call emergency 911 and campus Security (111).
7. Look for any containers—**DO NOT TOUCH THEM.** Keep others from touching or moving them.
8. Do not give the victim anything to eat or drink.
9. If the victim vomits, save some of the vomit. The hospital might need to analyze it to identify the poison.

If poisons such as wet or dry chemicals get on the skin, flush the affected area with large amounts of water. Call emergency 911 and campus Security (111) and continue flushing until assistance arrives. If running water is not available, dry chemicals should be brushed off with a firm object. Be careful not to get chemicals in your eyes or the victim’s eyes.

UTILITY FAILURE

In the event of a utility failure, please notify Security (111).

A. Electrical/light failure—staff should be prepared with flashlights and portable radios for electrical emergencies.

1. Remain calm.
2. Turn off any unnecessary electrical equipment. Leave room lights on as an indicator of the return of power.
3. Provide assistance to students, visitors and staff in your immediate area.
4. If you are in an unlighted area, proceed cautiously to an area that has emergency lights.
5. Evacuate if you are told to do so.

B. Elevator failure—If you become trapped in an elevator:

1. Remain calm.
2. Activate the emergency phone in the elevator. If the phone doesn’t work, push the emergency call button. Emergency personnel will respond shortly.
3. If you have a cell phone available, call Security at (818) 401-1028.

4. Remain in the car and wait for assistance.
5. Do not try to force the elevator doors open.
6. Do not attempt to leave or climb out of the elevator.

C. Plumbing failure/flooding

1. Cease using all electrical equipment.
2. Notify Security (111).
3. If necessary, vacate the area.

D. Gas leak

1. Cease all operations.
2. Do not switch on lights or any electrical equipment. Electrical arcing can trigger an explosion.
3. Notify Security (111).

E. Ventilation—If you smell smoke or other odors coming from the ventilation system:

1. Immediately notify Security (111).
2. Cease all operations and vacate the area.

VIOLENCE

A. If confronted with violent activity OUTSIDE, the following actions should be taken:

1. Go inside the nearest building as quickly as possible. If you cannot get inside, make yourself as compact as possible, putting something between yourself and the violent individual. Do not gather in groups.
2. Notify the Police (emergency 911) and campus Security (111). Be prepared to give officers the following information:
 - Your name
 - Location of incident (be as specific as possible)
 - Number of violent individuals and weapons involved (if known)
 - Identification of violent individuals (if known)
 - Your location

B. If the occurrence is INDOORS:

1. Go to the nearest room or office. Close and lock the door.
2. Crouch under tables or desks, turn out the lights, and keep as quiet as possible.
3. Notify the Police (emergency 911) and campus Security (111). Be prepared to give officers the following information:
 - Your name
 - Location of incident (be as specific as possible)
 - Number of violent individuals and weapons involved (if known)
 - Identification of violent individuals (if known)
 - Your location

DO NOT pursue or attempt to detain suspects.

OFFICIALS OF THE SCHOOL

CCH CONTACT INFORMATION

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Tarzana, CA 91356-1411

Main Office (818) 345-8414 or (800) 785-0585
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www.columbiacollege.edu

Admissions Office ext. 105, 316 admissions@columbiacollege.edu
Alumni & Industry Relations Office ext. 104
Financial Aid Office ext. 110
Registrar ext. 101
Academics ext. 206

OBSERVED HOLIDAYS

New Year's Day
Martin Luther King, Jr.'s Birthday
Presidents' Day
Good Friday
Memorial Day
Independence Day
Labor Day
Thanksgiving & The Day After
Christmas

<u>QUARTER</u>	<u>APPLICATION DEADLINE</u>	<u>BEGINNING DATE</u>	<u>ENDING DATE</u>
Winter 2014	December 9, 2013	January 8, 2014	March 29, 2014
Spring 2014	March 14, 2014	April 7, 2014	June 28, 2014
Summer 2014	June 13, 2014	July 7, 2014	September 13, 2014
Fall 2014	August 29, 2014	September 22, 2014	December 13, 2014
Winter 2015	December 8, 2014	January 5, 2015	March 27, 2015
Spring 2015	March 13, 2015	April 6, 2015	June 27, 2015

2013-2015 ACADEMIC CALENDAR

Fall 2013

Sep 16-19 New Student Orientation
 Sep 23 Fall Classes Begin
 Oct 4 End of Add/Drop Grace Period
 Oct 4 Tuition Due
 Nov 15 Last Day to Drop Classes
 Nov 11 Winter 2014 Schedule of Classes posted on website
 Nov 18 Registration for Winter 2014 begins
 Nov 28-29 HOLIDAY/Thanksgiving
 Dec 14 Last Day of Classes
 Dec 15 - Jan 2 WINTER BREAK

Winter 2014

Jan 2-3 New Student Orientation
 Jan 6 Winter Classes Begin
 Jan 17 End of Add/Drop Grace Period
 Jan 17 Tuition Due
 Jan 20 HOLIDAY/Martin Luther King Jr. Day
 Feb 17 HOLIDAY/President's Day
 Feb 28 Last Day to Drop Classes
 Feb 24 Spring 2014 Schedule of Classes posted on website
 Mar 3 Registration begins for Spring 2014
 Mar 29 Last Day of Classes

Spring 2014

Apr 3-4 New Student Orientation
 Apr 7 Spring Classes Begin
 Apr 18 HOLIDAY/Good Friday
 Apr 18 End of Add/Drop Grace Period
 Apr 18 Tuition Due
 May 26 HOLIDAY/Memorial Day
 May 30 Last Day to Drop Classes
 May 26 Summer 2014 Schedule of Classes posted on website
 Jun 2 Registration begins for Summer 2014
 Jun 28 Last Day of Classes
 Jun 29 Graduation

Summer 2014 (Fall JUMP Start)

Jul 2-3 New Student Orientation
 Jul 4 HOLIDAY/Independence Day
 Jul 7 Summer Classes Begin
 Jul 18 End of Add/Drop Grace Period
 Jul 18 Tuition Due
 Aug 11 Fall 2014 Schedule of Classes posted on website
 Aug 18 Registration begins for Fall 2014
 Aug 29 Last Day to Drop Classes
 Sept 1 HOLIDAY/Labor Day
 Sep 13 Last day of classes

Fall 2014

Sep 15-18 New Student Orientation
 Sep 22 Fall Classes Begin
 Oct 3 Tuition Due
 Oct 3 End of Add/Drop Grace Period
 Nov 14 Last Day to Drop Classes
 Nov 10 Winter 2015 Schedule of Class posted on website
 Nov 17 Registration begins for Winter 2015
 Nov 27-28 HOLIDAY/Thanksgiving
 Dec 13 Last day of classes
 Dec 15 – Jan 4, 2015 Winter Break

Winter 2015

Jan 2-3 New Student Orientation
 Jan 5 Winter Classes Begin
 Jan 16 Tuition Due
 Jan 16 End of Add/Drop Grace Period
 Jan 19 HOLIDAY/Martin Luther King Jr. Day
 Feb 16 HOLIDAY/Presidents' Day
 Feb 27 Last Day to Drop Classes
 Feb 23 Spring 2015 Schedule of Classes posted on website
 Mar 2 Registration begins for Spring 2015
 Mar 27 Last day of classes

Spring 2015

Apr 1-2 New Student Orientation
 Apr 3 HOLIDAY/Good Friday
 Apr 6 Spring Classes Begin
 Apr 17 Tuition Due
 Apr 17 End of Add/Drop
 May 25 HOLIDAY/Memorial Day
 May 29 Last Day to Drop Classes
 May 25 Summer 2015 Schedule of Classes posted on website
 Jun 1 Registration begins for Summer 2015
 Jun 27 Last day of classes
 Jun 28 Graduation

Summer 2015

Jul 1-2 New Student Orientation
 Jul 3 HOLIDAY/Independence Day
 Jul 6 Summer Classes Begin
 Jul 17 End of Add/Drop Grace Period
 Jul 17 Tuition Due
 Aug 28 Last Day to Drop Classes
 Aug 10 Fall Schedule of Classes posted on website
 Aug 17 Registration begins for Fall 2015
 Sept 7 HOLIDAY/Labor Day
 Sept 12 Last day of classes

Fall 2015

Sept 14-17 New Student Orientation

Sept 21 Fall Classes Begin

Oct 2 End of Add/Drop Grace Period

Oct 2 Tuition Due

Nov 13 Last day to Drop Classes

Nov 9 Winter 2016 Schedule of Classes posted
on website

Nov 16 Registration begins for Winter 2016

Nov 26-27 HOLIDAY/Thanksgiving

Dec 12 Last Day of Classes

Dec 14 – Jan 3, 2016 Winter Break

ADDENDA

<u>NAME</u>	<u>X</u>	<u>DIRECT LINE</u>	<u>EMAIL ADDRESS</u>
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VENNIE RAMOS			
VICENTE GARCIA			
TERRY THOMAS	111	818-401-1028	security@columbiacollege.edu

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NOTICE REGARDING CATALOG AMENDMENTS AND ADDITIONS

Amendments and Additions to the policies set forth in this catalog will be made available to students by means of posted and/or mailed announcements and publication of addenda to this catalog.

COLUMBIA COLLEGE HOLLYWOOD MAP

