

Student Handbook Valid:

October 1, 2018 – September 29, 2019

Los Angeles Academy of Figurative Art Student Handbook



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01/29/2019 Revision Date

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Our Mission

LAAFA's mission is to re-instill and maintain the rigorous educational approaches that have been gleaned from centuries of studio practice, while engaging students in the contemporary discourse of the traditional and digital art world. LAAFA provides a strong foundational education in drawing, painting, composition and design tempered with a realization that students and faculty work in a progressive era where art is more than simple representation, and that its multifaceted manifestations include gallery art, public art, animation, live action film, and game design. LAAFA acknowledges that art is and will remain as an important source of social, political and existential expression and awareness.

Purpose

The primary purpose of the Los Angeles Academy of Figurative Art (LAAFA) is to educate and train artists in both the technical and philosophical use of the figure as it pertains to representation in the fields of drawing, painting and entertainment art.

Goals

LAAFA aims to develop student competency in the following:

- A working proficiency of the human form as it relates to traditional representation in drawing and painting;
- Craftsmanship and technical skill in the use of materials and methods; an awareness of these in historical and contemporary modes;
- Knowledge of the history of art and artistic thought;
- The ability to think critically about concepts, philosophies, events and issues in contemporary art;
- A commitment to the pursuit of artistic excellence;
- Respect and tolerance for authenticity and diversity in the search for intellectual and aesthetic integrity;
- An understanding of contemporary business practices as they relate to career opportunities available in the professional world;
- The ability to think, speak, write and express ideas clearly;
- An understanding and experience of the Arts outside of the visual arts;
- The ability to synthesize all skills and knowledge in the development of a body of work;
- Assessment of quality in their own work and the work of others;
- Autonomous decision making as an artist, and the ability to make sophisticated artistic choices in one's own work.

LAAFA offers two degrees and two areas of study:

1. A Bachelor of Fine Arts degree, with a concentration in Fine Arts or Entertainment Art;
2. A Certificate, with concentration in Fine Arts or Entertainment Art.

Fine Arts Program Mission Statement:

The Fine Arts Program will educate students in a professional level of understanding and proficiency in representational drawing and painting as it pertains to the historical and contemporary practice of using the human figure in art. Further, this program will educate students in principles of pictorial composition, drawing, color theory and their many applications in the realms of drawing and painting. Fine Arts students will achieve the ability to make and present work that demonstrates perceptual acuity, conceptual understanding, and technical facility with the goal of intellectual and philosophical visual communication and expression. An education in LAAFA's Fine Arts concentration will cultivate a sense of artistic responsibility to produce work that communicates in a broad cultural and social context. It is LAAFA's intention that the purposes, goals and outcomes of an education in the Fine Arts program are consistent and compatible with the parent mission statement.

Entertainment Art Program Mission Statement:

The Entertainment Art Program provides students with a comprehensive education and development of the philosophical, conceptual and practical skills necessary in the professional fields of illustration, concept art for film and games, and visual development for animation. Combining traditional studio practice with innovative digital technologies, the program imparts a professional education in drawing, painting, digital media, composition, style and complex visual storytelling. It is LAAFA's philosophy that the artistic realms of illustration, animation, game design and concept development for film carry a responsibility to function in conscientious social and cultural contexts; therefore, an education in LAAFA's Entertainment Art concentration will cultivate a sense of artistic responsibility to produce work that conveys and communicates that goal. Entertainment Art students will develop the ability to create work that is challenging, engaging and innovative; preparing them to meet the demands of a constantly evolving Entertainment Art field. It is LAAFA's intention that the purposes, goals and outcomes of an education in the Entertainment Arts program are consistent and compatible with the parent mission statement.

LAAFA's aim is to educate students pursuing the BFA and Certificate in both tracks with all competencies listed in "Goals" above; in addition, the BFA students meet general education requirements.

LAAFA is committed to the education of artists by a faculty comprised of outstanding working professionals who excel in the representational use of the figure in the fields of Fine Arts or the Entertainment Art industry.

LAAFA will constantly strive to refine and develop its curriculum to stay current, relevant, and effective in educating students in the goals stated above; this will be accomplished through the input, deliberation and consensus of all acting LAAFA faculty as well as other noted individuals of the Fine Arts and Entertainment art realms.

LAAFA's governance procedures include its Administrative, Board of Directors and Faculty bodies. All aspects of decision-making, analysis and planning regarding curriculum will originate from these entities and will be approved/amended by curricular committees comprised of faculty members. These decisions will then be approved and ratified by the appropriate department chairs.

Decisions regarding campus, facilities, financial matters, program growth, resource allocation, student development, recruitment and faculty hiring will be determined by the administration with the approval of the faculty, relevant committees and department chairs as well as the Board of Directors.

All faculty, staff, Board of Directors and administration shall consult the statement of purpose for guidance to ensure that the integrity of its purposes and goals is upheld in all present or future matters concerning: curriculum or logistics; policy-making; faculty hiring, maintenance and development; student/faculty/administrative interactions; and all additional planning and practices of the institution. Further, the statement of purpose will be consulted consistently and regularly to ensure that its standards, policies, practice, resources are being met in all areas of curriculum and institutional governance so that the institution can remain effective in delivering the educational objectives stated herein.

Bureau for Private Postsecondary Education (BPPE)

LAAFA stands as a private institution and is granted approval to operate under the terms of California Education Code (CEC). The Act is administered by the Bureau for Private Postsecondary Education (BPPE), under the Department of Consumer Affairs. www.bppe.ca.gov.

Accreditation

LAAFA is an accredited member of the National Association of Schools of Art and Design (NASAD). Founded in 1944, NASAD is a specialized accrediting agency for schools of art and design and is recognized by the U.S. Department of Education.

Academic Progress and Student Responsibility

Each student is responsible for observing all regulations in this Student Handbook and those published elsewhere by the college. When in doubt about any LAAFA regulation, students should seek advice from the Administration Office.

Policy Changes

LAAFA reserves the right to alter policies pertaining to courses, fees, scheduling, and other information in this Student handbook as deemed necessary for the proper functioning of the College.

Class Location

Classes are held at the LAAFA campus at 16926 Satcoy Street, Van Nuys, CA 91406.

PROGRAMS OF STUDY

Degree & Certificate Programs

Bachelor of Fine Arts (BFA) Degree in Fine Art

The 180-credit Bachelor of Fine Arts degree is designed to combine a solid, substantial foundation of traditional painting and drawing skills with the critical thinking and communication skills essential for success in today's complex art world. The required credits are comprised of the following:

Studio Core Classes - 105
Non-Studio Core Classes - 27
General Education - 42
Electives - 6

Certificate of Fine Arts

The 132-credit Certificate in Painting is a program for students who do not wish to pursue a BFA degree. The three-year Certificate program includes the same balanced curriculum without the liberal arts and sciences requirements. The required credits are comprised of the following:

Studio Core Classes - 105
Non-Studio Core Classes - 27

Bachelor of Fine Arts (BFA) Degree in Entertainment Art

The 180-credit Bachelor of Fine Arts degree in Entertainment Art offers a balanced education that starts with traditional drawing and painting skills and ends with the application of these skills to software appropriate for the visual development of movies, games, and animation. The required credits are comprised of the following:

Studio Core Classes - 108
Non-Studio Core Classes - 24
General Education - 42
Electives - 6

Certificate of Entertainment Art

The 141-credit Certificate in Entertainment Art is a program for students who do not wish to pursue a BFA degree. The three-year Certificate program includes the same balanced curriculum without the liberal arts and sciences requirements. The required credits are comprised of the following:

Studio Core Classes – 108
 Non-Studio Core Classes – 33

Accredited Intensive Training Tracks

Drawing Diploma – The 1-year Intensive Drawing Track’s sequential curriculum focuses on drawing from direct observation. Students will have a working proficiency of the human form as it relates to traditional representation in drawing. In addition, students will learn solid draftsmanship and technical skills in Classic Academic and Figure Construction, which will give students a well-developed understanding of line, form, structure, shadow, tone, light, edges, and the human anatomy. The curriculum for this track mirrors the courses outlined in the first year of the degree and certificate fine art programs. Exclusive of art history, students in this track are not required to take any additional general education courses. Students may apply to matriculate to the degree or certificate program.

Studio Core Classes – 45.5
 Non-Studio Core Classes – 12

Fine Art Fundamentals Diploma - This 18-month (78-credit) sequential curriculum focuses on drawing and painting from direct observation. Students will have a working proficiency of the human form as it relates to traditional representation in drawing and painting. Students will learn solid draftsmanship and technical skills in Classic Academic and Figure Construction, which will give students a well-developed understanding of line, form, structure, shadow, tone, light, edges, and the human anatomy. In addition, students will explore the fundamental practices of painting. Working from the live model, students will be challenged to refine their ability to simplify what they see and create paintings that feature strong structure, clear value organization and elegant simplification. The curriculum for this track mirrors the courses outlined in the first year and a half of the degree and certificate fine art programs. Exclusive of art history, students in this track are not required to take any additional general education courses. Students may apply to matriculate to the degree or certificate program.

Studio Core Classes – 60
 Non-Studio Core Classes – 18

Entertainment Art Diploma – The 18-month Entertainment Track is for students who have mastered their foundational skills. Students will start learning and developing concepts for creating convincing environments and imaginative characters. Aspiring artists will be well equipped for a career in the entertainment art industry. The curriculum for this track mirrors the courses outlined in the last year and a half of the degree and certificate entertainment art programs. Exclusive of Business of Art courses, students in this track are not required to take any additional general education courses. The program does not lead to a BFA degree.

Studio Core Classes – 49.5
 Non-Studio Core Classes – 6

Fine Art Curriculum

Year 1/Quarter 1	Credits
DW1010 Drawing 1A: Beginning Form and Light	2.50
DW2010 Drawing 1B: Sight-Size Drawing	2.50
DW1020 Figure Construction 1: The Gesture	2.00

DS1080 Perspective 1	3.00
SC1040 Anatomy/Ecorché 1	3.00
AH1070 Art History Survey Part 1 (General Education*)	3.00
Year 1/Quarter 2	
DW3010 Drawing 2A: Intermediate Form and Light	2.50
DW4010 Drawing 2B: Comparative-Observational Drawing	2.50
DW2020 Figure Construction 2: The Figure as Simple Geometric Forms	2.00
SP1030 Sculpture 1	2.00
SC2040 Anatomy/Ecorché 2	3.00
AH2070 Art History Survey Part 2 (General Education*)	3.00
Year 1/Quarter 3	
DW5010 Drawing 3A: Advanced Form and Light	2.50
DW6010 Drawing 3B: Precision Portrait Drawing	2.50
DW3020 Figure Construction 3: Anatomy Construction	2.00
SP2030 Sculpture 2	2.00
DS1050 Composition 1: Structure/Visual Dynamics/Aesthetic-Psychological Division	2.00
AH3070 Art History Survey Part 3 (General Education*)	3.00
Year 1/Quarter 4	
DW7010 Drawing 4: The Figure in a Spatial Environment	2.50
DW4020 Figure Construction 4: Constructional & Anatomical Drawing	2.00
DS2050 Composition 2: Tones, Shapes, Viewpoints and Mood	2.00
PT1230 Methods and Materials in Painting	2.00
AH4070 Art History Survey Part 4 (General Education*)	3.00
Year 2/Quarter 1	
PT1150 Painting 1A: Beginning Indirect Painting Methods-Monochromatic	2.50
PT2150 Painting 1B: Beginning Direct Painting Methods-Monochromatic	2.50
DS1060 Color Theory	2.00
AH5070 Art History Survey Part 5 (General Education*)	3.00
Year 2/Quarter 2	
PT3150 Painting 2A: Intermediate Indirect Painting Methods-Limited Palette	2.50
PT4150 Painting 2B: Intermediate Direct Painting Methods-Limited Palette	2.50
DS3050 Composition 3: Color	2.00
AH6070 Art History Survey Part 6 (General Education*)	3.00
Year 2/Quarter 3	
PT5150 Painting 3A: Advanced Indirect Painting Methods-Extended Palette	2.50
PT6150 Painting 3B: Advanced Direct Painting Methods-Extended Palette	2.50
DS4050 Composition 4: Visual Communication	2.00
PH3580 Semiotics and Ism's in Contemporary Theory (General Education*)	3.00
Year 2/Quarter 4	
PT7150 Painting 4A: Unconventional Painting Methods	2.50
PT8150 Painting 4B: Advanced Figure-Ground Relationship	2.50
PH1580 Theoretical Pursuit of Contemporary Art Making 1	2.00
PP1601 Portfolio Presentation 1	0.50
Year 3/Quarter 1	
PT1960 Fine Art 1A: Critical Thinking; Creating a Coherent Body of Work	2.50
PT1970 Fine Art 1B: Process Development 1	2.50
TR9010 Studio/Gallery Tour	2.00
PH2580 Theoretical Pursuit of Contemporary Art Making 2	2.00
PP1602 Portfolio Presentation 2	1.00

Year 3/Quarter 2

PT2960 Fine Art 2A: Critical Thinking; Creating a Coherent Body of Work	2.50
PT2970 Fine Art 2B: Process Development 2	2.50
PP1603 Portfolio Presentation 3	1.00

Year 3/Quarter 3

PT3960 Fine Art 3A: Critical Thinking; Creating a Coherent Body of Work 3	2.50
PT3970 Fine Art 3B: Process Development 3	2.50
PT1990 Mentorship 1	2.00
PP1604 Portfolio Presentation 4	1.00

Year 3/Quarter 4

PT4960 Fine Art 4A: Critical Thinking; Creating a Coherent Body of Work 4	2.50
PT4970 Fine Art 4B: Process Development 4	2.50
PT2990 Mentorship 2	2.00
PP1605 Portfolio Presentation 5	1.00

Unassigned

BS1370 Business of Art 1 (General Education*)	3.00
BS1470 Business of Art 2 (General Education*)	3.00

**Business of Art courses will be scheduled at the discretion of LAAFA Administration.*

TOTAL: 180 credits

- Studio Core Classes – 105
- Non-Studio Core Classes – 27
- General Education – 42
- Electives – 6

(See below for a list of General Education Courses and information regarding the evaluation and transferability of credits. Non-Studio Core Classes include: Art History 1-6, Semiotics and Ism's in Contemporary Theory, and Business of Art 1-2.)

Entertainment Art Curriculum

Year 1/Quarter 1	Credits
DW1010 Drawing 1A: Beginning Form and Light	2.50
DW2010 Drawing 1B: Sight-Size Drawing	2.50
DW1020 Figure Construction 1: The Gesture	2.00
DS1080 Perspective 1	3.00
SC1040 Anatomy/Ecorché 1	3.00
AH1070 Art History Survey Part 1 (General Education*)	3.00
Year 1/Quarter 2	
DW3010 Drawing 2A: Intermediate Form and Light	2.50
DW4010 Drawing 2B: Comparative-Observational Drawing	2.50
DW2020 Figure Construction 2: The Figure as Simple Geometric Forms	2.00
SP1030 Sculpture 1	2.00
SC2040 Anatomy/Ecorché 2	3.00
AH2070 Art History Survey Part 2 (General Education*)	3.00
Year 1/Quarter 3	
DW5010 Drawing 3A: Advanced Form and Light	2.50
DW6010 Drawing 3B: Precision Portrait Drawing	2.50
DW3020 Figure Construction 3: Anatomy Construction	2.00
SP2030 Sculpture 2	2.00
DS1050 Composition 1: Structure/Visual Dynamics/Aesthetic-Psychological Division	2.00
AH3070 Art History Survey Part 3 (General Education*)	3.00

Year 1/Quarter 4

DW7010 Drawing 4: The Figure in a Spatial Environment	2.50
DW4020 Figure Construction 4: Constructional & Anatomical Drawing	2.00
DS2050 Composition 2: Tones, Shapes, Viewpoints and Mood	2.00
AH4070 Art History Survey Part 4 (General Education*)	3.00

Year 2/Quarter 1

PT1150 Painting 1A: Beginning Indirect Painting Methods-Monochromatic	2.50
PT2150 Painting 1B: Beginning Direct Painting Methods-Monochromatic	2.50
DS1060 Color Theory	2.00
PT1230 Methods and Materials in Painting	2.00
AH5070 Art History Survey Part 5 (General Education*)	3.00

Year 2/Quarter 2

PT3150 Painting 2A: Intermediate Indirect Painting Methods-Limited Palette	2.50
PT4150 Painting 2B: Intermediate Direct Painting Methods-Limited Palette	2.50
DS3050 Composition 3: Color	2.00
AH6070 Art History Survey Part 6 (General Education*)	3.00

Year 2/Quarter 3

ET0001 Dynamic Sketching	2.00
ET0002 Short Pose Analytical Life Drawing	1.50
ET0003 Perspective 2	3.00
ET0004 Composition for Film and Animation	2.00
ET0005 Head, Hands, Costume Drawing	1.50

Year 2/Quarter 4

ET0006 Life Drawing for Entertainment Vis-Dev	1.50
ET0007 Digital Life Painting	2.00
ET0008 Character Design Basics	3.00
ET0009 Digital Painting for Entertainment Art	3.00
ET0010 Project Assembly and Research	2.50

Year 3/Quarter 1

ET0011 Project Class 1A: Introduction to the Visual Development Pipeline	2.50
ET0012 Project Class 1B: Prop Design and Painting	2.50
ET0013 Life Drawing for Animation	1.50
ET0014 Creature Design	2.00

Year 3/Quarter 2

ET0015 Project Class 2A: Visual Development Style Exploration	2.50
ET0016 Project Class 2B: Advanced Character Design	2.50
ET0017 Intermediate Digital Painting	2.00

Year 3/Quarter 3

ET0018 Project Class 3A: Storyboarding Basics for Film and Animation	2.50
ET0019 Project Class 3B: Flats and Cutaways	2.50
ET0020 Portfolio Presentation	2.00

Year 3/Quarter 4

ET0021 Project Class 4A: Technology Design for Games, Movies and Animations	2.50
ET0022 Project Class 4B: Triage, Portfolio Analysis and Preparation	2.50

Unassigned

ET0023 Business of Art 1 (General Education) *	3.00
ET0024 Business of Art 2: Portfolio and Website (General Education) *	3.00

*Business of Art courses will be scheduled at the discretion of LAAFA Administration.

TOTAL: 180 credits

Studio Core Classes – 105
 Non-Studio Core Classes – 27
 General Education – 42
 Electives – 6

(See below for a list of General Education Courses and information regarding the evaluation and transferability of credits. Non-Studio Core Classes include: Art History 1-6 and Business of Art 1-2.)

General Education Requirements

LAAFA will provide the needed general education courses required for the degree programs. Please see additional detailed information, listed below, regarding the transferability of courses completed at other institutions.

Students must satisfy each of the following listed areas:

Area A: English (9 Semester Credits)

Must take the following 3 courses:

English Comp 101
 English 102 (Composition II) or 103 (Critical Thinking)
 Creative Writing

Area B: Scientific Inquiry (9 Semester Credits)

Must take 3 of the following courses – One of the courses must include math or statistic. The remaining two courses must be of at least 2 separate disciplines.

Biology, Physics, Chemistry, Astronomy, Geology, Ecology, Oceanography, Meteorology, Zoology (Animal Science), Botany (Plant Science) Environmental Science, Microbiology, Physiology, Math, Statistics, Anatomy (Recommended)

Scientific Inquiry is considered an essential skill of graduates in the area of Fine Art and Entertainment Art; LAAFA's philosophy of Scientific Inquiry is that it encompasses courses in quantitative reasoning. Courses in Quantitative Reasoning include any course in Math or Statistics.

Area C: Arts and Humanities (12 Semester Credits)

Must take the following 4 courses:

Introduction to Music
 Introduction to Theater
 Introduction to Dance
 Introduction to Film

Area D: Social Sciences (9 Semester Credits)

Must take 3 courses in the following areas – One of the courses must include Communication Studies. The other 2 courses must be from at least 2 separate disciplines listed below.

Anthropology, Communication Studies (includes Speech), Economics, Education, Government, Human Geography, History, Law, Linguistics, Political Science, Public Administration, Psychology, Human Sexuality, Sociology.

Area E: Philosophical Reasoning (3 Semester Credits)

Must take 1 of the following courses:

Any Philosophy course qualifies. Beyond Philosophy courses, examples may include courses on Semantics, Logic, Human Rights, Art and Philosophy, Ethics, Justice.

Area F: Business Studies (6 Semester Credits)

Must take the following 2 courses:

Business of Art 1
 Business of Art 2

Area G: Art History (21 Semester Credits)

Must take the following 7 courses:

Art History 1, 2, 3, 4, 5, 6;

Semiotics and Ism's in Contemporary Theory*

*Offered only in the Fine Arts concentration.

Continuing Education (Extension) Program

LAAFA has a variety of art classes in drawing, painting, sculpting and digital art for students of all levels. These art classes can be taken individually and are conveniently offered throughout the week. The Extension Program does not require an admissions application or a portfolio review. Extension Courses are open to all who are interested in professional growth, personal development and preparatory art study.

Faculty

Mauricio Abril

Instructor

B.S., Art Center College of Design, Pasadena CA

B.S., University of California Los Angeles, Los Angeles CA

Brian Apthorp

Instructor

B.A., California State University Northridge, Northridge CA

Daniel Bilmes

Instructor

Noah Buchanan

Instructor

M.F.A., New York Academy of Art, New York NY

B.A., University of California Santa Cruz, Santa Cruz CA

Rey Bustos

Instructor

B.F.A., Art Center College of Design, Pasadena CA

Sean Cheetham

Instructor

B.F.A., Art Center College of Design, Pasadena CA

April Connors

Instructor

Matthew Cunningham

Instructor

B.S., ArtCenter College of Design, Pasadena CA

B.I.D., Pratt Institute, Brooklyn NY

Liezel DeGuzman

M.A., California State University Northridge

B.S., California State University Northridge

Adam Dix

Instructor

Nathan Fowkes

Instructor
B.F.A., Art Center College of Design, Pasadena CA

Eduardo Gonzalez

Instructor
B.F.A., Art Center College of Design, Pasadena CA

Shana Goodsell

Instructor
M.F.A., University of Arkansas, Fayetteville AR

James Hegedus

Instructor
B.F.A., California College of Arts, Oakland CA

Ramon Hurtado

Instructor
B.A., University of Southern California, Los Angeles CA

Martin Kline

Instructor
M.S., Columbia University, New York NY
B.S., Carnegie Mellon University, Pennsylvania PA
B.F.A., Otis College of Art and Design, Los Angeles CA

Christophe Lautrette

Instructor
B.A., Académie de Toulouse, Toulouse France
Diploma in Animation, Chambre De Commerce ET D'Industrie De Paris

Ron Lemen

Instructor

Susana Marcelo

Instructor
M.A., California State University Northridge, Northridge CA
B.A., California State University Northridge, Northridge CA

Peter Markowski

Instructor
B.F.A., Art Center College of Design, Pasadena CA
B.A., Westminster College, Salt Lake City UT

Robert McKinnon

Instructor
B.A., Art Center College of Design, Pasadena CA

Jon Messer

Instructor

Brian Murray

Instructor

Leon Okun

Instructor

M.F.A., Repin Academy of Arts, St. Petersburg Russia

B.F.A., Repin Academy of Arts, St. Petersburg Russia

Jennifer Penton

M.F.A., California Institute of the Arts

B.A., University of California, Los Angeles

Bill Perkins – Entertainment Art Faculty Chair

Instructor

BFA, Art Center College of Design, Pasadena CA

William Rodgers

Instructor

M.F.A., New York Academy of Art, New York NY

B.S., Towson State University, Baltimore MD

David Simon – Fine Art Faculty Chair

Instructor

NY Academy of Art, Graduate School of Figurative Art, NY

B.F.A., Rhode Island School of Design, Providence RI

Chris SooHoo

Instructor

B.F.A. with honors, Art Center College of Design, Pasadena, CA.

Poe Tan

Instructor

M.F.A., Academy of Art University, San Francisco CA

B.F.A., Massachusetts College of Art and Design, Boston MA

Richard Winn-Taylor

Instructor

Joseph Todorovitch

Instructor

B.F.A., California State University Fullerton, Fullerton CA

Louie Tucci

Instructor

M.F.A., USC Rossier School of Education, Los Angeles CA

Ron Velasco

Instructor

B.F.A., Art Center College of Design, Pasadena CA

Glenn Vilppu

Instructor

Ryan Wurmser

Instructor

Vadim Zang

Instructor

M.F.A, Yerevan State Institute of Visual and Performing Arts, Armenia

Katherine E. Zoraster

Instructor

M.F.A., California State University Northridge, Northridge CA

B.F.A., University of California Los Angeles, Los Angeles CA

CAMPUS RESOURCES

Facilities

LAAFA is located in the Lake Balboa district of the city of Van Nuys. Our building is approximately 8800 square feet. There are 5 large studios, 2 lab studios, and 1 library/lecture room. There is also a student lounge along with administrative offices with teaching equipment sufficient to meet all educational needs. The school provides its students with easels, benches and sculpture stands.

Library

LAAFA's Library collection includes books and periodicals. Administrative staff and a librarian provide students assistance with the location and use of books, periodicals and technology. Please call (818) 708-9232 with questions.

In addition to the collection of books at LAAFA's library, our students have the opportunity to borrow books from the following libraries:

LAAFA students have complete library access to Pierce Community College's (within 6 miles) extensive library, research labs, as well as their online resources. The Pierce College Library contains a collection of over 103,000 volumes, including books and materials required for supplementary study, and a representative collection of recreational reading material. The library subscribes to over 150 periodicals and newspapers, has an extensive microfilm and microfiche collection, and many electronic resources. The online book catalog, and current print and online periodical help locate information in books, newspapers, and journals. Professional librarians are always available to assist library patrons.

California State University, Northridge's (within 2 miles) Oviatt Library has a physical collection containing 1.4 million volumes, of which over 1.1 million are books, and over 250,000 bound periodical volumes. The Library subscribes to 50,944 online journals, nearly 2,300 print journals, over 200 online databases and 277,361 e-books. The microform collection contains 3.2 million pieces. There are nearly 14,000 sound recordings, over 19,000 film and video recordings and nearly 60,000 pictures and other graphic materials. The archives and manuscript collection exceed 4,200 linear feet of materials. Supplementing the physical collection, especially for periodicals, but increasingly for books as well, is an array of electronic databases providing access to indexing and in many cases texts on a 24/7 basis from on or off campus.

Brand Library and Art Center, which is home to the art and music section of the Glendale Public library system. The library is about 20 minutes from LAAFA. The library is housed in a mansion built in 1904 by Leslie C. Brand (1859-1925). A large gallery and music complex were added in 1969. The library is located in Brand Park, high in the foothills overlooking Glendale and the San Fernando Valley and serves a wide public interested in the arts.

Glendale Community College has an art department with an Oxford Art Online database subscription. Students can have general access to the library's collection by visiting the library.

UCLA also provides open access to their extensive collection in the Charles E. Young Research Library. The Arts Library has more than 270,000 books in the fields of architecture, architectural history, art, art history, design, film, television, photography, theater, and allied disciplines.

Additional institutions in Los Angeles are the Getty Center's Getty Research Institute Library and USC Architecture and Fine Arts Library. See the Administration Office for a complete list of public libraries close to LAAFA.

LAAFA provides its full-time students with the opportunity to obtain library membership privileges at California State University, Northridge and UCLA at no cost to the student. Please see Administration Office for a membership application.

LAAFA also offers an extensive list of online resources as part of its library services. These online resources can be accessed using the computers provided in the LAAFA library.

Computers in the library are available for educational purposes only.

Instructions to borrow books from offsite and online resources are printed and available in the library. Additional policies regarding computer use and Internet access are provided as well. Students have the opportunity to recommend specific acquisitions through an annual survey administered by the school librarian.

Academic Calendar

FALL 2018 (October 1 – January 6)

Friday, August 31, 2018, 5pm First due date for Full-Time Program (FTP) tuition. \$150.00 late fee assessed on payments after this date.

Monday, September 7, 2018 – Friday, September 28, 2018 Full-Time Program – Bootcamp Orientation

Friday, September 14, 2018, 5pm Second due date for FTP tuition. Accounts not fully paid by this date incur a second \$150.00 late fee.

Monday, September 17, 2018 Constitution and Citizenship Day

Friday, September 28, 2018 Full-Time Program Freshman Orientation.

Monday, October 1, 2018 First day of classes.

Wednesday-Sunday, November 21-25, 2018 Thanksgiving Weekend. School is closed.

Monday-Tuesday, December 24, 2018-January 1, 2019 Christmas Holidays. School is closed.

WINTER 2019 (January 7 – March 31)

Friday, November 30, 2019, 5pm First due date for Full-Time Program (FTP) tuition. \$150.00 late fee assessed on payments after this date.

Friday, December 14, 2019, 5pm Second due date for FTP tuition. Accounts not fully paid by this date incur a second \$150.00 late fee.

Monday, January 7, 2019 First day of classes.

SPRING 2019 (April 1 - June 30)

Friday, March 1, 2019, 5pm First due date for Full-Time Program (FTP) tuition. \$150.00 late fee assessed on payments after this date.

Friday, March 15, 2019, 5pm Second due date for FTP tuition. Accounts not fully paid by this date incur a second \$150.00 late fee.

Monday, April 1, 2019 First day of classes.

Saturday-Monday, May 25-27, 2019 Memorial Day Weekend. School is closed.

SUMMER 2019 (July 1 - September 29)

Friday, May 31, 2019, 5pm First due date for Full-Time Program (FTP) tuition. \$150.00 late fee assessed on payments after this date.

Friday, June 14, 2019, 5pm Second due date for FTP tuition. Accounts not fully paid by this date incur a

second \$150.00 late fee.

Monday, July 1, 2019 First day of classes.

Thursday, July 4, 2019 Independence Day. School is closed.

Monday, July 16, 2019 Voter Registration packets are available on this date.

Saturday-Monday, August 31-September 2, 2019 Labor Day Weekend. School is closed.

COURSE DESCRIPTIONS

LAAFA Full-Time Curriculum

Mechanisms for Assessing Student Competencies Against Expectations

- Student competencies for academic classes are evaluated by exam and accumulation of successfully completed assignments.
- Student competencies for studio classes are evaluated through artwork reviews at the end of each project and compared to the industry standard work-product prevalent at the time the course is given.
- Evaluation methods include instructor review, faculty review, peer review, and demonstrated adherence to the stated methodology of the class.
- Student learning outcomes are specified in each syllabus.
- Successful achievement of competency in the course requires completion of each assignment to the best of the student's demonstrated ability, demonstrated effort to develop each assignment based on its brief and class participation in discussing one's own work and others work.
- Guidance, advising, and mentoring is provided throughout the course to support the achievement of course purposes.

Both Fine Art and Entertainment Art concentrations contain six quarters of foundational courses.

YEAR 1 QUARTER 1 FOUNDATION COURSE DESCRIPTIONS

DW1010 Drawing 1A: Beginning Form and Light

2.5 credits | Prerequisites: NA

This course is an introduction to drawing. Students will learn how to depict the illusion of three-dimensional objects through the language of linear and tonal drawing. The subjects of the sphere, cube, cone, cylinder, egg and cylindrical ring are possible subjects that will serve as foundational elements for the later study of casts and the human figure in subsequent courses in the curriculum. This course will introduce the student to ideas of linear construction using complex cross-contour analysis of form. Students will also be introduced to the properties of light and shadow necessary in the depiction of form. In the second half of the term, the course will proceed to linear and tonal investigation of more complex, hybrid geometric forms.

DW2010 Drawing 1B: Sight-Size Drawing

2.5 credits | Prerequisites: NA

This course will introduce the student to the first step in a process of drawing from direct observation using the classical Sight-Size Technique. The course will begin with learning how to make an accurate silhouette (block-in) of inanimate objects, and will then proceed to complete linear drawings of the Cast, in which both primary and secondary forms are represented in block-in language. Proportions, line quality, and the abstraction of 3-dimensional objects as 2 dimensional shapes will be applied to each drawing in order to create a block-in that is accurate enough to continue to a finish. Students will resolve themselves to the study of drawing in the Sight-Size method with the understanding that comparative measuring/observational drawing will be the focus of Drawing 2B in the following quarter.

DW1020 Figure Construction 1: The Gesture

2 credits | Prerequisites: NA

Figure Construction 1 will primarily focus on the Gesture of human form and introduce students to the abstraction of human forms into simple geometric shapes, volumes and solids. Through the repetition of many quick studies, the student will understand the idea of rhythm, flow, fluidity as well as the basic proportions and forms of the human figure. This course will emphasize the ability to use gesture drawing as a foundation for proportion, posture, balance and weight distribution. Students will also learn to see gesture drawing as a planning stage for more elaborate drawings made later in the curriculum.

DS1080 Perspective 1

3 credits | Prerequisites: NA

In an introductory drawing course with an emphasis on linear perspective, students will learn how to draw three-dimensional objects in one, two, and three-point perspective, gaining a thorough understanding of the principles, theories and applications of perspective techniques.

SC1040 Anatomy/Ecorché 1

3 credits | Prerequisites: NA

Anatomy/Ecorché 1 is the first of two classes that are intended to give students a thorough understanding of the superficial anatomy of the human form. Students will sculpt both the bones and muscles of the entire figure. Through a series of rigorous weekly lectures, the student will be able to understand the movements, proportions, and form of individual muscles and bones as well as the human figure in its entirety. The knowledge gained in this class will be applicable to any media or style.

AH1070 Art History Survey Part 1: Prehistory through the Etruscans

3 credits | Prerequisites: NA

This art history survey will cover the history of western art from prehistoric times to the Etruscans.

YEAR 1 QUARTER 2 FOUNDATION COURSE DESCRIPTIONS

DW3010 Drawing 2A: Intermediate Form and Light

2.5 credits | Prerequisites: Drawing 1A, Drawing 1B

This course will provide a continued examination of Light and Shade Theory, as well as the process/technique of rendering form. More complex ideas about Light and Shade Theory will be discussed. Using challenging subject matter such as plaster casts and other still life objects, students will begin to hone their ability to control edges, compose values of light and shadow, and create a value hierarchy. Studies may also include drawing from photography to understand subtle transitions in value.

DW4010 Drawing 2B: Comparative-Observational Drawing

2.5 credits | Prerequisites: Drawing 1A, Drawing 1B

This course is a continued examination of the processes used to create a drawing from direct observation, and the measuring techniques used to do so. This course will apply the sensibilities learned from drawing 1B and apply it to challenging subject matter. While Drawing 1B focused on the Site-Size method of drawing, Drawing 2B will emphasize comparative measuring/observational drawing techniques. Study will begin with carefully measured linear drawings of Greek and Roman casts and will proceed to complex linear drawings of the live model, with an emphasis on observational measuring. Students will also begin to learn how to abstract the human form into geometric shape in the French Academic block-in technique. While the emphasis of this course is on accurate linear drawing, some inclusion of Light and Shade Theory may occur in the latter half of the term.

DW2020 Figure Construction 2: The Figure as Simple Geometric Forms

2 credits | Prerequisites: Figure Construction 1, Perspective 1, Anatomy 1

Figure Construction 2 will solidify students' understanding of the geometric conception of the human figure. Students will understand the human form as a series of interlocking cylinders, cones, spheres, cubes, rectilinear solids, ovoid masses, as well as complex, hybrid geometric volumes. This course will also introduce the student to anatomical construction of muscle and bone groups, including discussions of Bony Landmarks. There will also

be strong emphasis on the usage of an established proportion system, selected by the instructor, to be utilized throughout the term. Emphasis of this course will fall on natural linear drawing of the form as opposed to tonal development of the form. Line quality/variation will also play an integral role in this course, as well as the continued use of Gesture drawing as a building block from the previous course, Figure Construction 1.

SP1030 Sculpture 1

2 credits | Prerequisites: Drawing 1A, Drawing 1B

The aim of this course will be to introduce students to the 3-dimensional representation of form. Through the re-creation of plaster casts from LAAFA's cast collection students will learn to connect the study of the illusionistic creation of form to the actual physical articulation of those forms.

SC2040 Anatomy/Ecorché 2

3 credits | Prerequisites: Anatomy 1

Students will analyze the important muscles needed to create convincing figures and will also learn about the surface anatomy such as the fat distribution and the fasciae that surrounds every inch of the living form. Through thought out, easily understood assignments the student will more easily understand the living form of the model and also to create more easily from the imagination, but most importantly to have the confidence to edit the living model and therefore interpret more poetically what he/she sees and make the drawing or painting more personal. With each week there will be a homework assignment that reinforces the lecture of that week. Two tests will be given during the term, one at the five -week/half-way point focusing on the muscles up to that point and a vocabulary test. The other is the final exam whereby the student has to name the muscles of the body given by the instructor during the course of the term.

AH2070 Art History Survey Part 2: Rome through the Italian City-States

3 credits | Prerequisites: Art History Survey Part 1

This art history survey will cover the history of art in Rome through the Italian City-States.

YEAR 1 QUARTER 3 FOUNDATION COURSE DESCRIPTIONS

DW5010 Drawing 3A: Advanced Form and Light

2.5 credits | Prerequisites: Drawing 2A, Drawing 2B

This course will require the completion of a mid-sized/large rendering of the full human figure demonstrating an advanced understanding of Form and Light. Emphasis will be on moving from planning stages of the drawing, through studies of the pose, and into the final execution of a finished piece. Final presentation must demonstrate fine craftsmanship in the drawing practice and may also include matting and framing. Emphasis of this course is on the rendering the human form itself, and not of background elements or the figure as a spatial element, which will occur in Drawing 4.

DW6010 Drawing 3B: Precision Portrait Drawing

2.5 credits | Prerequisites: Drawing 2A, Drawing 2B

Focusing on the complexity of the human head, students will engage in the act of portrait drawing with an emphasis on precision and capturing the idiosyncratic proportions, features, and likeness of an individual's face. Lectures will focus on the structure of the features as derived from classical Greco/Roman aesthetics as well as the Italian Renaissance, and how to utilize their structures in decoding/understanding more naturalized forms as observed on the life model. Discussions will include in-depth form concepts applicable to painting and sculpture. Students will experience the possibilities of drawing the head from different vantage points, angles and perspectives, and will consider the varying art historical periods associated with these differences. Study will also include the incorporation of the hand as part of the portrait. This course will require a synthesis of the student's capacity for linear drawing as well an application of their knowledge of light and shade theory and rendering techniques. This course will develop block-in abilities for shape recognition. Discussions will include in-depth form concepts applicable to painting and sculpture.

DW3020 Figure Construction 3: Anatomy Construction

2 credits | Prerequisites: Figure Construction 2, Anatomy 1, Anatomy 2

Figure Construction 3 will solidify understanding of anatomical construction and will synthesize students' experience of drawing the figure from life with their studies in anatomy. Students will learn the construction of all bone and muscle groups and how these relate to one other and the human form in its entirety. This course is intended as a continued study in anatomy and provides the opportunity to apply and deepen knowledge of the Musculoskeletal System through a series of lectures. Study will also provide the student with an opportunity to draw the figure from life with an emphasis on anatomical drawing, form and construction.

SP2030 Sculpture 2

2 credits | Prerequisites: Sculpture 1, Drawing 2A, Drawing 2B, Figure Construction 2, Anatomy 1, Anatomy 2

The objective of this course is to transfer the form-making skills learned in Sculpture 1 from the plaster cast to the live model. Working from a live model in progressively longer poses students will continue to develop their understanding of 3-dimensional form and refine their ability to organize and represent it.

DS1050 Composition 1: Structure/ Visual Dynamics/Aesthetic-Psychological Division

2 credits | Prerequisites: Drawing 2A, Drawing 2B

Composition 1 will begin to teach the student the difference between simply drawing what they see and organizing the elements of design within a picture plane. Principles of contrast, balance and imbalance, tension and release, harmony, placement and division of the frame for aesthetics, dynamism, reading order, and innate psychological effects of design are the main emphases. Students will be introduced to the primary and secondary elements of design and begin to understand how to use them to fluently move their audiences gaze around a piece and orchestrate meaning.

AH3070 Art History Survey Part 3: Humanism through Reformation

3 credits | Prerequisites: Art History Survey Part 2

This art history survey will explore aspects of the history of Western European art during the period between the fifteenth century and the seventeenth century.

YEAR 1 QUARTER 4 FOUNDATION COURSE DESCRIPTIONS**DW7010 Drawing 4: The Figure in a Spatial Environment**

2.5 credits | Prerequisites: Drawing 3A, Drawing 3B, Perspective 1

Using the knowledge learned from all previous drawing courses as well studies in perspective, composition, figure construction, and anatomy, students will learn how to convincingly place a figure within a spatial environment and will be expected to complete an ambitious drawing of such. Emphasis of this course is on the figure as a harmonious element within a believable space; a figure which both creates a dynamic element to the composition in the Figure-Ground relationship, yet which is also a cohesive part of the whole space. This course will emphasize the theory of Atmospheric Perspective, which will stress changes in value, edge quality, contrast, line quality, detail and texture to achieve the illusion of space.

DW4020 Figure Construction 4: Constructional & Anatomical Drawing

2 credits | Prerequisites: Figure Construction 3, Anatomy 1, Anatomy 2

Figure Construction 4 will synthesize the act of drawing the figure from life with the study of anatomy. Using the model as reference, students will utilize knowledge gained from previous Figure Construction and Anatomy classes to demonstrate understanding of the human figure in 3 stages:

1. The structure of the skeleton; students will draw the bones of the model in a natural pose with accuracy and precision.
2. The muscular system; students will carefully draw the muscular system, while remaining faithful to the depiction of the model's pose.
3. The Form; students will create a finished drawing of the figure that portrays how light reveals the deeper layers of form.

Anatomical and proportional accuracy will take priority over direct observation.

DS2050 Composition 2: Tones, Shapes, Viewpoints and Mood

2 credits | Prerequisites: Composition 1

Composition 2 will teach the students how to key values and use alternative points of view to create emotive states and conceptual settings within a piece. This class will also teach the student the various degrees of the illusion of depth and how they contribute to mood and meaning.

PT1230 Methods and Materials in Painting

2 credits | Prerequisites: Drawing 4

Methods and Materials will give students a thorough knowledge of art materials such as the composition and permanency of pigments, binders, vehicles and supports, as well as discussion about artist's varnishes. Methods and Materials will also offer technical/creative strategies of brush techniques and the underlying pragmatic logic and origins of painting approaches such as grisaille, imprimatura, various limited palettes, and fat over lean.

AH4070 Art History Survey Part 4: The Enlightenment and Entry into the Modern World

3 credits | Prerequisites: Art History Survey Part 3

This course will explore aspects of the history of Western European art during the eighteenth and nineteenth centuries.

YEAR 2 QUARTER 1 FOUNDATION COURSE DESCRIPTIONS

PT1150 Painting 1A: Beginning Indirect Painting-Monochromatic

2.5 credits | Prerequisites: Drawing 4A

Painting 1A is the first class in the A series of painting courses, concerned with Indirect Painting. This course will utilize a monochromatic palette. Students will paint in "Grisaille" (black and white) and "Brunaille" (Raw Umber and White) in the creation of monochromatic figure studies. This course will focus on the foundational underpainting techniques of imprimatura, scumbling and velatura. Students will utilize these historical techniques to achieve a full range of values with an extremely limited palette. Painting 1A is designed to transition students familiar with dry media drawing techniques into the realm of painting. This course will also include introductory discussions about materials and techniques relevant to the practice of indirect painting; pigments, mediums, supports and the use of a Ground.

PT2150 Painting 1B: Beginning Direct Painting-Monochromatic

2.5 credits | Prerequisites: Drawing 4

Painting 1B is the first class in the succession of "B" classes, concerned with direct methods of painting. The class will focus on grisaille and monochromatic painting techniques, using black/white (grisaille) or raw umber/white (called "brunaille"). Painting 1B is designed to teach the student how to properly mix two colors of paint into appropriate values. Students will explore differences between short-duration painted studies (Alla Prima) and longer, more extended paintings. Some classroom studies and homework assignments will be devoted to the historical tradition of Direct Painting/Alla Prima painting in which students learn how to apply paint/block-in/mass-in liberally and freely, without concern for drawing. This course will stress the concept of planar, faceted painting in an attempt to create the illusion of turning form on the figure. Emphasis will be on the concept of brush strokes as structural planes, with the intention of creating the illusion of turning form. Instruction will also include introductory discussions of the basic painting materials of paint, brushes, mediums and supports, as well as the use of simple "Ground" colors.

DS1060 Color Theory

2 credits | Prerequisites: Composition 2

Color and light Theory will introduce the student to the properties of color and how color is affected by light. Students will learn how to mix color to achieve desired hue, saturation, and value. Students will work with Color Wheel systems. Students will also study the mixing of "strings" of paint to understand how a color can transition through a value scale or from one chroma to another chroma.

AH5070 Art History Survey Part 5: Modernism and World War (through WWII)

3 credits | Prerequisites: Art History Survey Part 4

This course will explore aspects of the history of Western European art during the nineteenth and early twentieth century.

YEAR 2 QUARTER 2 FOUNDATION COURSE DESCRIPTIONS**PT3150 Painting 2A: Intermediate Indirect Painting-Limited Palette**

2.5 credits | Prerequisites: Painting 1A, Painting 1B, Color and Light Theory

Painting 2A is the second class in the A sequence of painting courses concerned with Indirect Painting techniques, and will introduce techniques of glazing, scumbling and velatura with a limited color palette. Students will have 10 weeks to finish two paintings. Each painting will start with the foundational underpainting technique of "imprimatura", using an earth tone color. Students will be introduced to the second layer, the piambura. Paintings will proceed to a final layer using glazing, scumbling, and velatura techniques. Emphasis of this course will also be on synthesizing indirect painting techniques with a strong facility of drawing as well as exploration of limited color.

PT4150 Painting 2B: Intermediate Direct Painting Methods-Limited Palette

2.5 credits | Prerequisites: Painting 1A, Painting 1B, Color and Light Theory

Painting 2B is the second course in the "B" series of painting classes concerned with the practice of Direct Painting. Students will primarily work with the "Alla Prima" approach and will learn a simple method for harmonizing a limited, earth tone palette. Painting 2B will teach the student how to mix paint to control Value and Temperature, with minimal interest in controlling specific color. Some classroom studies and homework assignments will be devoted to the historical tradition of Direct Painting/Alla Prima painting in which students learn how to apply paint/block-in/mass-in liberally and freely, without concern for drawing. As in Painting 1A, this course will continue to stress the idea of planar/faceted analysis of form as a way of achieving the illusion of turning form. Near the end of the quarter, students will have the opportunity to extend the limited palette by one or two colors in preparation for Painting 3B. This course will also include discussions on blending techniques later in the term.

DS3050 Composition 3: Color

2 credits | Prerequisites: Composition 2, Painting 1A, Painting 1B, Color and Light Theory

Intended to expand on the ideas presented in Color and Light Theory, Composition 3 will use the lessons learned from the previous Composition classes and explore their interaction with the realm of Color. Students will learn ways to harmonize color and control saturation, utilize it to influence the hierarchy of focal points, affect the sense of depth, and begin to employ color to affect mood and meaning.

AH6070 Art History Survey Part 6: Post-War: Art in the Contemporary World (1945 and after)

3 credits | Prerequisites: Art History Survey Part 5

This course will explore aspects of the history of art during the twentieth century.

Fine Art Course Descriptions

The courses below are taken after the six quarters of foundational courses.

YEAR 2 QUARTER 3 FINE ART COURSE DESCRIPTIONS**PT5150 Painting 3A: Advanced Indirect Painting Methods-Extended Palette**

2.5 credits | Prerequisites: Painting 2A, Painting 2B

Painting 3A will continue in the A series of Painting classes, and will introduce the student to glazing, scumbling, and velatura using a full-color palette. Students will have 10 weeks to finish two paintings. Emphasis of this course will also be on synthesizing painting with a strong facility of drawing. Students will be required to create a preliminary underdrawing for their paintings and develop the painting through the stages of the historical

Verdaccio technique: imprimatura, piambura, and overpainting in full color. Finishing glazes may be used to bring the painting to completion.

PT6150 Painting 3B: Advanced Direct Painting Methods-Extended Palette

2.5 credits | Prerequisites: Painting 2A, Painting 2B

Painting 3B is the third course in the B sequence of classes concerned with the Practice of Direct Painting. This course will reinforce the techniques imparted in Painting 2B and will introduce the student to direct painting with a full color palette. Emphasis will be placed on strong preliminary drawing skills and working with paint in an organized, faceted, planar analysis of perceived forms. Some classroom studies and homework assignments will be devoted to the historical tradition of Direct Painting/Alla Prima painting in which students learn how to apply paint/block-in/mass-in liberally and freely, without concern for drawing. Discussion of blending techniques will occur early in the term. While emphasis will remain on well-perceived values and balance of temperature relationships, students will begin to see how variations in chroma can enrich the painting process. Students will be required to explore an extended, full-color palette while maintaining clean color mixtures and color harmony throughout the composition. Students will have the opportunity to explore the full color palette through the process of quick studies as well as extended paintings.

DS4050 Composition 4: Visual Communication

2 credits | Prerequisites: Composition 3, Painting 2A, Painting 2B

Using the knowledge gained from the three previous composition classes, students will create their own compositions using more than one figure. Composition 4 will encourage the student to clarify a concept and design a composition that represents it best. Students will be challenged to analyze the action between multiple actors/elements and create images in a finished form that consider all the tools of the previous composition classes. Composition 4 aims to teach students how to communicate visually with clarity or suggest poetically.

PH3580 Semiotics and Isms in Contemporary Theory

3 credits | Prerequisites: Art History Survey Part 6

This class will provide students with a strong foundation in the theoretical subjects that provide tools for analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist and queer theory. While these modes of critical inquiry greatly enhance understanding of social life in the broadest possible sense, this course will specifically involve analyzing multiple forms of cultural production such as visual culture (including commercial imagery and film) and writing that represents various genres and disciplines. The student will develop verbal and written analytical skills with the goal of enriching quality of thought, discourse and artistic production.

YEAR 2 QUARTER 4 FINE ART COURSE DESCRIPTIONS

PT7150 Painting 4A: Indirect Painting-Advanced Methods

2.5 credits | Prerequisites: Painting 3A, Painting 3B

Painting 4A will encourage students to make unique and individual painting choices as they achieve full facility with Indirect Painting methods. Students will select a relevant painter, or several, from the history of art and/or contemporary art to emulate. Through research and analysis of these artists, students will become familiar with their techniques and processes including choices of support types, ground colors, palette, and layers used in the underpainting/overpainting process. Students will combine aesthetics and methods to develop their own unique combination of paint handling, painting techniques, compositional choices and narrative choices. This course is intended not only to solidify understanding of Indirect Painting but also to help the student innovate on the indirect painting process. Further, this course will help the student to produce original work, and to develop more individuality in their voice as a painter.

PT8150 Painting 4B: Direct Painting - Figure in a Spatial Environment

2.5 credits | Prerequisites: Painting 3A, Painting 3B, Composition 4

Painting 4B is the last in the B series of painting classes concerned with Direct Painting. Students will synthesize the knowledge gained from previous painting, drawing and composition classes. This course will require the

student to complete an illusionistic painting of a figure within a spatially convincing environment. Students will learn how to create a finished painting from rough compositional sketches, through color studies, and into the completion of a single, complex painting of the full figure in its relationship to the background, surrounding space/environment. Discussion of Atmospheric Perspective will focus on issues of color, value and contrast to convey spatial depth. Emphasis will be placed on strong drawing skills and working with paint in an organized, faceted, planar analysis of perceived forms and spatial passages using a full-color palette. Discussion of techniques for unifying and transitioning between planes will also be included. While emphasis will remain on well-perceived values and balance of temperature relationships, students will further their ability to see how variations in full-chroma can enrich the painting process.

PH1580 Theoretical Pursuit of Contemporary Art Making 1

2 credits | Prerequisites: Semiotics and Ism's in Contemporary Theory

This is the first class of a two-part course that encourages students to think critically about art making. It will connect the craft that they are learning to a structured thought process. Students will be encouraged to learn about and explore different contemporary theories and artists.

PP1601 Portfolio Presentation 1

0.5 credits

Students will start the process of creating a traditional fine artist's professional body of work. Student will select and discuss existing examples of their work to learn how to critically edit their pieces and make required modifications where necessary, to understand what is necessary to produce a finished piece that will become a part of their body of work.

YEAR 3 QUARTER 1 FINE ART COURSE DESCRIPTIONS

PT1960 Fine Art 1A: Critical Thinking; Creating a Coherent Body of Work 1

2.5 credits | Prerequisites: Painting 4A, Painting 4B, Theoretical Pursuit of Contemporary Art Making 1

This is the first class of a four-part thesis studio course that will enhance the student's critical thinking skills for the creation of a coherent body of work. By developing the student's awareness of their individual aesthetic values, what their content is communicating, and the effect their compositional choices are having on the viewer, students will develop a set of parameters that will inform the creation of a body of work. In addition to developing a body of work, students will engage in research, analysis and writing about contemporary/historical art theories and practices, as well as stylistic context.

PT1970 Fine Art 1B: Process Development 1

2.5 credits | Prerequisites: Painting 4A, Painting 4B, Theoretical Pursuit of Contemporary Art Making 1

This is the first class of a four-part thesis studio course that will serve as an aid to the Fine Art Critical Thinking classes. As students are encouraged to make creative choices in regard to mediums, tools, and technical application, they will further refine the parameters of their body of work and develop a personal process for creating pieces. Process Development will address the student's individual technical concerns that may arise during the creation of work. In addition to developing a body of work, students will research and analyze historical and contemporary art practices in order to think, speak and write more clearly about their craft.

TR9010 Studio/Gallery Tour

2 credits | Prerequisites: Painting 4A, Painting 4B

This class will provide students a view of the contemporary figurative galleries in Los Angeles as well as observing the working habits of prominent local artists through the experience of studio visits. Students will visit professional artists' studios as well as visit different galleries and attend gallery openings, giving students a robust experience of the L.A. professional gallery scene and culture of professional painting. Each visit will be summarized by a short paper, articulating the student's ideas, feelings, and critical analysis of the artist's work in its relationship to contemporary and historical art theories.

PH2580 Theoretical Pursuit of Contemporary Art Making 2

2 credits | Prerequisites: *Theoretical Pursuit of Contemporary Art Making 1*

This is the second and final class of a two-part course that encourages students to think critically about art making. It will connect the craft that they are learning to a structured thought process. Students will be encouraged to learn about and explore different contemporary theories and artists.

PP1602 Portfolio Presentation 2

1 credit

Students will start to create a professional, traditional, artist's cohesive body of work. Students will learn principles and methodologies that will help them to create the individual pieces to be included in their body of work. Faculty will guide students to develop thumbnails for future work and coach them in exploring their personal style and viewpoint. Students will research historical and contemporary artists to understand the development of style.

YEAR 3 QUARTER 2 FINE ART COURSE DESCRIPTIONS**PT2960 Fine Art 2A: Critical Thinking; Creating a Coherent Body of Work 2**

2.5 credits | Prerequisites: *Fine Art 1A, Fine Art 1B*

This is the second class of a four-part thesis studio course that will enhance the student's critical thinking skills for the creation of a coherent body of work. By developing the student's awareness of their individual aesthetic values, what their content is communicating, and the effect their compositional choices are having on the viewer, students will develop a set of parameters that will inform the creation of a body of work. In addition to developing a body of work, students will engage in research, analysis and writing about contemporary/historical art theories and practices, as well as stylistic context.

PT2970 Fine Art 2B: Process Development 2

2.5 credits | Prerequisites: *Fine Art 1A, Fine Art 1B*

This is the second class of a four-part thesis studio course that will serve as an aid to the Fine Art Critical Thinking classes. As students are encouraged to make creative choices in regard to mediums, tools, and technical application, they will further refine the parameters of their body of work and develop a personal process for creating pieces. Process Development will address the student's individual technical concerns that may arise during the creation of work. In addition to developing a body of work, students will research and analyze historical and contemporary art practices in order to think, speak and write more clearly about their craft.

PP1603 Portfolio Presentation 3

1 credit

Students create and present small format studies of the pieces they propose to include in their body of work. Emphasis is placed on developing a clear and cohesive plan to present themselves as artists with a definitive style and technique, which will be refined in subsequent works.

YEAR 3 QUARTER 3 FINE ART COURSE DESCRIPTIONS**PT3960 Fine Art 3A: Critical Thinking; Creating a Coherent Body of Work 3**

2.5 credits | Prerequisites: *Fine Art 2A, Fine Art 2B*

This is the third class of a four-part thesis studio course that will enhance the student's critical thinking skills for the creation of a coherent body of work. By developing the student's awareness of their individual aesthetic values, what their content is communicating, and the effect their compositional choices are having on the viewer, students will develop a set of parameters that will inform the creation of a body of work. In addition to developing a body of work, students will engage in research, analysis and writing about contemporary/historical art theories and practices, as well as stylistic context.

PT3970 Fine Art 3B: Process Development 3

2.5 credits | Prerequisites: *Fine Art 2A, Fine Art 2B*

This is the third class of a four-part thesis studio course that will serve as an aid to the Fine Art Critical Thinking classes. As students are encouraged to make creative choices in regard to mediums, tools, and technical application, they will further refine the parameters of their body of work and develop a personal process for creating pieces. Process Development will address the student's individual technical concerns that may arise during the creation of work. In addition to developing a body of work, students will research and analyze historical and contemporary art practices in order to think, speak and write more clearly about their craft.

PT1990 Mentorship 1

2 credits | Prerequisites: Fine Art 2A, Fine Art 2B

This class gives students an opportunity to study with a professional working artist that they admire. Each week students will converse with an artist of their choice in a one-on-one setting and articulate what they specifically need help with. Mentorship 1 will potentially give students a chance to make a professional connection with a successful and prominent artist. Students will become familiar with the artist's professional and business practices as well as with their technical process.

PP1604 Portfolio Presentation 4

1 credit

Students refine and develop studies into final works, keeping in mind the goals and plans set forth in previous quarters to clarify and define their own unique identity.

YEAR 3 QUARTER 4 FINE ART COURSE DESCRIPTIONS**PT4960 Fine Art 4A: Critical Thinking; Creating a Coherent Body of Work 4**

2.5 credits | Prerequisites: Fine Art 2A, Fine Art 2B

This is the fourth and final class of a four-part thesis studio course that will enhance the student's critical thinking skills for the creation of a coherent body of work. By developing the student's awareness of their individual aesthetic values, what their content is communicating, and the effect their compositional choices are having on the viewer, students will develop a set of parameters that will inform the creation of a body of work. In addition to developing a body of work, students will engage in research, analysis and writing about contemporary/historical art theories and practices, as well as stylistic context.

PT4970 Fine Art 4B: Process Development 4

2.5 credits | Prerequisites: Fine Art 2A, Fine Art 2B

This is the fourth and final class of a four-part thesis studio course that will serve as an aid to the Fine Art Critical Thinking classes. As students are encouraged to make creative choices in regard to mediums, tools, and technical application, they will further refine the parameters of their body of work and develop a personal process for creating pieces. Process Development will address the student's individual technical concerns that may arise during the creation of work. In addition to developing a body of work, students will research and analyze historical and contemporary art practices in order to think, speak and write more clearly about their craft.

PT2990 Mentorship 2

2 credits | Prerequisites: Fine Art 2A, Fine Art 2B

This class gives students an opportunity to study with a professional working artist that they admire. Each week students will converse with an artist of their choice in a one-on-one setting and articulate what they specifically need help with. Mentorship 2 will potentially give students a chance to make a professional connection with a successful and prominent artist. Students will become familiar with the artist's professional and business practices as well as with their technical process.

PP1605 Portfolio Presentation 5

1 credit

Students refine and complete final works that will represent them as their cohesive body of work as a professional fine artist working in traditional media. Consideration will be given to framing, presentation and the preparation of a gallery exhibit.

BS1370 Business of Art 1

3 credits | Prerequisites: Artist's Studio Tour

Through a variety of instructors that currently work in their respective fields students will learn of the practical necessities of being a financially successful fine artist. Topics will include marketing strategies, tax laws, basic economics, as well as studio organization.

PT0024 Business of Art 2: Portfolio and Website

3 Credits | Prerequisites: NA

Business of Art 2 will ensure students have good portfolios, business cards, promotional mailers, business email addresses, blogs or websites established before graduation. Under the supervision of their instructor, students will research and target several galleries/organizations to inquire about opportunities with them. Professional working fine artists will review and critique student's body of work, giving students another opportunity to perfect their body of work before presenting it to real world gallery/organization opportunities.

Entertainment Art Course Descriptions

The courses below are taken after the six quarters of fundamental courses.

YEAR 2 QUARTER 3 ENTERTAINMENT ART COURSE DESCRIPTIONS**ET0001 Dynamic Sketching**

2 credits | Prerequisites: Perspective 1, Composition 3

This course is designed to develop the student's ability to communicate visual ideas quickly and effectively. Students will draw a variety of subjects/objects that occur repeatedly in film layout, composition and gaming in order to expand their visual vocabulary and build confidence in approaching different subject matter. This course will meet on location and will develop the student's ability to draw complex forms in proper perspective and will encourage students to provide a sense of context and narrative element within their sketches.

ET0002 Short Pose Analytical Life Drawing

1.5 credits | Prerequisites: Figure Construction 4, Anatomy 2

This course will develop the student's ability to create convincing, volumetric drawings of the figure within a small-time frame. By analyzing the construction and mechanics of the body, students will gain a solid grounding that will allow them to begin drawing figures from imagination. Students will also be encouraged to develop their own unique style of drawing; an invaluable trait in the Entertainment Art field. Individual critiques will address strengths and weaknesses of drawing technique.

ET0003 Perspective 2

3 credits | Prerequisites: Perspective 1

Perspective 2 will teach students the ability to sketch and draw in free-hand perspective, and to conceptualize ideas using simplified, rapid perspective drawing techniques. Importance is placed on the ability to conceptualize and sketch spatial environments in dimensional language. These skills are essential in the ability to work effectively with contemporary perspective software programs, commonly in use in the Entertainment Art field.

ET0004 Composition for Film and Animation

2 credits | Prerequisites: Composition 2

The objective of Composition for Film and Animation is to help students develop an understanding of storytelling with still images. Subjects and environments will be set up to reflect specific story ideas and design

issues. These scenarios will enable the student to experience composition as well as authoritative forms of storytelling.

ET0005 Heads, Hands, and Costume Sketching

1.5 credits | Prerequisites: Figure Construction 4, Anatomy 2

The aim of this class is to facilitate a student's ability to accurately sketch heads, hands, and drapery without the use of direct observation. Rather than focusing on the rendering of form, this class will give students a thorough understanding of construction, proportions, and anatomy of the human head and hands, as well as fold characteristics of certain fabrics.

YEAR 2 QUARTER 4 ENTERTAINMENT ART COURSE DESCRIPTIONS

ET0006 Life Drawing for Visual Development

1.5 credits | Prerequisites: Short Pose Analytical Life Drawing

This course will bridge the gap between observational drawing and drawing from invention by taking basic drawing and design principles and applying them to both the live model and the development of conceptual characters. Emphasis will be placed on storytelling through design, ensuring that each part of a character or figure serves a narrative function.

ET0007 Digital Life Painting

2 credits | Prerequisites: Painting 1-2

Digital Life Painting will serve as an opportunity for students to familiarize themselves with essential digital methods and materials. This class will take the lessons learned from the previous two painting classes and apply them to a digital format. We will focus on digital painting from direct observation using Photoshop.

ET0008 Character Design Basics

3 credits | Prerequisites: NA

Character Design basics will introduce students to the language and methods of designing characters. This class will focus on character types, character construction, facial expressions, and character props. The students will also learn to develop their characters to different story genres, learning the motifs or the décor for specific character identification within each genre. This class will cover the fundamentals of design for video games, animation and live action film design.

ET0009 Digital Painting for Entertainment Art

3 credits | Prerequisites: Composition for Film and Animation, Dynamic Sketching

Digital Painting for Entertainment Art will synthesize the lessons learned from Color Theory, Composition classes, and Painting classes and applying them to the digital world. Emphasis will be placed on the development of coherent, solidly painted compositions using Photoshop. Other topics include lighting, brushes and filters. Students should expect to do a lot of homework in this class.

ET0010 Project Assembly and Research

2.5 credits | Prerequisites: Composition for Film and Animation, Dynamic Sketching

This class teaches students how to effectively research for assignments. Project Assembly and Research will cover lighting setups, photographing live models, on location photography, on location composition studies, internet research and artist stylistic research. Students should expect class work to consist of thumbnail sketching and rough layouts and will develop their understanding of the visual development process. Students will produce portfolio pages describing their research & how it applied to finished projects.

YEAR 3 QUARTER 1 ENTERTAINMENT ART COURSE DESCRIPTIONS

ET0011 Project Class 1A: Introduction to the Visual Development Pipeline

2.5 Credits | Prerequisites: Project Assembly and Research

This course will introduce students to the Visual Development process. Through a succession of stages beginning with research, students will create finished artwork that incorporates characters, props and locations;

with a goal of telling a key story point in a unified, cohesive style. Students will be expected to communicate their ideas through thumbnails, finished drawings and completed paintings.

ET0012 Project Class 1B: Prop Design and Painting

2.5 Credits | Prerequisites: Character Design Basics, Digital Painting for Entertainment Art, Digital Life Painting
Project Class 1B (Prop Design and Painting) will use both traditional and digital methods to teach the student how to develop and render props for the entertainment industry. From tables, chairs, windows, pictures on the wall, to anything else that dresses a set; Prop design and Painting will not only teach students how to design these individual elements according to a film's unique stylization, but will teach them about important scale, and proportional considerations as they relate to character usage, and how to compose them within an environment.

ET0013 Life Drawing for Animation

1.5 Credits | Prerequisites: Life Drawing for Visual Development

In Life Drawing for Animation, students will integrate the figure into compositional settings while continuing to study the figure itself. Through extensive in-class exercises and homework assignments, students will study the figure's role in narrative storytelling. By adding a narrative and composition dimension, students will move beyond conventional, isolated life drawings and develop drawings that serve as the planning stages of more ambitious drawing or painting projects.

ET0014 Creature Design

2 Credits | Prerequisites: Character Design Basics

Creature Design teaches students how to create creatures by mixing & matching anatomical features creatively. Creatures of this type are used extensively in game design, and live action film. In this course, students will develop fictitious characters through a design process combining inspiration from vertebrates and invertebrates as well as their imagination. Students will synthesize their understanding of human anatomy with their skill sets learned in character design and visual development. Focus will include designing creatures and animals that have personality and will be easy to animate. The students will learn how to design effectively using research and design from previously designed creatures and monsters as well as develop a process for understanding of how to dissect any type of creature from the bones up for a more convincing design.

YEAR 3 QUARTER 2 ENTERTAINMENT ART COURSE DESCRIPTIONS

ET0015 Project Class 2A: Visual Development Style Exploration

2.5 Credits | Prerequisites: Project class 1A, Project Class 1B

Visual Development Style Exploration will teach students how to create style. Students will create two vis-dev paintings from beginning to end using two fundamentally different art styles. Students will be required to augment their stylization choices with thorough research of locations, prop designs, characters, and most importantly stylistic research based on previous art and artists. The students will also learn to differentiate the different genres they will be designing into through the color palettes and design motifs already established in the history of each genre.

ET0016 Project Class 2B: Advanced Character Design

2.5 Credits | Prerequisites: Project Class 1A, Project Class 1B, Creature Design

Advanced Character Design reviews the fundamentals of character design and expands on them by teaching students how to create characters that have a capacity for animation. Students will create a cast of 5 to 7 characters that represent different personalities appropriate to a story. Students will be taught how to create characters that look as if they have articulated limbs, and how to place those characters in a "turnaround". The final project will consist of a character grouping that shows all of the characters in relation to one another. Students will learn to keep the silhouettes simple while designing the interior of the character with pizzazz and dynamic shape design. Students will also learn to design with color intelligently, designing the genre and archetype using the appropriate color palettes to differentiate them.

ET0017 Intermediate Digital Painting

2 Credits | Prerequisites: *Digital Life Painting, Digital Painting for Entertainment Art*

Intermediate Digital Painting will teach students how to digitally paint a variety of textures. By using still life setups and photographic reference, students will learn how to describe a variety of surfaces. Students will primarily paint metals, fabrics, varieties of wood, old, and new objects that are typically seen in movies and animation. Dimension, lighting, and surface ideation will all be covered in this class, as well, the students will learn rendering shortcuts, the use of photos for quick design comps, thumbnails and look boards.

YEAR 3 QUARTER 3 ENTERTAINMENT TRACK COURSE DESCRIPTIONS**ET0018 Project Class 3A: Storyboarding Basics for Film and Animation**

2.5 Credits | Prerequisites: *Project Class 2A, Project Class 2B*

In Project Class 3A students will learn the language of storyboarding and will be responsible for completing a scene for a film and an animation. The students will learn visual dictation for camera moves, in-frame moves, as well as draw up scene maps for actor and camera placement. The students will learn about dynamic shot design and how to visualize graphic information within the frame. The students will learn the technical differences between drawing boards for film and drawing them for animation. The students will learn how to block out key frames for timely gesturing in animation.

ET0019 Project Class 3B: Flats and Cutaways

2.5 Credits | Prerequisites: *Project Class 2A, Project Class 2B*

Flats and cutaways are two essential visual elements of visual development. In Project class 3B students will learn how to create simple digital views of both the exterior and interior of buildings. In addition, students will choose their most successful project and create an attractive map with style that shows the key locations of everything in the world of their story. Maps of the World will aid in the completion of a student's Visual Development portfolio and may be used to support any previous project class. We will also learn how to generate shot maps for successful design sketching of an environment. These maps are similar to the maps used in storyboarding.

ET0020 Portfolio Presentation 1

2 Credits | Prerequisites: *NA*

In Portfolio Presentation 1 students will learn how to create a professional, traditional, artist's portfolio. Students will learn principles and methodologies that will help contribute to creating a dynamic portfolio presentation. Students will select and discuss their existing body of work, learn how to critically edit their pieces and make required modifications where necessary, in order to produce a finished, professional portfolio that exemplifies the quality of their work.

YEAR 3 QUARTER 4 ENTERTAINMENT TRACK COURSE DESCRIPTIONS**ET0021 Project Class 4A: Technology Design for Games, Movies and Animations**

2.5 Credits | Prerequisites: *Project Class 3A, Project Class 3B*

In Project Class 4A students will learn to design technology for gaming, movies and animations. While it is not as essential for the designer to know every nuance about how something is constructed and built to really work, it is important for the designer to build around a working aesthetic that is convincing enough for an audience to buy into what the design represents. Students will dissect real world design technology and machinery to thoroughly understand how they run and function, understand their design package for better manipulation and modification in the designs they generate, and learn the aesthetics of modern design for smarter current designs for the genre they are designed for. The students will also learn to use digital media to quickly render the hard surfaces effectively without laboring over the painting process.

ET0022 Project Class 4B: Triage, Portfolio Analysis and Preparation

2.5 Credits | Prerequisites: *Project class 3A, Project Class 3B*

Project Class 4B will provide students with the opportunity to ensure that their best work possible will be included in their portfolio. Rather than focusing on the design of a portfolio, "Triage" will focus on improving the work that is inside the portfolio. Students will spend time fixing, reworking, rethinking, and finishing previous work. All artwork inside a portfolio will be categorized and analyzed for problems and final corrections before finalizing their portfolio. Categories will be delineated by previous project classes and entertainment classes.

ET0023 Business of Art 1

3 Credits | Prerequisites: NA

Through a variety of instructors that currently work in their respective fields students will learn of the practical necessities of being a financially successful entertainment artist. Topics will include marketing strategies, tax laws, basic economics, as well as studio organization. This class prepares students for the business side of art. In one half of the class, students will be guided through basic economics, bookkeeping and tax laws by a certified public accountant. During the other half of the class, the students will be exposed to a variety of artists, currently working in their respective field, to learn practical methods of studio organization, interview techniques and marketing strategies, that will contribute to making them successful entertainment artists.

ET0024 Business of Art 2: Portfolio and Website

3 Credits | Prerequisites: Business of Art 1

Business of Art 2 will ensure students have good portfolios or a cohesive body of work. Students will learn how to create business cards, promotional mailers, business email addresses, blogs or websites established before graduation. Under the supervision of their instructors, students will research and target a number of companies, galleries, and organizations to contact for internships or job opportunities. Professional working entertainment and fine artists will review and critique student's portfolio or body of work, giving students another opportunity to perfect their artwork before presenting it to real world job opportunities.

Electives

Full-time students have the following opportunities in the Extension and Full-Time Programs. All classes are taken for a grade. Students are encouraged to submit their requests early. All classes have limited space.

Curriculum Electives

1. Students are required to choose from a list of selected classes offered in the Extension or Full-Time Program as their elective. Each eligible class in the Extension program will have 5 reserved spaces for full-time students. Once a course has met its minimum number of Extension students, the 5 full-time students will be guaranteed their spot. Registrations for full-time students are on a first come, first served basis. Students may also request a class that is not on the list of selected classes in the Extension Program. All classes will require approval from the instructor and Director of Academic Affairs. *Certain courses may require you to pay additional tuition.*
2. Students must fill out and submit an Add/Drop Form (available online in the student resource portal) to the Director of Academic Affairs for approval. Classes may not be confirmed until the first day of the class.
3. Students may take additional electives beyond what is required in the set curriculum program. Students must submit an Add/Drop Form. The Director of Academic Affairs must approve this form. Classes may not be confirmed until the first day of the class. Students must maintain at least a 3.0 GPA, 100% Attendance Record (except excused absences), and may not be delinquent in their financial accounts to take bonus elective classes as well as non-elective workshops.
4. Students may work independently from the model in most available instructed or uninstructed classes as a drop-in. Administration Office must approve all drop-ins.
5. Students may take an elective that is not part of their concentration. These classes will require approval from the instructor and Director of Academic Affairs. Courses requiring prerequisites are not eligible. *Certain courses may require you to pay additional tuition.*

6. Lowerclassmen students are not allowed to take upperclassman courses.

Definition of the Academic Year

All LAAFA studio and academic classes operate based on a “Quarter” rather than a Semester system which allows for four ten-week Quarters in each year for forty weeks of education in a year compared to thirty weeks in a semester system.

Credit Translation Policy

The quarter-hour of studio credit is equal to 2 clock hours in the studio for ten weeks a quarter. A lecture course that meets for 3 clock hours a quarter is equal to 3-quarter credits. This includes an equal number of hours on homework outside of class. Study without an instructor or a lab meeting for 3 hours is equal to 1-quarter credit each quarter.

ACADEMIC POLICIES AND PROCEDURES

Instructional Concerns

Students having issues of any kind may speak to the Director of Academic Affairs, Faculty chair and/or Student Services Coordinator for guidance.

- First discuss the issue with the Faculty Member. Make sure that all aspects of the problem are clear to both of you.
- If the problem is still not resolved, see the Director of Academic Affairs or Faculty Chair.
- If you then do not feel your concerns were fairly met, you may make an appointment to speak with the President.

Progress Reviews

Students will have quarterly and annually progress reviews to ensure they are progressing satisfactory in the program.

Quarterly Progress Reviews

The Director of Academic Affairs will conduct Quarterly Progress Reviews for all students. Each student’s current portfolio will be photographed at the end of each quarter. Those images will be stored online in the student’s file. The portfolio will be reviewed in consultation with other instructors to ensure that the student is on track and is satisfactorily progressing and does not require additional study in any core program areas.

Annual Progress Reviews

An Annual progress report will be prepared for each student’s current portfolio. The portfolio will be reviewed in consultation with other instructors to ensure that the student is on track and is satisfactorily progressing and does not require additional study in any core program areas.

18-Month Progress Review: Entertainment Art and Fine Art Programs

Students who are in the Entertainment Art and Fine Art Program will have an 18-month review by the Director of Academic Affairs along with a committee of working professionals. This review is to identify if the student is prepared to enter the Entertainment Art or Fine Art concentration. Upon review, student may be accepted to move ahead in the program, take additional classes before moving forward or repeat the 18-month foundational track.

Graduation Requirements

Graduation is held annually. To meet the Standards of Academic Progress and graduate with a diploma, a student must maintain and fulfill the following requirements:

- A cumulative grade point average (GPA) of at least 3.0.
- Successfully complete at least 83% of the cumulative credit hours attempted.
- Completion of course requirements.
- Continuous enrollment until final exhibition of Senior Project.
- Payment of all financial obligations to the school.

Completion of Course Requirements

- The normal time frame for the students in the Bachelor of Degree and Certificate Programs to earn the required credits is 3 calendar years of full-time study (four quarters in a calendar year). Additional time is provided for students to complete the general education requirements for the degree programs as well as repeat failed classes (see table below for Normal and Maximum time frames).
- A student in the BFA Degree in Fine Art and Entertainment Art Program must earn 180 credits.
- A student in the Certificate in Fine Art and Entertainment Program must earn 138 credits.
- A student in the Fine Art Fundamentals Diploma program must earn 78 credits.
- A student in the Entertainment Art Diploma program must earn 55.5 credits.
- A student in the Drawing Diploma program must earn 54.5 credits.

Good Standing

To be considered in good standing, students must maintain a non-probationary status, be clear of any financial obligation to the school, and be clear of involvement in any disciplinary action.

Satisfactory Academic Progress - SAP

Students are required to maintain satisfactory academic progress throughout their training to be in compliance with institutional policy and to remain eligible for HEA, Title IV federal student financial assistance. Satisfactory academic progress is measured in both quantitative terms (attendance), as well as qualitative terms (academics/grades). Students must meet LAAFA's attendance standard and the academic standard on a cumulative basis (start date to evaluation date) to maintain eligibility for federal student financial assistance funds unless the student is on "Financial Aid Warning" or "Probation" as defined in this policy.

Academic Standards for Satisfactory Academic Progress

All LAAFA students, regardless of financial aid status must comply with requirements of Satisfactory Academic Progress (SAP) in order to remain eligible to receive a degree from LAAFA, or to remain in the program. At LAAFA SAP is determined through the evaluation of the following categories:

- Cumulative GPA (Qualitative/Academic Standard)
- Pace of Completion (Quantitative/Pace Standard)
- Attendance
- Maximum Time Frame

Grading Standard

Students' performance will be measured in each of the following areas:

- Attendance
- Performance
- Effort
- Attitude
- Progress

Grading System (Qualitative/Academic Standard)

Following the end of each quarter, grade reports are given to each student and are also available in the Registrar's office to all students registered for credit. Students must maintain an academic average of at least 83% (B) or higher on a cumulative basis as of the evaluation date to meet the academic standards of this policy and be considered as making satisfactory academic progress. The grade point system is as follows:

<u>Grade</u>	<u>Meaning</u>	<u>Grade Point Average</u>	<u>Definition</u>
A (97-100%)	Exceptional	4.0	Work of excellent quality which goes beyond the stated goals of the course. Considerable evidence of an outstanding grasp of subject matter; evidence of extensive knowledge base.
A- (93-96%)	Excellent	3.7	
B+ (87-89%)	Well Above Average	3.3	
B (83-86%)	Above Average	3.0	Work of a very high quality that demonstrates sustainable higher than average skill. Evidence of understanding of subject matter and course objectives.
B- (80-82%)	Slightly Above Average	2.7	
C+ (77-79%)	Average	2.3	
C (73-76%)	Average	2.0	Average work that satisfies the goals of the course. Evidence of basic understanding of course objectives. May have performed poorly or did not complete a limited number of course assignments.
C- (70-72%)	Slightly Below Average	1.7	
D+ (67-69%)	Below Average	1.3	Evidence of minimally acceptable familiarity with subject matter. Student demonstrates little to no understanding of the course goals or objectives. Minimum grade for passing credit.
D (65-66%)	Unsatisfactory	1.0	
F (0-64%)	Fail	0.0	Indicates a failure to accomplish minimum course requirements. A failed course must be repeated. The grade negatively affects GPA and certificate GPA and credit is not granted.

Quantitative/Pace Standard

Students must successfully complete at least 83% of the cumulative credit hours attempted by the student during his/her enrollment. A student's pace of program completion is determined by the following formula:

$$\frac{\text{Cumulative credit hours successfully completed as of the evaluation date}}{\text{Cumulative credit hours attempted by the student as of the evaluation date}}$$

For example, a student enrolled for 15 credit hours during an academic term. At the completion of the term, the student successfully completed 12 of the 15 credit hours attempted (the student failed to achieve a passing grade in a 3-credit hour course during that term). This student's pace of program completion is 80% (12/15). Pace is always computed on a cumulative basis. Currently, this student would be meeting the quantitative/pace requirement of this policy.

Attendance Policy

Students are required to check-in via TimeStation for all sessions. Students are expected to attend classes, on time, and for the full session of each class. Therefore, we endorse a strict policy, which allows instructors or administrative staff to permanently remove students from a class if they are delinquent in their attendance.

- Be advised to come to class Early – Attendance is a big part of your academic performance. **In the professional world, if you're early, you're on time, if you're on time, you're late, and if you're late, you're fired!**
- Tardy (15 minutes or less) = One-half Absence
- Leaving class early (15 minutes or less) = One-half Absence
- Arriving more than 15 minutes late or leaving class more than 15 minutes early = One Absence.
- 10-Week set curriculum courses:
 - Two Unexcused Absences = Academic Warning
 - Three Unexcused Absences = Failing Grade in the class
- 8-Week set curriculum courses:
 - One Unexcused Absences = Academic Warning
 - Two Unexcused Absences = Failing Grade in the class

****Don't fail a class! Failing a class will put you in automatic in Academic Probation.***

Please note the following consequences for receiving a failing grade in a class:

1. Students must repeat all failed classes.
2. A failing grade in certain classes would lead to the student lacking the prerequisite courses for future studio classes.
3. For either of the scenarios in items 1 and 2 above, you may be forced to wait an additional year or longer for the ability to retake all missed classes.
4. If your cumulative GPA falls below 3.0, you will be placed on Academic Warning and will have one quarter to bring your GPA up to Satisfactory Academic Performance (SAP). In the event you do not meet the SAP, you will be dropped from the program.
5. Students who are dropped from the program due to attendance issues will not be considered for readmission into the program in the future.

Please note the following consequences once you receive Academic Probation:

1. Loss of Scholarships.
 2. Loss of Work Study opportunities.
 3. Practical Training opportunities for international students may be affected.
 4. Students will not be able to take advantage of any bonus Electives and Workshop benefits.
 5. Students will not be able to participate in Student Shows and Exhibitions.
 6. Students will not be allowed to attend the Union Workshops.
- An absence is considered excused if documentation is provided by a doctor's note.
 - Missed work is to be made up for ALL absences. (Made up work will not erase any unexcused absences). It is the student's responsibility to arrange with the instructor as to what is required for the make-up work.
 - Students are required to submit make-up work to the instructor as well as to the Director of Academic Affairs.

LAAFA provides a creative learning environment with high achievement standards for students. Ultimately, students are responsible for their educational growth and success in the program.

BE PRESENT, BE PREPARED, BE PROACTIVE

Students who have a failing grade in class due to attendance are required to keep attending class for the remainder of the quarter. In addition, students must receive approval by class instructor and Director of Academic Affairs to continue with the program. If approved to continue, student will be required to retake the same class when offered.

Maximum Time Frame

The normal time frames and maximum time frames required for program completion are listed below.

Students who maintain satisfactory academic progress in attendance will complete the program during the allowable maximum time frame. Students who do not complete by the maximum time frame will not be eligible for additional financial aid.

<u>Program</u>	<u>Normal Time Frame</u>	<u>Maximum Time Frame</u>
BFA Degree in Fine Art	120 Weeks	180 Weeks
Certificate in Fine Art	120 Weeks	180 Weeks
Fine Art Fundamentals Diploma	60 Weeks	60 Weeks
Drawing Diploma	40 Weeks	40 Weeks
Entertainment Art Diploma	60 Weeks	60 Weeks
BFA Degree in Entertainment Art	120 Weeks	180 Weeks
Certificate in Entertainment Art	120 Weeks	180 Weeks

Academic Grievance Procedure (Including Requests for a Change of Grade)

An instructor may change a grade only if an error occurred in computing or recording the final grade, or if re-evaluation of previously submitted work is warranted. Extra work, beyond that required of other class members during the period when the class met, or work handed in after the completion of the course, may not be offered as reasons for a grade change.

If a student questions the correctness of a grade, the student should address his/her concern to the instructor. Any change of a final grade may be made only by the course instructor, who must personally submit the signed Change of Grade form, including the signature of the Director of Academic Affairs or Faculty Chair to the Office of the Registrar no later than the end of the quarter following the one in which the grade was given.

Please note that graduated students who wish to seek a change of grade must do so no later than three days after the last grades required for completion of degree requirements are filed.

Review and Evaluation Periods

Student progress will be reviewed on a quarterly basis to identify students who may be at risk regarding satisfactory academic progress. At risk students, will be counseled and will be advised regarding efforts to improve progress. Formal satisfactory academic progress evaluations, which determine continuing eligibility for federal student aid, will be performed at the end of each financial aid payment period. Students who meet the attendance and academic standards described herein will be making satisfactory academic progress until the next scheduled evaluation.

Academic Probation

Any student who fails to meet the published standards at the end of any given term is considered as not making satisfactory academic progress. Students placed on Academic Probation. A student may not be placed on Academic Probation for consecutive payment periods/quarters. At the end of the probation period (the next payment period/Quarter), the student must be meeting the published attendance and academic standards on a cumulative basis to be considered as making satisfactory academic progress and to remain eligible for participation and graduation from any LAFA program.

Financial Aid Warning

Students who fail to meet Standard Academic Progress standards as of an evaluation date will be placed on Financial Aid Warning (FAW) status and the student will remain eligible for federal student aid funds for the subsequent payment period/quarter. A student may not be placed on FAW for consecutive payment periods/quarters. At the end of the FAW period, the student must be meeting the published attendance and academic standards on a cumulative basis to be considered as making satisfactory academic progress and to remain eligible for further federal student financial aid. Any student who fails to meet the published standards at the end of his/her FAW period is considered as not making satisfactory academic progress and is ineligible for further federal aid.

Reinstatements

Generally, most students who enroll in the school are considered to be making satisfactory academic progress during their initial evaluation period. Once a student has dropped out of the program, it is at LAAFA's discretion to allow the student to re-enter the program. Students must re-apply if they drop out of the program. Upon review of the student's portfolio, students may be required to take additional courses in the Extension Program in order to join the original group that they started with. Depending on the number of quarters missed, students may be asked to join a new group.

Appeals

Students who have been designated as not making satisfactory academic progress may appeal this determination with LAAFA based on mitigating circumstances. The student's appeal must be made in writing in the Administration office and must be received within 10 days of the determination of unsatisfactory progress. The student's appeal must document the unusual or mitigating circumstances that caused the student to fail to meet LAAFA's standards as well provide information regarding what conditions have changed that would demonstrate that the student could regain satisfactory academic progress standards during the probationary period. LAAFA will review the student's appeal and related documentation and its resulting decision will be final.

Course Incompletes and Repetitions

LAAFA does not offer grades of "incomplete" and accordingly, these have no impact on SAP. If a student elects to repeat a course those credit hours will only be included in the determination of the student enrollment status if the course is required to be repeated by the student for academic credit. Elective course repetitions will not be included in enrollment status, which may affect federal aid eligibility. The final grade achieved by the student for any courses being repeated for academic credit will replace any existing grade associated with that course. Any credit hours transferred to and accepted by the institution for the student from previous training shall be considered as both successfully completed credit hours as well as credit hours attempted for purposes of satisfactory progress determinations. Students should meet with a financial aid advisor to discuss the conditions under which federal aid may be awarded for repeated courses.

Reinstatement of Federal Financial Aid

Federal student financial aid is suspended when a student is considered as not making satisfactory academic progress. Aid will be reinstated when the student improves his/her attendance or academics to a level such that minimum standards have been met. If the student begins a payment period/quarter not making satisfactory academic progress but reverses that designation before the end of that payment period/quarter, the student will be eligible for federal aid for that payment period/quarter.

Withdrawal Policies

Official Withdrawal

LAAFA doesn't offer Leave of Absence as an option for a student that would like to withdraw. In the event a student finds it necessary to be absent from school for an extended period of time, he/she may request an official withdrawal form by filling out the "Request to Drop Form" in the Administration Office. The student would receive a grade of "W". This grade will appear on the transcript but will not be used to calculate the GPA.

Unofficial Withdrawal Policy:

Students at LAAFA that receive Financial Aid are required to fulfill their required objectives. Should a student on Financial Aid register for classes and fail all classes, the student will then be reviewed as to possible unofficial withdraw. An unofficial withdrawal occurs when a student stops attending all classes and stops participating in any academic activities beyond the date they last attended classes.

LAAFA monitors attendance of all classes in our programs for reporting purposes. Should a student miss classes 3 consecutive days, administration will reach out to that student to inquire their status and advise that they will

need to attend classes or fill out a withdrawal form. If they do not return on the 4th consecutive day they will be declared unofficially withdrawn. Students who have ceased attendance without officially withdrawing may be required to repay a portion of the federal financial aid for the term. If it is determined that a student never began attendance in some or all classes, aid may be adjusted or canceled completely. If a withdrawal date can be determined, the Return of Unearned Financial Aid funds calculation will apply.

Academic Integrity

Violations of academic integrity are considered to be acts of academic dishonesty and include (but are not limited to) cheating, plagiarizing, fabrication, denying others access to information or material, and facilitating academic dishonesty, and are subject to the policies and procedures noted within this student handbook, including the Student Code of Conduct. Please note that lack of knowledge of citation procedures, for example, is an unacceptable explanation for plagiarism, as is having studied together to produce remarkably similar papers or creative works submitted separately by two students.

Process for Addressing Violations of Academic Integrity

If an instructor suspects a student of any violation of academic integrity; the following process is to be followed:

1. After an initial consultation with the Administration Office where the infraction is identified, and its seriousness assessed, the instructor must address the situation with the student, either in writing or in person. After having addressed the situation with the student, the instructor shall determine an appropriate course of action within his/her purview as a member of the teaching faculty. (Please refer to the "Sanctions" section of this policy for possible actions to be taken in such cases.)
2. In the case of Assignment Sanctions (see below), the instructor may submit a written summary as outlined above if he/she deems it to be warranted.
3. In the case of Course Sanctions (see below), the instructor must prepare and submit a written summary of the infraction and its penalties to the Administration Office and a copy of the written summary will be placed in the student's confidential file.

Sanctions

After consulting with the Administration Office, it is up to the instructor to determine how serious the offense is (based upon his/her academic standards and expectations) as it relates to the sanctions to be imposed within his or her course. The Faculty chair must be kept apprised by the instructor of all actions taken. If it is judged that a student has violated the school's standards for academic integrity, sanctions may include but are not limited to:

Assignment Sanctions - (Please note that when sanctions are imposed in this manner, students become ineligible for an Incomplete or a Withdrawal from the course in which the sanctions are imposed if it is pursued as a result of the sanction.)

1. Repeating the assignment or completing an additional assignment; or
2. Failure of the assignment with no opportunity to repeat it. No points will be earned for the assignment (that is, an F will equal a "0").

Course Sanctions

1. Issuance of a warning or verbal reprimand with a written description of the interaction by the instructor. Copies of such reprimands must be kept by the instructor, and submitted to the student and the Administration Office where the information will be filed in the Student's Confidential File;
2. Failure of the class; or
3. Referral to the President for possible actions that may include but are not limited to suspension, dismissal or expulsion. Such referral is likely in extreme or repeated cases involving a violation of academic integrity.

Technology in the Classroom

Use of cell phones is not permitted in the library, or during class time. Cell phones must be turned off before entering class or library. This includes refraining from using your phone for text messaging during class time. Do not listen to headphones during class; do not keep ear buds in your ears. Faculty retain the right to prohibit students from using laptops or other portable technology in the classroom or studio as they see fit, except for technology that is being used to accommodate a student's documented disability.

Classroom Etiquette

- You may address your instructors by their first names. Never address an instructor as "Dude", "Man" or "Buddy", or any term of this nature. This includes interactions with the instructor outside of class.
- If the instructor is talking to you about your drawing during 1-on-1 critique during class, do not continue drawing. Rather, lower your drawing/painting arm, listen and focus on what the instructor has to say. Make it easy for the instructor to step in and look at your work. Never continue drawing or painting while the instructor is gesturing or pointing at your drawing.
- If the instructor is giving a demonstration, do not attempt to draw during the demonstration, unless the instructor invites you to do so. Do not walk away from a demonstration in progress prior to the instructor indicating that the demonstration is complete.
- Do not negate an instructor's guidance by citing that a separate instructor requires a different technique. All of your instructors are right. This school offers you the opportunity of having multiple points of view, which increases the likelihood of understanding any given topic. If a student has a serious problem understanding what appears to be conflicting points of view between instructors, the student should raise these concerns with the instructors outside of class.
- If the instructor offers you critique during class, do not negate what is said by claiming any of the following:
 - "I just started"
 - "I haven't gotten there yet"
 - "The model moved/changed"

Your instructors already know these things, and their critique already takes that into consideration. The comments above come across as dismissive of an instructor's input.

- Make sure that you are always awake and alert during class. Always remain in an upright position during class. Never recline your body in any manner during class time, except in emergency. This includes lowering your head onto a table, desk or drawing board.
- Refrain from engaging in social conversations during class, except during breaks. In-class conversations between students should be limited directly to the subject matter of the course and should include the participation of the whole class. Be sensitive to topics becoming isolated to two people only. Be aware of the volume of conversations, so that they don't bleed into other studios.
- Do not deface your homework and/or drawings in trivial ways. Examples include: Adding wings, tails, gruesome facial features/skulls, absurd hair stylings, etc. Also includes any kind of stylization to facial features or other aspects of the figure. Refrain from the use of graffiti in your drawings/homework. These kinds of additions/stylizations are often the product of old habits, which prevent learning and growth.
- Treat homework assignments/in-class assignments as assignments; do not attempt to make finished, "gallery" quality work for homework assignments. Students who attempt to do so continually fail to meet the logistical and timely requirements of any given assignment, in class or outside of class. Unless otherwise stated, your instructors expect you to move through your assignments rapidly, efficiently and punctually while maintaining integrity and appropriate quality. Students should not cite "I work slowly" as an excuse for not finishing homework assignments.
- Chalkboards and Dry Erase boards are for instructor use only and students are prohibited from using them unless it is for clarity of discussion with an instructor. Chalkboards and dry erase boards used for frivolous purposes create visual pollution, poor academic environment and reflect poorly on the school

in the eyes of visitors and prospective students. Chalk and Dry Erase boards in the studio reserved for the advanced students are reserved for student use.

- Never arrive on LAAFA premises under the influence of illegal substances, alcohols, or marijuana. This includes any LAAFA course meeting on campus or off-campus. **Use of any illegal substance, alcohol, or marijuana on LAAFA premises, campus or classrooms will result in immediate dismissal of the student.** Students appearing under the influence of drugs or alcohol will be privately confronted by the instructor, staff or administration.

Student/Model Etiquette

Model's Robe, "Disrobing", Timer

Models bring a robe and slippers/sandals to the class or life session. Models wear their robe during breaks, and before and after they take to the model stand. They bring their own timer for keeping time on the pose and breaks. Models also have the option to borrow a timer from the Administration office.

Changing/Undressing

The Model should never be made to undress or change in plain view of the class. Rather, the model should be provided a private space in which to change into a robe before the studio session begins.

Privacy

The Model should never be in view of the public, or people outside of the classroom. Steps should be taken to ensure class privacy. Windows must be screened, and doors must be closed when the model is posing.

"Model is posing."

There should be no talking or chatting when the model is posing. The only communication should occur between the instructor and the student with whom the instructor is conversing. When the model assumes a pose on the model stand, the instructor or facilitator may say to the class, "The Model is posing". At this point, students/artists should return to their easels and silence should resume. Models should not converse with students/faculty except during timed 5-minute breaks. In the case of an uninstructed workshop, address the staff setting the pose.

20 minutes

Models are typically expected to pose for 20-minute increments (unless otherwise requested and agreed upon by both model and instructor). After every 20-minute pose, the model will receive a 5-minute break. The pose and break time will be kept by the Model (preferred), or the Instructor/Facilitator if the model does not have a timer.

3-Hour Poses/Long Breaks

If the model is posing in twenty-minute increments for the entire 3 hours, and there is no lecture or critique given during class, the model should receive a 15-minute break in the middle of the session, in addition to their 5-minute breaks after every 20 minutes.

Do Not Touch

Never touch the model, except in case of emergency.

Addressing the Model

Students should not address the model. If there is an issue of correction to the pose, students should direct their concern to the Instructor/Facilitator who will talk to the model. A common example of this is when the pose needs an adjustment to return to its original state, (perhaps a hand is slightly out of place, or the knee moved a few inches over) students should not yell out directions to the model, unless the model invites the commentary; even in this case, we must proceed with polite tones of voice, and only one student at a time.

Don't Pack Up or Set Up while the Model is posing.

Students/Artists in the session should not come in and set up, or pack up their belongings during a model's pose, but rather must do so during a break. This is particularly of concern at the end of the class, when people

pack up early and the model is still posing. This is very disrespectful to both the model and artists in the room still working/concentrating.

No Reprimand

Do not reprimand the model. Any criticism of a model's behavior should be directed to the instructor or the administration privately. If a student has a complaint about a model, it should be discussed first and only with the course instructor (or Administrative staff if uninstructed). If the problem is not resolved, the issue must be discussed with the Administrative staff. If any student has concerns that are not resolved to their satisfaction, they should refer to the Grievance policy listed elsewhere in this student handbook.

Music

If music is played in class, it should not be offensive to the model. Usually, most music is acceptable to the model, but they should be asked.

Photography/Cell Phones

If a student would like to request a photo, they must direct their request to the Instructor/Facilitator. Cell phones must be turned off and concealed due to the photographic capabilities of most cell phones. Most models charge a fee for a photograph. Do not under any circumstances take a photograph of the model without their consent.

Hours of Operation

The Main Administration office is open Monday through Friday from 9:30AM to 5:00 PM. Class schedules vary each quarter. Please see the Academic Calendar in this student handbook for a list of holidays and school closure days.

Identification Cards

All full-time students will be issued a Student ID Card at no charge. (Replacement cards are \$15.) The ID card may be used to obtain special student rates at local area businesses, museums, and Internet sites. Please contact the Administration Office to have an ID made.

Camera Requirement

Students are expected to produce images of their work throughout their school career and should become familiar with the operation of a camera to create digital images. Images are often requested by faculty for reviews, exhibitions and may not always be returned. Students are advised to make duplicates for their personal collections. All students should consider purchasing their own digital camera or phone with an eight-megapixel resolution or better, as part of their professional equipment.

Photography/Filming Policy

LAAFA photographs campus activities throughout the year for publication or public relations purposes. In addition, LAAFA will film classes throughout the year for educational purposes. LAAFA also reserves the right to photograph, film, reproduce and display works of art produced by students enrolled in its academic programs on its websites and for promotional purposes. Students will be given a release form prior to attending LAAFA.

Photography/Filming in the Classroom Policy

Photography and/or filming may occur in studios only when the instructor and the administration office have approved it in advance. This applies to all classes, not just those using models. Photos and videos taken must either be for use by LAAFA, in which case they become the property of LAAFA, or for personal use by the photographer. Photographs or videos may not be used in the public domain without the express written consent of LAAFA.

Students will be given a release form prior to attending LAAFA.

Maintenance Policies

The maintenance personnel make every effort to keep the facilities as clean as possible. However, students are expected to make the following contributions to keeping our school as clean as possible:

1. Please use a palette for mixing paints, and clean spilled paint immediately.
2. Please avoid transferring clay, paint, charcoal, etc. to any surfaces. (Walls, floors, desks, tables, etc.)
3. Please clean your area and put all garbage items into the trash receptacle after every class.
4. Please remove old tape before changing pose/location.
5. Please deposit turpentine in the appropriate receptacles and not in sinks.
6. Graffiti is treated as vandalism and is not permitted anywhere on the property, unless it has been pre-approved as an artistic endeavor.

Storage Policy

All sculpture, drawings and paintings must be removed by the last day of each quarter. Occasionally, drawings, paintings and sculpture may be stored in the studios during the break with special permission from the Administration office. The maintenance staff will permanently remove any artwork left without special permission during the breaks.

Parking Rules

The parking rules apply to everyone who parks in our lot. Please do not touch other people's cars for any purpose. The school has the right to manage its parking lot to ensure safety, maintain fire lanes, and provide handicapped and visitor parking spaces. Cars parked inappropriately may be ticketed or towed. Anyone parking in our lot does so at their own risk, we cannot be held responsible for any damages incurred while using our parking lot.

Pets / Animals

There are no dogs, pets, or other animals allowed inside the building without LAAFA's consent. Police will be notified if there are any animals left in cars during weather that is too warm or too cold for their safety.

Visitors to the School

Alumni and visitors may not take part in any studio activity without the permission of the Administration office and the faculty.

Attire

To ensure each student's safety, shoes and proper attire must be worn at all times. Students determined by the instructor or the Administration Office to be a risk to themselves due to their attire may be asked to leave the classroom or studio by the instructor, or anyone from LAAFA Administration.

Cancellations / Postponements

LAAFA reserves the right to cancel any class, limit class size, change class times or substitute instructors for those listed in the schedule, should it be necessary. Students are contacted in case of any class cancellations, make-ups and postponements.

Messages and Mail

LAAFA does not take or distribute messages except in the event of an emergency. Similarly, no personal mail should be sent care of LAAFA. Only in the event of an emergency will we contact you in the studio. All full-time students are issued a LAAFA email address. Email communications with the students are conducted via their LAAFA email address.

Access to Records

Annually, LAAFA informs students of the Family Educational Rights and Privacy Act (FERPA) of 1974, as amended. This Act, with which the school complies, was designated to protect the privacy of educational records, to establish the right of students to inspect and review their educational records, and to provide guidelines for the correction of inaccurate or misleading data through informal and formal hearings. Students also have the right to file complaints with the Family Educational Rights and Privacy Act (FERPA) office concerning alleged failures by the institution to comply with the Act.

Rights under the Family Educational Rights and Privacy Act (FERPA)

The Family Educational Rights and Privacy Act (FERPA) afford students certain rights with respect to their education records. These rights include the following:

- The right to inspect and review the student's education records within 45 days of the day the school receives a request for access. Students should submit to the Registrar a written request identifying the record(s) they wish to inspect.
- The right to request the amendment of the student's education records that the student believes are inaccurate or misleading. Students may ask the school to amend a record that they believe is inaccurate or misleading. They should write to the Registrar's office, clearly identifying the part of the record they want changed and specifying why it is inaccurate or misleading. If the school decides not to amend the record as requested by the student, the school will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.
- The right to consent to disclosures of personally identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent. One exception which permits disclosure without consent is disclosure to school officials with legitimate educational interests. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities with school operations and functions.
- Upon request, LAAFA discloses education records to officials of another school, in which a student seeks or intends to enroll.
- The right to file a complaint with the U. S. Department of Education concerning alleged failures by LAAFA to comply with the requirements of FERPA. The name and address of the office that administers FERPA is:

**Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue, S.W.
Washington, D.C 20202-4605**

Transcripts and Records

A transcript of one's academic record may be requested from the Registrar. The first 2 transcripts in any given calendar year are free. A \$5 fee is charged for each additional copy. Transcripts will be processed within seven (7) to ten (10) working days. Rush transcripts are charged at an additional \$5 fee per transcript. Rush transcripts are processed within 24 hours of the request. Transcripts sent to an address outside the U.S. and Canada is \$15 each. Express service is available for an additional charge per address. Transcript requests cannot be processed if there is a hold on the student's record. Transcripts may be requested by fax provided that the student signs the faxed request. LAAFA neither issues, nor accepts as official, faxed transcripts. You can fill out transcript request form in the Registrar's office and mail the transcript request form to the address on the following page:

Los Angeles Academy of Figurative Art
Attention: REGISTRAR'S OFFICE
16926 Saticoy Street
Van Nuys, CA 91406

The transcript request forms require the following information:

1. The name you attended school under (if married, please include your maiden name)
2. The dates of attendance
3. Your birthday
4. How many copies of the transcript you'd like
5. Where you would like the copies to be sent
6. How you would be paying for the transcript fee

If you have any questions, please contact:

Registration and Records
Phone: (818) 708-9232
Fax: (818) 475-1964
Email: registrar@laafa.edu

Enrollment and Registration

Admissions Process

The Office of Admissions encourages applications from prospective students who demonstrate a passion for art, a potential for growth, and a serious commitment toward becoming a professional artist. If you have basic skills in art, the desire to be a well-trained artist, and possess the willingness to immerse yourself in an intensive course of study, then you will be an excellent candidate for LAAFA. In pursuing admission to LAAFA, it is important that this passion, potential and commitment be demonstrated in a variety of modes, including a portfolio of work, a required drawing, interviews, video submissions, an admissions essay or personal statement, two letters of recommendation, and a declaration of finance form. Students shall be required to have a high school diploma or its equivalent. Both High School and any College Transcripts are required for accepted students.

All prospective students are required to successfully complete a 4-week Orientation Bootcamp.

LAAFA will start a new class of Full-time program students during the fall quarter of each year. LAAFA reserves the right to cancel a new student class if it does not meet the minimum required students.

LAAFA operates on a rolling admissions basis. Applications are accepted until all the spots in the full-time program are full. Students are encouraged to complete the application process by the priority date. Applications received after the priority date will be considered on a space-available basis.

Applicant's Process

Online Application

LAAFA accepts applications through our website (www.laafa.edu).

Applicants must submit an application form on-line, pay \$100 application fee and submit all required documents for review to admissions@laafa.edu. The \$100 (non-refundable) application fee (and for international applicants, a \$100 Visa Application Fee) may be paid by credit card by calling LAAFA at 818-708-9232 or by mailing a check for said amount to the Van Nuys Campus.

Transcripts

Official Transcripts for high school and all college courses completed – Include listing of all coursework in progress. Proof of graduation or a General Equivalency Diploma (GED) is required. If you are currently enrolled in high school, please submit transcripts showing your current progress and projected date of completion. Official, sealed transcripts must be sent from your high school and/or college directly to the registrar. Once submitted, all documents become the property of the College and cannot be returned to the applicant.

Portfolio Requirement

Containing no less than fifteen of your most recent and best two-dimensional artwork pieces – Students must include at least 3 figurative drawings from life and 5 pages (equals 1 piece) from their sketchbook. Artworks created from photographs are strongly discouraged. Please view our **“What Makes A Good Portfolio”** document. Images must be in JPEG format. Images should be as close to 800 X 1200 pixel and 72 DPI. The JPEG must also be large enough to show your entire piece (do not crop your artwork). Each JPEG file must be labeled with a number, and the student’s name. Include a list of portfolio pieces with your submission. Include numbers corresponding to the images submitted, as well as title of work, description of piece, concept and/or subject matter, size, medium, and completion date.

Applicants may submit their portfolio by emailing admissions@laafa.edu. Please don’t bring a physical portfolio to LAAFA, as portfolio submissions will not be returned.

Required Drawing

One Required Drawing – Applicants must complete a life size scale drawing of a glass and an egg. The drawing must be done in charcoal or graphite on white paper. It may be any glass and egg of your choosing. We are looking for quality of execution and innovative concepts.

Interviews

Students will be required to attend several on-campus or online interviews during the admissions process. These interviews will help determine students who possess and communicate their passion, motivation and preparation to succeed in a structured intensive program.

Video Submission

Students are required to submit a video that expresses who you are as an artist and the creative process of your submitted piece of artwork.

- + Introduce yourself – Give us a brief introduction of yourself and your experience as an artist.
- + Tell us about the piece of artwork that you chose for your video submission.
- + Explain what meaning or significance this piece of artwork has for you.
- + Describe your creative process in making this piece of artwork.
- + What is creative, original and unique about your selected piece of artwork?

Video length from 2 to 5 minutes. Please submit your video file with your full name here: <https://www.dropbox.com/request/ArWaTXBYUfwSxXYyme61>.

Admissions Essay or Personal Statement

A one or two-page Admission Essay or Personal Statement – An essay or personal statement will express your commitment to representational use of the figure in making contemporary art. In addition, please address why you feel LAAFA is the best choice in pursuing your educational goals. Students are strongly encouraged to read LAAFA’s mission statement.

Two Letters of Recommendation

LAAFA must receive (from different sources) at least two letters of recommendation from individuals who can attest to your artistic desire, talent, and goals or work ethic, dependability and strengths. These letters may come from teachers, mentors or supervisors.

Orientation Bootcamp

We require all new candidates to successfully complete Orientation Bootcamp for admittance into the full-time program. Candidates will participate in a 4-week rigorous program that includes: studio-based projects, career advisement, and school policies and much more.

Candidates will attend classes Monday through Friday from 10:00 a.m. to 5:00 p.m., with a one-hour lunch break. Homework assignments and attendance are a substantial part of Bootcamp. Candidates who do not meet expectations or miss more than 2 days of class or have 4 tardies may be asked to leave and reapply at a later date.

Bootcamp does not imply acceptance into any degree, certificate or intensive track art program. Students must successfully complete the Bootcamp to be accepted into any of the full-time programs.

International Applicants

Due to the time necessary to process the paperwork in support of the visa application, it is recommended that international applicants complete the application process two months prior to the listed application deadline. An additional \$100 (non-refundable) Visa Application Fee is required upon acceptance into the program. The applicant is responsible for all courier costs associated with the shipping of the I-20 form to the student.

In addition to being responsible for following the same application procedures as other prospective students, all international students have additional documentation requirements. International students are eligible for admission only after document validation; transcript and portfolio review evaluations have been completed.

1. Official Transcripts for high school and all college courses completed. Include listing of all course work in progress. Proof of graduation or a General Equivalency Diploma (GED) is required. If you are currently enrolled in high school, please submit transcripts showing your current progress and date of completion. Official, sealed transcripts must be sent from your high school and/or college directly to the Registrar. A certified English translation of all academic records' conversion to the U.S. quarter unit system is required. You may use services such as; Center for Educational Documentation (CED) or World Education Services (WES).
2. International students whose native language is not English are required to take either the TOEFL or IELTS test. These exams may be waived only at the discretion of the Admissions Committee who may determine that the student has the required proficiency in listening, speaking, reading and writing in English. The Admissions Committee may request testing from any student whose command of the English language is in doubt. If the student fails to pass this exam, they will be required to take courses in English at a university, community college or ESL center concurrent with their studies at LAAFA.
3. Complete a Declaration of Finances. The declaration must show how the student plans on paying for the tuition, living expenses as well as supplies and book costs associated with the entire three years of the program as well as a guarantee of payment for one year's tuition, supplies, and all living expenses.
4. Copy of Valid Passport.
5. The official bank statement must be in English, or be accompanied by a certified English translation, and must delineate funds in U.S. currency.
6. An additional \$100 Visa Application Processing Fee will be due upon acceptance into the program. The applicant is responsible for all courier costs associated with the shipping of the I-20 form to the student.

Once student is accepted into the program and a \$100 Application Processing Fee is received, we will send student an I-20 document. The completed I-20 must be taken to the U.S. Embassy or Consulate in their country to obtain an F-1 Student Visa. Students that are currently in the US will need to visit the U.S. Citizens and Immigration Services online for additional information on how to proceed to change their visa status.

All classes at LAAFA are taught in English. Applicants must be aware of this fact and must possess the ability to read and write the English language with considerable fluency. International students whose native language is not English are required to take either the TOEFL or IELTS test. These exams may be waived only at the

discretion of the Admissions Committee who may determine that the student has the required proficiency in listening, speaking, reading and writing in English. The Admissions Committee may request testing from any student whose command of the English language is in doubt. If the student fails to pass this exam, they will be required to take courses in English at a university, community college or ESL center concurrent with their studies at LAAFA.

LAAFA does not offer ESL instruction or any other English language services.

Acceptance Process

Upon receipt of all required documents, the portfolio review process will begin:

Instructor Portfolio Review

Our Admissions Committee conducts the portfolio reviews at LAAFA. A copy of the faculty reviews will be kept in the student's file. If the applicant does not have the basic skills to enter our program, he/she will be directed to attend one or more of our part-time Continuing Education course offerings (or study like courses at a school of similar quality) with the option to reapply at a later date.

Upon the completion of the prospective student's portfolio review, LAAFA will notify the student of their acceptance, deferment or denial into Orientation Bootcamp. An Orientation Bootcamp payment of \$1000 (non-refundable) will be required to hold the space for the next starting camp. The payment of \$1000 is credited to the second quarter's tuition if the prospective student is successfully accepted into the full-time program.

Students must also submit a high school diploma, official high school and college transcripts to LAAFA. It is the student's responsibility to provide final and official transcripts from all colleges attended. Credit will not be awarded based on unofficial transcripts. All records must be submitted to LAAFA prior to the start of the program.

Transfer of Studio Credit from Other Institutions

In addition to the admissions application and portfolio requirements, a transfer portfolio must be submitted for each studio art course you wish to be considered for transfer. Transfer portfolio evaluations must take place prior to orientation and registration. LAAFA will be looking for evidence of the work you completed in the specific course or courses you wish to apply toward required courses in the LAAFA curriculum. Submit at least 6 to 10 examples from each studio class.

PLEASE NOTE:

- A grade of "C" or better from an accredited American post-secondary institution is the minimum grade required for transfer studio eligibility. Your portfolio must reflect the overall strength of the course you have completed.
- The title and description of the course, as well as any information you feel are pertinent for the reviewer to know should be included with your portfolio.
- Your work must be organized in a chronological manner.
- All fragile media must have a cover sheet.
- Label the outside of your portfolio with your name and "Transfer Portfolio."
- Portfolios cannot be evaluated until the Registrar has reviewed your transcripts.
- The full-time faculty will evaluate your portfolio. The evaluator will document their findings in the student's file and forward the results to the Registrar. If the student disagrees with the findings, they may appeal their case to the Faculty Chair for review. The Faculty Chair will further document the student's file with their findings and notify the Registrar.
- International course transfer is considered on a case-by-case basis. International students must provide an English translation of their foreign transcripts and evaluations of the transcripts into the American quarter unit system. International college documents must be evaluated and translated by WES and will be evaluated on an individual basis.

LAAFA doesn't charge a fee for the evaluation of the student's transfer credits. Students must submit all required admission documents prior to the evaluation of the student's transfer credits.

Transfer of General Education Credits from Other Institutions

Criteria for the transferability of credits from other institutions:

- Transfer credit for General Studies/Liberal Arts may be accepted from colleges or universities that are accredited by a regional accreditation agency approved by the US Department of Education such as Western Association of Schools & Colleges (WASC), or National Association of Schools of Art and Design (NASAD).
- Transfer credits will only be accepted for those classes with which the student received a grade of "C" or above.
- The title and description of the course, as well as any information you feel are pertinent for the registrar to know should be included.
- International course transfer is considered on a case-by-case basis. International students must provide an English translation of their foreign transcripts and evaluations of the transcripts into the American quarter unit system. International college documents must be evaluated and translated by WES and will be evaluated on an individual basis.
- LAAFA's transfer policy for General Education courses is that 3 credits will be awarded for any course that is encompassed in LAAFA's list of required General Education courses. LAAFA will not accept courses where under 3 credits were awarded. Institute of origin may award more or less credits for any given course, based on the individual policies of the institution or based on semester/quarter format.
- Transferred courses will satisfy the General Education requirements for the respective areas of the General Education curriculum. The Director/ Director of Academic Affairs is the final authority for approving a course for transfer in the general education areas.
- Evaluations must take place prior to orientation and registration.
- LAAFA accepts transfer courses in the area of Art History, though incoming transfer students are encouraged to take all Art History courses offered as part of the LAAFA curriculum as opposed to transferring these requirements from another institution.

LAAFA may accept transfer courses of the following nature: Creative Writing, Introduction to Music, Introduction to Dance, Introduction to Theater Arts, and Introduction to Film. These courses, or courses with similar titles, are part of LAAFA's required Experience of the Non-Visual Arts curriculum, and students are encouraged to take all Experience of the Non-Visual Arts courses as part of the LAAFA curriculum as opposed to transferring these courses from another institution.

LAAFA may accept transfer courses in Business of Art or Business of Entertainment Art, or courses with similar titles, though students are encouraged to take these courses at LAAFA as opposed to transferring these requirements from another institution.

LAAFA has not entered into an articulation or transfer agreement with any other college or university. Once a student has applied to the program, LAAFA doesn't charge a fee for the evaluation of the student's transfer credit.

Advanced Placement (AP) Credit

LAAFA will consider the transfer of Advanced Placement test scores of 4 or 5 for general education studies. Admitted students must submit official test scores to the Admissions office during the admissions process. LAAFA does not accept Advanced Placement of studio and core study credits.

Experiential Learning

Experiential learning Credit refers to life or work experience meeting a particular level of accomplishment. Upon LAAFA's approval, Experiential Credit may be applied toward the studio courses in the curriculum.

Students are awarded Experiential Credit through submission of a portfolio reflecting the learning outside the classroom. Submitted experience must be directly related to the individual LAAFA program for credit hours to be awarded.

The faculty committee assesses portfolio submissions, providing a final evaluation. If a student wishes to challenge the evaluation, a Department designee may provide additional assessment. Upon assessment completion, a decision will be delivered; this decision will be final with no further reviews permitted. LAAFA charges a \$150 a fee for the evaluation of the student's experiential credit.

Notice Concerning Transferability of Credits & Credentials Earned at our Institution

The transferability of credits you earn at LAAFA is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree, diploma, or certificate that you earn in Fine Art or Entertainment Art is also, at the complete discretion of the institution to which you may seek to transfer. If the credits or degree, diploma or certificate 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 course-work 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 LAAFA to determine if your credits or degree, diploma or certificate will transfer. Once a student is done with their studies at LAAFA and if they wish to attend another college, we will, on behalf of the student, attempt to articulate an agreement with their school of choice.

FINANCIAL MATTERS

Tuition, Fees and Financial Aid

2018-2019 Tuition & Fee Schedule

Degree Program Tuition, per year (Tuition will increase annually each fall):	\$31,993
Certificate Program Tuition, per year (Tuition will increase annually each fall):	\$30,943
Administrative Fee, per year (RECURRING, Non-refundable, included fee):	\$ 400

Core Class Per Credit Calculation: \$703.25

GE Class Per Credit Calculation: \$75.00

Students need an additional 6 elective credits. Electives are part of the overall program cost and have no credit value. Students in good standing may also take bonus electives for no additional cost.

Equipment Cost: \$0

Covers additional books, supplies and material needed for the course. Students are responsible for the purchase of all class material and supplies. Students will not be required to purchase any supplies directly from LAAFA.

Student Tuition Recover Fee (STRF):

Non-refundable \$0.00 per thousand dollars of tuition paid by student (not paid by a third-party/lender). See STRF explanation in the LAAFA student handbook.

Orientation Bootcamp Payment: \$1000

To be applied towards the 2nd quarter payment and is non-refundable. This payment is required to secure your spot in the Orientation Bootcamp.

The program tuition and costs stated above are the same for all of LAAFA's intensive art, full-time degree and certificate programs.

Miscellaneous Fees

Application Fee - \$100

Foreign Student Visa Processing Fee \$100

Late Payment Fee, per quarter - \$150, 2 possible

Transcripts - The first 2 transcripts in any given calendar year are free. A \$5 fee is charged for each additional copy. Additional fees apply for rush and express service.

NSF check Fee - \$50

If your check is returned N.S.F. you will be required to pay this fee plus the amount of the N.S.F check in the form of a cashier's check or money order before your next class meets again.

Students are also responsible for all fees related to field trips.

Final Payment Due

Upon successful completion of all admission requirements and portfolio review, you will receive written notification of your admission to LAAFA's Orientation Bootcamp. The accepted student will have the opportunity to hold a spot by paying the \$1000 payment fee. Full tuition for the 1st quarter is due on a specified deadline, usually one month prior to the start of the quarter. If tuition is not paid in full by that time, the student might lose their starting spot. The payment of \$1000 is credited to the second quarter's tuition. The student must submit a completed and signed enrollment form with their payment.

Payment Plan

Students have the payment plan option to pay monthly, bi-quarterly, quarterly or annually. All payment plan options must be approved. Tuition will increase annually each fall.

Payment Dates and Deadlines

Listed below are the quarter start dates and payment deadlines. Full payment of the tuition and fees are due in the Administration Office.

Quarter	Start Date	Payment Deadline
Fall 2018	10/1/2018	8/31/2018
Winter 2019	1/7/2019	11/30/2018
Spring 2019	4/1/2019	3/1/2019
Summer 2019	7/1/2019	5/31/2019

LAAFA accepts cash, check, Master Card, and Visa. Please note that all students, except those with a payment plan agreement with the school, must be PAID IN FULL by the payment deadline. A late fee of \$150.00 will apply for payments received after the payment deadline date. A student will be barred from attending classes or any of the administrative meetings discussing future quarters until his/her balance is at zero.

For students' delinquent in their financial accounts with the school, grades, transcripts, and diplomas will be withheld; and library privileges and future registrations will be suspended until accounts are cleared.

Financial Responsibility

Registration is not complete until all tuition and fees have been paid in full. It is the student's responsibility to keep his/her mailing and email address up to date with the Administrative Office.

Cancellation, Withdrawal, and Refund Policies

The student has the right to cancel the enrollment agreement and obtain a refund of charges. For detailed description of the policies a student must follow to cancel the enrollment agreement or withdraw from LAAFA and obtain a refund; see section within this student handbook called WITHDRAWAL POLICY & EXIT INTERVIEW PROCESS.

Withdrawal Policy

ALL withdrawals must be made in writing to the Administration Office.

- Quarterly tuition includes a \$250 registration fee.
- All administrative fees are non-refundable.

All refund/credit requests must be received in writing by the administration office and will go into effect on the date received. After the sixth week of classes, no refunds or credits will be given. In order to receive a refund or credit, students must complete a "drop" form, located in the Administrative Office at 16926 Saticoy Street, Van Nuys, CA 91406.

A student who is suspended or expelled from the school is responsible for the full payment of financial charges for the quarter.

Refund Policy

LAAFA maintains a policy for the refund of the unused portion of tuition, fees, and other charges in the event the student withdraws, or is expelled at any time prior to the completion of the full-time program. The amount charged to the student for tuition, fees, and other charges does not exceed the appropriate pro-rata portion of the total charges for tuition, fees, and other charges, that the length of the completed portion of the course should bear to its total length. LAAFA's refund policy shall be on a pro-rata basis. The total tuition charge, minus the non-refundable \$100 administrative fee shall be calculated as follows (See policy below for "Return of Unearned Title IV Funds" applicable to those students who have received federal financial aid.):

1. Deduct the \$100 administrative fee from the total tuition charge.
2. Divide this figure by the number of hours in the program in any given quarter; this quotient is the hourly charge for the program. Please note that the hours of instruction may vary from one quarter to the next.
3. The amount owed by the student for the purposes of calculating a refund is derived by multiplying the total hours that have passed as of the date that we receive the written drop notification in any given quarter by the hourly charge for instruction plus the amount of the administrative fee and the registration fee specified in step 1.
4. The refund shall be any amount in excess of the figure derived in step 3 that was paid by the student.

Example: The quarterly cost of the program including the \$100 administrative fee is \$5,000. After the 2nd week of classes in any given quarter, student decides to drop out of the program.

1. Divide \$5,000 by the number of instruction hours in that particular quarter. $\$5,000/260$ (# of instruction hours in the quarter in our example) = \$19.23/hour.
2. # of hours that have passed as of the date that we receive the written drop notification in the quarter multiplied by the hourly rate from step 1 in this example. 56 hours passed X \$19.23/hour = \$1,076.88 + \$100 non-refundable administrative fee = \$1,176.88 (amount owed by student). $\$5,000 - \$1,176.88 = \$3,823.12$ (refund due to student).

The quarterly tuition is part of LAAFA's overall program cost. Students who drop or are dismissed from individual classes as part of the full-time program class are not entitled to a refund. Students who transfer credits from another accredited college into our core program are not eligible for tuition refund.

Credit Policy

A student may request Credit instead of a Refund. The benefit to receiving a credit is that the student will not lose the \$100 non-refundable administrative fee; the credit will remain on their account for a year from the date of the drop form and can be used toward Extension classes and Special Events. LAAFA's credit policy shall be on a pro-rata basis. The total tuition charge shall be calculated as follows:

1. Divide the total amount paid by the number of hours in the program in any given quarter; this quotient is the hourly charge for the program. Please note that the hours of instruction may vary from one quarter to the next.

2. The amount owed by the student for the purposes of calculating a credit is derived by multiplying the total hours that have passed as of the date that we receive the written drop notification in any given quarter by the hourly charge for instruction.
3. The credit shall be any amount in excess of the figure derived in step 3 that was paid by the student.

Example: The quarterly cost of the program including the \$100 administrative fee is \$5,000. After the 2nd week of classes in any given quarter, you decide to drop out of the program.

1. Divide \$5,000 from step 1 by the number of instruction hours in that particular quarter. $\$5,000/260$ (# of instruction hours in the quarter in our example) = \$19.23/hour.
2. # of hours that have passed as of the date that we receive the written drop notification in the quarter multiplied by the hourly rate from step 2. 56 hours passed X \$19.23/hour = \$1,076.80 (amount owed by student). $\$5,000 - \$1,076.80 = \$3,923.20$ (credit due to student).

Important Note: The tuition credit policy listed above doesn't apply to students who have received funds from the federal aid programs. Any unearned aid from the student's tuition refund must be returned to the Title IV programs as a refund.

Return of Unearned Title IV Funds

Federal regulations stipulate that students may forfeit a portion of their federal student financial assistance if they fail to complete the program of study in which they were enrolled. This policy affects students who: a) received or were eligible to receive federal student financial assistance authorized under Title IV of the Higher Education Act (HEA), i.e., Federal Pell Grants, Federal SEOG awards, or Federal Direct Student Loan (FDSL) programs, and b) who withdrew or were terminated from LAAFA during the first 60% of any payment period/quarter. Eligible Title IV federal aid recipients whose last date of attendance is within the first 60% of a payment period/quarter are considered to have not earned all of the federal aid that may have previously been awarded for that payment period/quarter. Accordingly, a required calculation will be performed to determine the portion of the unearned federal student aid that must be returned to the U.S. Department of Education. This calculation will be done before a tuition refund calculation is performed in accordance with LAAFA's refund policy. In many cases, the Return of Unearned Title IV Funds calculation will result in the student owing tuition and fees to LAAFA that would otherwise have been paid with federal student aid. This policy may also result in the student, as well as the school, owing a refund of unearned federal aid to the Department of Education. Unearned Title IV, HEA funds will be returned first to Unsubsidized Direct Loans, followed by Subsidized Direct Loans, Direct PLUS Loans, Federal Pell Grant awards and lastly, to any Federal SEOG awards.

Unearned funds to be returned to the U. S. Department of Education by LAAFA, and any unearned grant funds owed by the student, must be repaid within 45 days of the date LAAFA determined that a student has withdrawn. Unearned, Title IV funds owed by the student to a federal loan program must be repaid in accordance with the repayment terms of the student's loan. In the event a student has earned federal aid in excess of the amount disbursed at the time of withdrawal, and is eligible to receive those funds, the school will process a post-withdrawal disbursement of such earned funds to the student in accordance with federal regulations and allowances.

Example:

Payment Period/Quarter Length:	10-Week Quarter (50 days)
Title IV Federal Aid Awarded for Payment Period/Quarter:	\$5,000.00
Number of Days Enrolled as of Withdrawal Date	10 Calendar Days

In the example above, \$5,000 of federal financial aid was awarded to a student for a standard 10-week quarter of training. The student withdrew from LAAFA at the end of the 2nd week of the quarter (10 days). Accordingly, this student was enrolled for 20% (10/50) of the 10-week quarter. Since the student was enrolled for only 20% of the payment period/quarter, only 20% of the federal aid was earned by the student. The remaining 80% of the aid that has not been earned must be returned to the U.S. Department of Education. In this case \$4,000

(80%) of the original aid awarded must be returned and only the \$1,000 (20%) of earned federal aid may be applied to the student's educational costs. A similar calculation is performed for all federal aid recipients who withdraw from LAAFA during the first 60% of the period of time for which monies were awarded. Once a student has been enrolled for more than 60% of the payment period/quarter, all of the federal aid that has been awarded for that period is considered to be fully earned.

Constitution Day

This is the annual celebration of the birthday of the government of the United States. Please join us in celebrating the freedoms our founding fathers secured for us in the Constitution. Should Constitution Day fall on a weekend, LAAFA will celebrate it the following Monday. <http://www.constitutionday.com/>

"On September 17, 1787, the delegates to the Constitutional Convention met for the last time to sign the document they had created. We encourage all Americans to observe this important day in our nation's history by attending local events in your area. Celebrate Constitution Day through activities, learning, parades and demonstrations of our Love for the United State of America and the Blessings of Freedom Our Founding Fathers secured for us."

Exit Interview Process

At the time of withdrawing from LAAFA, students should complete an Exit Interview Survey, and a Drop Request Form, and return the completed survey and drop form to:

Registration and Records
Attn: Jean Marie Jingco
Los Angeles Academy of Figurative Art
16926 Saticoy Street
Van Nuys, CA 91406
registrar@laafa.edu
(818) 708-9232 x112

Refer all questions regarding your withdrawal from LAAFA to the Office of Registration and Records at (818) 708-8326 (ext 2006) or registrar@laafa.edu.

Financial Aid Eligibility and Award Processes

Contact: Crystal Nitz, cnitz@laafa.edu

LAAFA encourages students to explore financial aid opportunities. The following steps are necessary to apply for Financial Aid:

1. **Submit all documents necessary to apply for admission to LAAFA.** Your award process cannot start until you have been admitted to LAAFA.
2. **Submit your FAFSA online at www.fafsa.gov.** The opening time frame for submission is October 1st for the following fall quarter. You will want to include the school code for LAAFA which is 042483. At that time, you need to obtain an FSA Id at www.Studentloans.gov to log into any of the government websites.
3. **Contact LAAFA's Financial Aid Administrator,** Crystal Nitz, via email at cnitz@laafa.edu to let her know that you have completed the FAFSA.
4. **Watch your email.** LAAFA Financial Aid will reach out to you for any additional information that will be needed to complete your financial aid packaging. It is imperative that this is submitted in a timely manner for your packaging to be completed. LAAFA Financial Aid will also be emailing you to set up a time to meet with you regarding your packaging and award letter.
5. **Meet with Financial Aid Administrator** to go through your Award letter. You will have time to go through any questions that you may have at that time.

6. **Accept/Decline your Aid.** You will be required to sign off on the award letter as to the aid that you want to accept and that you want to decline. Once this is done, please turn it in to the Financial Aid office for processing. If you are accepting any federal loans, you will also need to complete [Entrance Counseling](#) and the [Master Promissory Note](#) as no aid will be disbursed until that is completed. These two items can be completed at www.studentloans.gov.

Students that accept Financial Aid will have funds requested on a quarterly basis from the federal government by the President of LAAFA. These funds will be applied within 3 days of receipt to the student's tuition statement ledger by the registrar and a copy shall be placed in their student file. If the situation should arise where the Federal Financial Aid awarded is more than the student is billed, the student will have the opportunity to sign a credit balance form which authorizes LAAFA to hold the credit balance on account. The student can rescind this form at any time after the signature. If the financial aid student chooses to withdraw from their program at LAAFA, there will be a Return to Title IV calculation done to determine the amount of financial aid is to be returned to the Federal government. See Return of Unearned Title IV Funds for more information on this.

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

The student will be evaluated quarterly for meeting SAP requirements in order to stay in good standing for Financial Aid Awards. See section on SAP For further details on meeting SAP.

Cost of Attendance

The Cost of Attendance is the estimation of your costs to attend LAAFA. These costs will include direct costs (tuition) that is billed directly to the student, and indirect costs that will vary from student to student. These costs will include estimated averages for supplies, housing, transportation, and personal items. You can find these items listed on the LAAFA website on the Tuition and Financing page under each program. These are listed as [Personal Finances](#). You can also visit our [Net Price Calculator](#) to help you estimate your costs.

Types of Aid

Scholarships

All LAAFA Scholarships are found on our website under [Scholarships and Work Study](#). All requirements for submission for consideration are listed under each scholarship. Since scholarships are aid that is not required to be paid back, we highly recommend that students also consider outside scholarships to help with the cost of their education. There are many websites listed on our webpage for your review.

Grants

LAAFA Students can qualify for two types of federal Grants. We participate with both the Pell grant, and the FSEOG. Grants are funds that are need-based and are not required to be paid back. The FAFSA will determine if you are eligible for any of these grant funds.

Student Direct Loans – Subsidized and unsubsidized

LAAFA students can also qualify for Direct Loans via the FAFSA. There are two types of Student Direct Loans, the Subsidized and the Unsubsidized. If the student accepts these loans, they are required to fill out the Entrance Counseling and the Master Promissory Note. The Subsidized Loan is a loan that the Government will subsidize the Interest and the Unsubsidized the student will be required to pay the interest. Repayment of these Loans does not start until after leaving school or dropping below Half-time.

Direct Parent Plus Loan

Parents of LAAFA Students can also apply for a Parent Plus Loan. The Parent will be solely responsible for paying back the loans and interest.

Institutional Work study

Some LAAFA Students will also apply for Institutional work study to help with their tuition costs. To do this, you will need to fill out a Work Study Interest form and turn in to the Financial Aid office. Students that are granted Work Study will be done so based on availability and need. Students will be doing various tasks around the school on a predetermined schedule in exchange for a credit to their tuition statement for hours worked.

Resources

Fill out FAFSA: www.fafsa.gov

Create FSA ID: www.fsaid.ed.gov

Review Status of Student Loans Outstanding: www.nslds.ed.gov

Submit for Selective Service

(part of the requirement for males of age for the FAFSA): www.sss.gov

Tax Filing and Forms : www.irs.gov

Free Annual Credit Reports From the 3 Major Credit Bureaus: www.annualcreditreport.com

All Things Financial Aid: www.studentloans.gov

Contact

For any questions within the Financial Aid processes, please contact Crystal Nitz, Financial Aid Administrator, at (818)708-9232, ext. 2002. Email questions to Crystal at cnitz@laafa.edu.

Veteran Aid Benefits

LAAFA is proud to offer benefits for our degree-seeking students.

Overview

In addition to being responsible for following the same application procedures as other prospective students, all VA students must submit additional documentation requirements.

Yellow Ribbon Program

LAAFA has elected to participate in the Yellow Ribbon Program, which may provide additional funds available for your education program without an additional charge to your GI Bill® entitlement.

LAAFA will contribute an amount equal to up to half of the amount of tuition that is in excess of the National Maximum per academic school year for a private school, and the VA will match that contribution through the Yellow Ribbon Program. The VA will issue these payments directly to LAAFA.

*Please note that LAAFA's Yellow Ribbon participation is subject to change.

Comparison Tool

To see the program that will best fulfill your needs, please visit <https://www.vets.gov/gi-bill-comparison-tool>.

VONAPP Application

Once you have determined your eligibility by completing the VA [online application process](#) (VONAPP), and you have received your certificate of eligibility, you are ready to submit your admission documents to LAAFA.

Additional VA Documents

Please submit all Admissions Documents along with the below VA documents to be considered for acceptance.

- Copy of your completed VONAPP Application (Form 22-1990) – See link above
- Copy of your Certificate of Eligibility
- DD214 Certificate of Release or Discharge from Active Duty for most recent period of active duty
- Any Military Transcripts
- Any College Transcripts (if attended previously)
- A copy of your Original completed Application Form (Transfers)
- A new VONAPP application for VA education benefits [Form 22-1990] (Transfers)

- A copy of your post-9/11 GI Bill letter from the VA (Transfers)
- Request for Change of Program or Place of Training [Form 22-1995] (Transfers)

Post-9/11 GI Bill (Chapter 33)

Please click on the following links for up-to-date information:

- http://www.benefits.va.gov/gibill/post911_gibill.asp
- http://www.benefits.va.gov/gibill/yellow_ribbon.asp

The Montgomery GI Bill (Chapter 30)

Please click on the following links for up-to-date information:

- http://www.benefits.va.gov/gibill/mgib_ad.asp

The Dependents Educational Assistance Program (Chapter 35)

Please click on the following links for up-to-date information:

- http://www.benefits.va.gov/gibill/survivor_dependent_assistance.asp

The Vocational Rehabilitation Program (Chapter 31)

Please click on the following links for up-to-date information:

- <http://www.benefits.va.gov/vocrehab/index.asp>

The Selected Reserve Educational Assistance Program (Chapter 1606)

Please click on the following links for up-to-date information:

- http://www.benefits.va.gov/gibill/mgib_sr.asp

For more information about the Veterans Educational Program, please visit http://www.benefits.va.gov/gibill/get_started.asp or contact Crystal Nitz at LAAFA, cnitz@laafa.edu.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA).

Other Forms of Aid

Additional grants and scholarships are available through private organizations (clubs, churches, employers). Students are encouraged to investigate sources from family affiliations.

LAAFA Programs

Work Exchange Program - Students may apply for College Work Exchange each quarter. The availability of jobs varies from quarter to quarter. Please contact the Administration office for more information. Prior to the start of the quarter, the students will complete an Agreement Form detailing the job assignment and the monetary value of that task.

LAAFA Scholarships – Students are encouraged to apply for our new and current student scholarships. All school scholarships can be found on www.laafa.edu.

DIVERSITY

Enrollment

LAAFA represents a community of ethnically and culturally diverse students. We encourage our students of many backgrounds, along with our international students, to come together to learn from each other with varied new ideas and concepts for their artistic education.

STUDENT SERVICES

General Information

Student Services serves as a valuable resource to support the student body in a variety of ways. Our Student Services is available to provide general counseling, guidance, support, consultation, and referral for outside providers and services. First year students in particular are encouraged to use Student Services to assist in guiding them through the foundation year.

Physical or Learning Disabilities

LAAFA is committed to ensuring that all students are given every opportunity to succeed. Any students with diagnosed disabilities are encouraged to identify themselves to the Administration Office. Disclosure of a disability is optional and voluntary. A student is free to disclose a disability at any time during their academic career at LAAFA. Our school's facility is in compliance with the Disabilities Act of 1990. Furthermore, LAAFA provides services and reasonable accommodations to all students who need and have a legal entitlement to such accommodations. Students with diagnosed learning disabilities who would like to request accommodations are required to;

- Complete a "Request for accommodations" form (requests must be filed on timely basis within the first two weeks of the quarter). The Administration Office strongly recommends that First-Year Students and Transfer Students who may need accommodations request those accommodations as early as possible, even prior to arrival on campus.
- Provide documentation (must be dated within 3 years of request) including recommendations for accommodations.
- Students must request accommodations at the beginning of each quarter (accommodations do not carry over from quarter to quarter).

Additional testing required by the school to determine the need for accommodations is the responsibility of the student. Testing to diagnose learning disabilities is not provided on campus.

Career Development Assistance

LAAFA provides its students with the skills and education necessary to prepare you for today's complex and changing job market. The professional experience of LAAFA's faculty and staff is highly beneficial to the student's direction at the time of graduation. LAAFA's career development program covers the following:

- **ARTISTS STUDIO VISITS:** Los Angeles is home to many truly great representational artists. LAAFA offers our students the chance to meet and see how successful artists work on a daily basis. Not only do we visit successful gallery painters, but we also visit animation houses and design studios in an attempt to show our students the way forward from graduation on.
- In addition to the career development courses offered as part of the curriculum, LAAFA also has our faculty and/or visiting instructors give workshops on career development-oriented topics.
- Students are able to submit their resume to LAAFA to be dispersed for internships and job opportunities in their desired field. LAAFA has built an extensive list of contacts with the various studios and professional galleries.
- Assisting and assessing students cover letter/resume/portfolio – Students have the opportunity to receive tips and feedback in the preparation of these documents.

LAAFA does not guarantee employment and does not provide career placement services.

Academic Advising

Academic Advising enhances student learning and development. The faculty as well as the Director of Academic Affairs and Faculty Chairs at LAAFA provides students with academic advice to help create the best possible educational experience. Academic Advisement helps students with course selection, educational

planning, course concerns, personal concerns, and help to answer questions about LAAFA's policies and procedures. Students are also referred to other services and resources for additional support. Students are strongly encouraged to review their academic progress at least once a quarter. Advising is required for all new students. Students with questions about specific courses may contact the instructor, Director of Academic Affairs or the Administration Office. Tutoring services are provided to the students on an as needed basis.

New Student Orientation

Each Quarter that LAAFA starts a new class, the Administration Office organizes orientation for the first-time freshmen and transfer students. The orientation session includes campus policies, procedures, and services.

All new students are required to attend orientation. Orientation helps students become integrated into the academic, intellectual, cultural, and social environment at the school and helps them gain a better understanding of the academic and studio experience at LAAFA.

All new first year students will be formally welcomed into their new academic program and receive a tour of the campus.

Counseling services

In an effort to assist our students with the challenges that might arise while in school, LAAFA provides academic and financial advising services to students free of charge. Additionally, confidential psychological counseling is available as needed, at no additional cost to full-time LAAFA students for the first session. This counseling may help students deal with adjusting to college life, artistic and academic challenges, personal issues, and dealing with problems that can affect their well-being and academic success. LAAFA utilizes the services of a highly qualified off-site mental health specialist.

Student Health Insurance

Students are expected to maintain private insurance during their time at the College. If enrolled students do not have insurance through a parent, spouse or employment, please visit the following websites: Covered California website: <http://www.coveredca.com/individuals-and-families/special-circumstances/students>.

International Student Insurance website: https://www.internationalstudentinsurance.com/student-health-insurance/apply/?utm_source=yesmail&utm_medium=email&utm_campaign=summer_2016_insurance.

LAAFA does not assume financial responsibility for outside health treatment, physical or mental.

Immunization Policy

While LAAFA does not require proof of vaccinations, administration strongly suggests that each student has received the Measles, Mumps, and Rubella (MMR) vaccination, as well as a clear Tuberculosis (TB) Risk Assessment. Those living in a shared environment should consider receiving vaccination for Meningococcal Conjugate (A, C, Y, & W-135), Meningococcal Serogroup B, and Hepatitis B. The vaccine called Tdap helps protect against tetanus, diphtheria, and whooping cough. The CDC (Centers for Disease Control) suggest receiving the Tdap Booster every 10-12 years.

International Student Enrollment and Veteran's Training

LAAFA is authorized under Federal law to enroll nonimmigrant alien students and is approved for the training of veterans and eligible persons under Title 38, U.S. Code.

Student Activities

Social events are arranged on a regular basis to allow the administration, students and the faculty to meet in a relaxed environment and have an opportunity to socialize. LAAFA provides many opportunities for student leadership. These opportunities allow the student to work with people in the following capacities. Please contact the Administration Office to get more information. Here is a list of volunteer student leadership opportunities: Student Representative, Student Ambassadors, Admission Greeters, Social Events Liaison, Orientation Coordinators, Teacher Assistant.

Peer Mentorship Program

As a leadership opportunity and as a way for our first-year students to gain an upperclassman advisor, all students are encouraged to sign up to be volunteer mentors for incoming first year students. Potential mentors need to add their names to the list in the Administration Office. Any student who would like a mentor should see the Administration Office to be paired up.

Communication

All full-time students receive an @laafa.edu email address for their own use and for school use. Communication between students, faculty, and staff is vital to success at the college. Students must provide the college with their most current address, phone number, email address, and emergency contact information. All students are expected to read their email daily and recognize that the College will use student email addresses for official and time-sensitive communication.

Housing/Transportation

LAAFA does not offer dormitory facilities under its control.

We understand that you may have a lot of questions and concerns about where to live and how to get around the city. Our incoming freshman may take advantage of our Complementary Concierge Service. After you have been accepted into one of our full-time programs, the Administration Office can help you find a place to live. Just fill out our simple Housing Information Request Form on LAAFA's website and you will be given a selection of choices approximately 30 days prior to your arrival that best fit your criteria. Most LAAFA students spend between \$7,000 and \$12,000 on rent and utilities.

LAAFA does not endorse nor recommend the listings below. The following listings offer an indication of the variety of housing options available near LAAFA. LAAFA has no responsibility to find or assist a student in finding housing. This information should be used as a rental listing resource only. It is the responsibility of the prospective tenant/renter to determine the suitability of the off-campus housing options listed. LAAFA does not conduct site visits or inspections of listed rental locations.

www.roommates.com
www.roomster.com
www.metroroommates.com
www.roommateclick.com
www.roommatelocator.com
www.hotpads.com
www.craigslist.org
www.apartmentfinder.com

Hotels

Airtel Plaza Hotel
7277 Valjean Avenue
Van Nuys, CA 91406-3434
(818) 997-7676

Howard Johnson Inn and Suites
7432 Reseda Blvd.
Reseda, CA 91335
(818) 600-4289

Holiday Inn Express
8246 Orion Avenue
Van Nuys, CA 91406
(818) 989-5010

Motel 6
15711 Roscoe Blvd.
North Hills, CA 91343
(818) 894-9341

Best Western Carriage Inn
5525 Sepulveda Blvd.
Sherman Oaks CA 91411-3438
(818) 787-2300

Get all the information you need to make smart traveling decisions. Check real-time traffic speeds, commute to LAAFA on a bus or train, and even find a carpool or vanpool partner. The selected sites below will help improve your commute to/from LAAFA.

www.uber.com

www.lyft.com

www.metro.net/around/

www.commutesmart.info/

Student Life

Students come to LAAFA from all areas; some from neighboring communities, many from other states and countries. Attracted by the climate and the allure of Los Angeles, they discover our little gem of a school here at LAAFA, where they get total immersion with like-minded students who want the rigor of skill-based figure drawing and painting.

Some of our students are recent high school graduates, while most come in after having had some college already. Some will be beginning their art careers for the first time, while others come to us to learn what they didn't from their previous art education. They are all ages, from many walks of life, as varied and individual as life itself.

Our class sizes are small, allowing for individual attention to every student. LAAFA is a small personable environment. Each and every student is in personal contact with all of the administrative and teaching staff of LAAFA. LAAFA's teachers are all working professionals, bridging the gap for the students between school and profession. This kind of networking is essential in the art world. Students here are able to rub elbows with the best in the industry.

Special guest lecturers, artist's studio visits, museum trips, and sketching on location are all an important part of student perks at LAAFA. Additionally, our Anatomy/Ecorché course provides the LAAFA students with a rare and beneficial opportunity - a quarterly lab at a prominent university for hands-on dissection. We are busy here at LAAFA constantly striving to offer our students the best in resources and teaching opportunities, and with LA as our backyard, we are able to provide quite a full range of creative possibilities.

At LAAFA, the key qualities are "individual" attention and "individual" growth. We expect personal artistic growth from our students and our students expect personal attention and professionalism from our personnel and staff.

Guide to LA

Los Angeles is the second largest metropolis in the U.S. and LAAFA is right there in the midst of it! With that, you get the personal attention of being a student within a small, caring environment with access to a city that offers tremendous art, culture, food, industry, and commerce. Several Museums are right at your fingertips; the Los Angeles County Museum, the Getty Museums, the Norton Simon Museum, the Museum of Contemporary Art, the Museum of Natural Science. LAAFA students regularly go on Field Trips to not only Museums and galleries, but also to private studios of local artists. We have several very talented artists who live here in LA

and our students have the opportunity in our program to personally visit and meet them, giving them a direct connection to the artists of this area.

Southern California's moderated and varied landscape allows for year-round recreation including skiing, hiking and surfing as well as beautiful painting opportunities! With close proximity to the ocean and beaches, the campus is located within an hour's drive to the desert and mountains. We take advantage of the natural beauty and moderate weather of this region in our plein air painting classes.

LA and the region also boast numerous venues for live music, theatre, art and dance- there's something for every student's taste and budget. The ethnically diverse city also hosts an abundance of cuisines from around the world.

Los Angeles is the heart of the entertainment industry, and many of our instructors work within this field as artists. (I.e. Disney, Sony, Game Design, DreamWorks, Special Effects.) As a result, our students have first hand access to professional working artists who are currently active in their industry. Several our teachers are also gallery artists. Through our instructors, this array of professional working artists, the gallery world of Los Angeles is demystified. Studying in Los Angeles gives our students a diverse appreciation for art and the different ways to take their own art making to the professional level.

Student Code of Conduct

Student's Rights & Responsibilities

All students have the same rights and responsibilities. The following are the basic responsibilities that a student must fulfill and the rights each student has.

Responsibilities

General

- The official registration forms and enrollment agreement must be completed, and fees paid before an applicant will be considered a student.
- LAAFA maintains that students are adults who must be held fully accountable for their actions while at LAAFA.
- Students are responsible for becoming familiar with the rules and policies of LAAFA as spelled out in this student handbook as well as official communiqués as released by LAAFA.
- Sponsored students must fulfill the requirements of the agency sponsoring their studies.
- Students are responsible for fulfilling expected obligations at LAAFA. Until any financial, equipment or book debts are cleared, LAAFA may withhold grade reports, diplomas, certificates and transcripts. Students who are financially indebted to LAAFA from a previous term must clear their debts before registering in a subsequent term.

Students are expected to:

- Abide by the federal, state and municipal laws, so far as these are relevant to student conduct.
- Refrain from conduct which, harms or threatens harm to the proper functioning of LAAFA programs or activities, violates the rights of members or guests of LAAFA, jeopardizes the safety and well-being of members or guests to LAAFA and the property of LAAFA or its members or guests.
- More specifically, to refrain from assault or threat of assault, harassment or discrimination, theft, defacement or destruction of property and unauthorized entry or trespass.
- To abide by the regulations, rules, practices and procedures of LAAFA and its academic and administrative units.
- To abide by reasonable instructions given orally or in writing by any official of LAAFA authorized to secure compliance with such regulations, rules, practices and procedures, provided that the official is identified and is acting in an official capacity.

Academic

Students are expected to:

- Follow the procedures to register for change or withdraw from a course and/or program as outlined in LAAFA's student handbook.
- Arrive to class on time and remain for the duration of scheduled classes and activities.
- Respect the Instructor's and Administration's right to formulate and enforce attendance policies.
- Respect the Instructor's right to determine course content, methodology and evaluation.
- Respect the Instructor's right to set deadlines for assigned work and to establish penalties for failure to comply with deadlines. It is the student's responsibility to ensure that all assignments are given directly to the Instructor unless it has been specified otherwise in a particular instance.
- Respect the Instructor's right to expect assignments to be neatly presented.
- Submit work that is their own. It is the student's responsibility to know what plagiarism and other forms of cheating are and their consequences.
- Complete tests and exams at the times scheduled by faculty members of LAAFA.
- Assume responsibility for classes missed. Faculty members are not obligated to provide for missed tests, labs or exams and students must be prepared to forfeit marks allocated to such work during their absence.
- Respect the Instructor's right to expect decorum and appropriate classroom behavior by all students. Should a student be disruptive and/or disrespectful, the Instructor has the right to take action to exclude the disruptive student from any further learning activities for the course involved.
- Be responsible for keeping all quizzes, tests, papers, essays, artwork or other assignments returned to them in the event of a grade review. In fact, students should photocopy all submitted work as a protection against loss.
- Become familiar with the rules and policies of LAAFA as stated in LAAFA's student handbook on Student's Rights and Responsibilities.
- Conform to acceptable behavior in the learning environment as established by their Instructor.
- Students who fail to conform will be subject to discipline.

Rights

General

Every student has the right to equitable treatment by LAAFA.

This right must not be impaired by discrimination based on race, color, ethnic or national origin, marital status, religion, creed, political conviction, language, sex, sexual orientation, age or personal handicap.

Students have the right to:

- Think, speak, write, create, study, learn, pursue social, cultural and other interests, and associate together for all of these purposes, subject to the requirements that they respect the rights of members of LAAFA community to pursue these same freedoms and privileges.
- Use facilities designated by LAAFA as available for student use and to abide by any regulations of LAAFA in regard to such use.
- Have published and made available on request the rules and regulations of LAAFA affecting students.
- Enquire into and be informed fully about the reason for such rules and regulations.
- Make representations (including reasonable complaints, petitions) to the Administration Office for changes in such rules and regulations.
- Students have the right to a learning environment, which is safe and conducive to learning.
- Every student has the right to be free from any and all harassment.

Academic

Every student has the right to a quality education.

Students have the right to be given a written course outline at the beginning of the course, which states the objectives of the course, the teaching method, the evaluation process and information on assignments, tests and examinations.

Students have the right to information concerning program and graduation requirements, academic regulations and admissions.

This information should include, where appropriate:

- Pre-requisites for courses
- Course descriptions
- Course availability
- The method of evaluation
- Timetables
- Costs
- Safe Use of Materials
- Students have the right to know LAAFA's definitions of cheating and plagiarism and the consequences of their detection.
- Students have the right to know what is expected regarding class attendance and punctuality.
- Students have the right to receive instruction for the curriculum as stated in the course outline.
- Students have the right to be notified of class cancellation as soon as possible.
- Students have the right to expect that classes will start and end on time.
- Students have the right to be informed by the Instructor of any rule changes regarding classroom procedures.
- Students have the right to receive evaluation of their progress in the course.
- Students' grades are confidential.
- Students have the right to see and review all of their graded personal work with the Instructor.
- Students own any original work they have produced. The departments may retain actual test questions, exams and quizzes and need not supply copies to the students.
- Students have the right to view any record that exists in their file in LAAFA.

Studio Information

Student Workspace and Dedicated Storage

All of our full-time students have the opportunity to use select LAAFA studios that is not in use as a temporary studio. Clearance must be given from the LAAFA Administration Office.

Storage space is provided to each student in the school vault. This is a fluid storage space that will hold all the necessary materials, including the materials needed during the painting classes. If additional room is required for the students' work, space will be provided.

3rd Year Studio Space

The Administration Office assigns the Senior Studio Space. LAAFA offers 3rd year students a reasonable level of privacy and discourages underclassmen and visitors to the 3rd year studio unless accompanied by a LAAFA administrator, faculty member, or a senior. LAAFA reserves the right to remove any student for violation of the rules of the workspace. This is a shared space for all 3rd year students.

Policies Regarding Senior Studios

1. Seniors with assigned spaces may use the space from opening until closing seven days a week; the studios will not be accessible for all night use.

2. No modification to the senior studio will be permissible without consultation and approval from the Administration Office. Even if approval is granted, all studios must be returned to their original condition when the senior vacates the studio.
3. No fire or health hazards including, but not limited to, coffee pots, hot plates, microwave ovens, hair dryers are permitted in individual studios.
4. Eating is not allowed in the studios.
5. Headphones are required when listening to any form of media. Please be respectful of fellow students.
6. Students are advised to keep a locked box in their studios for tools.
7. The College reserves the right to remove or destroy all prohibited hazardous items.
8. The College reserves the right to use the space on a limited time frame if needed.

Studio Etiquette

- If a student is late for a class (with a model) for any reason, he/she should wait outside the closed door until the next break before entering the studio to set up, then enter quietly.
- Students may not attend classes until proper registration and payment has been completed.
- If students wish to converse with one another, they should leave the studio to do so. Refrain from talking while class is in session.
- Studio classes are usually quiet, without music, facilitating focus and total concentration. There will be no public music in uninstructed courses. Headphones are a good alternative if a student wants to listen to music (if approved by instructor). Sometimes instructors may choose music for their classes.
- Each student's personal property must be respected, which includes still-life boxes, set-ups, personal items, lamps, and extension cords. Please be mindful of the amount of space you and your equipment occupy. Economize your workspace to accommodate fellow artists.
- Each student's name should be written on all supplies with a permanent marker.
- Food will absorb chemicals in the atmosphere such as oil paint and thinners. Therefore, no snacks are permitted in the studios.
- No Turpentine or smelly solvents & mediums are allowed (unless directed by the course instructor). Odorless Mineral Spirits are preferred.
- The front row of benches is reserved for individuals who are sitting. Standing in the front row will block the view of those behind you. The front row must also be aware that if they are too close to the model stand, they will also obstruct the view of those behind them, even if they are sitting.
- Please be polite to the models. Ask for permission first before taking their pictures. Do not talk to a model while he or she is posing.
- Don't comment on others work unless it is solicited.
- Be sure to switch cell phones and all electronics to silent mode.
- Animals are not permitted at LAAFA for health reasons. Assistance dogs for the disabled are allowed.
- A monitor appointed by LAAFA will set up all uninstructed workshops. The LAAFA representative may appoint a student to do so, in which case there will be no questioning their decision. Once the pose is set there will be no changes.
- Students will set-up workspace prior to the start of class. Student must first utilize equipment in the designated studio. Students may visit Administrative Office to request additional equipment for class.
- Each student's workspace must be cleaned up at the end of each class. Each member of the class is responsible for leaving a clean studio for the next class.
- Please wash all paintbrushes and paint-splattered hands in the Utility Brush Cleaning Room.

Paint Cleaning and Disposal Policy

Follow the instructions below for the proper cleaning brushes and tools and proper disposal of material.

Solvent Jars

LAAFA requires the use of a capped, sealable solvent container for student use in studio clean-up practices. "Silicoil" jars are preferred and recommended as they have a sealable cap and contain a coiled aluminum wire to help facilitate the release of paint from brushes.

Solvent jars must remain fully closed at all times, except in the actual moment of cleaning brushes at the end of a painting session. An open solvent jar will quickly release harmful fumes into the air due to rapid rates of solvent evaporation.

Solvent jars are not meant to clean brushes during the painting practice itself. Students should wipe dirty brushes on rags and continue using them during the act of painting. Students should not bring solvent jars into the classroom or studio.

Solvent jars must be stored in the metal fire-safe storage containers provided on campus for student use and handled with care to prevent dropping or breaking of the jar.

Students may access their solvent jars at the time of clean up and use solvent jars in the brush cleaning area. However, at no time can solvent be poured into a drain of any kind (see Liquid Solvent Disposal below).

Students are required to re-use solvents by allowing them to settle in the sealed solvent jar. Particles of paint will naturally separate from the solvent over the course of a few hours and can be poured into a new container when necessary.

When solvent jars become overloaded with paint sludge, students are required to pour the settled solvent off the top of the jar into a new container; the old jar containing paint sludge must be properly disposed of at a proper facility (see Paint Disposal below).

Brush Cleaning

Oil, Alkyd, Resin-oil, Enamel, Encaustic, and other solvent-thinned paints

- Rinse brushes in your personal small, re-closable container of the appropriate solvent: odorless mineral spirits.
- Wipe brushes of all paint and solvent residue on a rag or personal paper towel.
- Wash brushes with hot water and an appropriate brush cleaner soap in the brush washing sinks provided on campus. Never wash brushes in bathroom sinks on campus.
- Shape the brush heads and allow them to air dry, laying flat. Store dry brushes in a closed container to prevent the accumulation of dust.

Acrylic dispersion, Poster Paints ("Temperas"), Egg-Tempera and other water-thinned paints.

- Wipe brushes of all paint on a rag or paper towel.
- Rinse brushes in your personal container of water.
- Wash brushes in warm water.
- Wipe brushes of remaining paint on a rag or paper towel.
- Shape the brush heads and allow them to dry, lying flat.

Note: Any residual amounts of paint or solvent produced from washing brushes will be caught in the paint trap equipped to the brush washing sinks.

Liquid Solvent Disposal

Unwanted or waste solvents (except water), oils (including vegetable oils), and mediums must be poured into the cylindrical collection drum located in the washroom. The lid to this drum must be kept closed at all times, except when waste is being added. The collection drum is taken to a proper disposal service. It is illegal to use sinks or toilets for disposal of these materials, as this will harm the environment.

Paint Disposal

Moderate amounts of unwanted paint, including palette scrapings, shall be collected on a paper towel or rag and properly disposed of as described below under Rag and Paper Towel Disposal. Solvent jars that have become overly loaded with paint sludge are required to be disposed of at an official paint disposal facility (after solvent has been reclaimed into a new jar); this can be a commercial entity or municipal service.

LAAFA firmly forbids and condemns the disposal of paint into standard trash receptacles whether they are on or off campus. For further questions about disposal of paints, students can contact 1-800-CLEANUP.

Rag and Paper Towel Disposal

Rags or paper towels contaminated with paint or solvents, or that have been used to clean brushes and palettes must be disposed of in the metal "fire-safe" trash containers in the classrooms. The lids to these containers must be kept closed. These materials may not be disposed of in ordinary trashcans as they pose a fire hazard due to spontaneous combustion. It is illegal to dispose of oily rags with ordinary trash as they will harm the environment.

Disposal of Failed Art

Unwanted or failed art projects embody environmentally harmful ingredients and SHALL NOT be disposed of in ordinary trash. Break or cut these objects into small pieces and dispose of in the "fire-safe" trash containers.

LAAFA highly encourages students to properly re-prime unwanted paintings to create new blank canvases, as was commonly done throughout the history and tradition of painting. However, if a canvas must be disposed of, the following practices can be used:

Unwanted oil paintings must be cut into small pieces and disposed of at a proper paint disposal facility.

Unwanted acrylic paintings can be cut up into small pieces and disposed of in standard trashcans.

General Disposal

Regular, non-toxic/non-combustible trash must be disposed of in the standard garbage cans provided on campus. Do not dispose of regular trash in the metal fire-safe trash containers.

Student Evaluations

During the last week of every quarter, students evaluate each class and the instructors for quality of information and the level of expertise provided on the subject. Students are given a questionnaire to fill out. Blank questionnaire forms are available online.

This questionnaire is completed without the students' identity shown and therefore allows students to write about their criticism of the class and the instructor freely.

Copies of the complete evaluations are kept in the student and instructors' files. A copy of the evaluation is also provided to the instructors. LAAFA feels that the students must play an active role in their educational needs by providing input.

The Administration Office reads these evaluations each quarter and, if necessary, advises the Director of Academic Affairs and/or Faculty Chair to consult with any instructor who may have received a negative report from a majority of students. Administration also reviews these evaluations in evaluating the classroom experience as a whole.

LAAFA encourages our students to suggest changes to the quarterly evaluation form. Please direct all suggestions to the Administration Office.

Galleries and Exhibitions

Juried Student Exhibition Expectation

The Juried Student Exhibition is held annually and is a valuable educational and professional opportunity for each student. Thus, all students in good standing are eligible and encouraged to submit work. Depending on the exhibition venue, a commission percentage is charged for each piece of work that has been viewed and sold

in any exhibition in the galleries or exhibited in the school studios during an exhibition, unless otherwise published. The commission helps defray the cost of the gallery. Seniors are responsible for installing their own work for the Senior Project Exhibition. All students must deliver and pick up their work by the dates specified for each exhibition. Work must be ready to install and equipped with hook eyes and wire, and three-dimensional work with a pedestal. All work must have duplicate label information attached to each piece. All students interested in submitting their work for the LAAFA Gallery as well as exhibitions must complete the proper paperwork in the Administration office.

Campus Safety and Security

Campus Safety

The policies and procedures in this student handbook are put in place to keep faculty, staff, and students safe. If you come upon or have a safety issue or concern, you should notify a member of the staff right away. It is our mission to provide faculty, staff and students with a safe environment as well as all resources and information to allow informed decision making about your personal safety and health.

IN THE EVENT OF AN EMERGENCY OR CRISIS, CALL 9-1-1

General Student Safety Tips

Although the areas surrounding the LAAFA campus, please be cautious and aware of your surroundings at all times.

- There is safety in numbers. Walk in groups or use the buddy system, especially after dark.
- Walk briskly and know your destination. If you see a person who looks suspicious, change your path or safely cross the street.
- Walk in well-lighted and well-trafficked areas. Avoid shortcuts that take you through alleys, past heavy foliage, or near other places where someone might be hiding.
- Do not walk while talking, texting, or otherwise looking at your phone/electronic device. This should be kept out of sight. You can easily become a target if someone sees what you have.
- Do not carry large amounts of cash. Do not wear expensive jewelry that draws attention to you. Carry bags, purses, equipment bags close to your body. Valuable such as cameras and computers should be inside of a bag/out-of-site while traveling.
- Please lock your car in the parking lot before going to class. We are near Balboa Boulevard, from which people often exit and park in the school parking lot for a variety of reasons.
- If you ride a bike to campus, you must lock it to the bike rack by the main rear entrance.
- If you are ever approached by someone with a gun/knife/weapon demanding your wallet/purse/item of value, do not resist. Your life is much more important than anything that you might be carrying.

When you live in an urban environment, you need to establish a file with pertinent information that will help you if you ever are the victim of a crime. This should be kept in a very safe, locked if possible, place in your home. Your file should contain the following.

1. Credit card/ATM/Debit card numbers and toll-free numbers to report lost/stolen cards.
2. The telephone number of your insurance agent (life, health, renters, vehicle, etc.)
3. Your license plate and vehicle identification number (VIN).
4. Your driver's license number
5. An extra set of keys
6. Your bank account number and the customer service number for your bank.

ICE (In Case of Emergency) Your Phone

Enter a phone number into your phone, add it to the favorites list, with the acronym ICE. Include the name and phone number of a reliable person you can contact in case of an emergency.

Cleary Act and Crime Reporting

The federal government mandates the disclosure of certain crime statistics so that students, employees, and families can be educated about the safety of the LAAFA campus.

Please be aware that these are statistics for the most severe forms of crime. Students should still be vigilant about their personal safety and take care of their personal belongings.

A daily crime log is kept at the school which reports detailed crime statistics in accordance of the Jeanne Cleary Disclosure of Campus Security Policy and Crime Statistics Act. The annual security report (ASR) includes statistics for the previous three years concerning reported crimes on campus and on the streets and ally directly surrounding the campus. The crime report is prepared in cooperation with local law enforcement officials.

To request an individual hard copy of the campus crime statistics, send a written request for the report to: Crime Report Request, c/o Registrar, 16926 Saticoy Street, Van Nuys, CA 91406.

Timely Warnings

In the event that a situation arises, either on or off campus, that in the judgment of LAAFA Administration, constitutes an ongoing or continuing threat, a campus wide "timely warning" will be issued. The warning will be issued through the college e-mail system to students, faculty, and staff. Anyone with information warranting a timely warning should report the circumstance to LAAFA Administration by phone at (818) 708-9232 or in person in the main office.

Drug-Free Workplace

LAAFA is a drug-free environment and the College will not tolerate the manufacture, distribution, dispensation, sale, purchase, possession, offer to see, and/or use of any illegal drugs (as defined by the statutes of the state of California) including marijuana, in any LAAFA facility or at any official off-site LAAFA function. Any student found to have violated the Drug and Alcohol Policy will be subject to arrest and disciplinary action in accordance with the Personal Agreement.

General Safety Rules on Campus

- Learn and practice safe work habits.
- Report any unsafe conditions immediately to the Administration Office.
- If you are asked to perform a task, which you think is unsafe; you may refuse the request without fear of reprisal.
- Report all accidents and even minor injuries to the Administration Office immediately.
- When using electrical equipment, make sure your hands are dry and you are standing on a dry surface. Make sure electrical cords and wires have no breaks.
- Know emergency procedures, such as the locations of fire extinguishers, the first-aid kit, and emergency telephone numbers.

Fire Code

National and local fire and safety codes prohibit the use of any corridor, elevators, pathway, fire exit, or common area used as an exit, for exhibitions of any kind or nature whatsoever.

Remember: People are generally injured in fires or earthquakes by tripping on their way to a fire exit; subsequently, they may get trampled to death by others.

Emergency Plan – Fire Prevention

- Smoking/vaping are strictly prohibited within 25 feet of the LAFA building or in the parking lot.
- Do not empty anything hot in wastebaskets that contain paper or other flammable material.
- Unplug all electrical equipment that is not working properly or needs repair. Notify the Administration Office immediately.
- Do not overload wall outlets.
- Keep heat-producing devices away from objects, which will burn.
- Assign someone to ensure appliances are turned off when leaving the building.
- Store and use flammable liquids according to container instructions and city/code regulations.
- Do not allow accumulations of trash or waste material that is flammable.
- Do not hold doors open with doorstops or other items.

Fire Drills

Procedure: Upon hearing the alarm sound, students are required to exit the building immediately. Do not pack up items. Students should quietly exit the building from the closest exit and proceed to the parking lot. Faculty should exit the class rooms and studios last and close the doors. Faculty, staff, and students should remain in the parking lot until a member of senior management or the fire marshal allows everyone to return to the building.

Emergency Plan – Earthquake

Earthquakes strike without warning and you may have only seconds to react. Intensity can range from slight tremors to great shocks. Your first concern should be shielding yourself from falling debris and objects.

DO:

- Stay Calm
- Take cover under a sturdy desk or table, away from any glass or windows, in a kneeling position, while holding on to the desk/table. Or stand in a doorway, using hands to brace yourself, make sure the door does not close.
- Stay clear of bookcases, file cabinets, windows, brochure racks, and similar items.
- Follow instructions of the management.
- Do not evacuate the building until evacuation routes have been checked and are determined to be safe.
- Turn off all electrical equipment.
- Once outside, go to the parking lot in the back of the building away from all structures.
- Do not run.
- Wait for instructions from management in the event of extended power failure.

DON'T:

- Use telephones.
- Use elevators.
- Reach in a manner that may cause undue alarm or panic.
- Stand near windows.
- Use matches, if power fails.
- If you feel the need to leave the building, please do not leave the premises. We will want to account for everyone.

Inform the Administration Office of injuries so first aid can be administered. The First Aid supply kit is in the lounge in the cupboard above the coffee machine.

Personal Injury

While the school exercises great care regarding student safety, it is not responsible for personal injury occurring on the school property or in connection with school activities. The school does not assume any responsibility for loss or damage to student property. Faculty and Administrators who accompany student groups on field

trips and supervise activities cannot be held responsible for actions of students, injury, or loss of personal property.

Criminal Actions

Any criminal activity involving students, faculty, or staff taking place within the school or on its premises shall be reported immediately to the Administration Office. Authorities will be contacted, and a thorough investigation of the incident will be conducted. In case of extreme emergency, please call 911 directly. For incidents involving students, a written description of the incident shall be submitted by any faculty or staff member present, within one working day, to the Administration Office. A security file of all reports will be maintained by the school.

Weapons on Campus

Possession of firearms, fireworks, weapons, and hazardous chemicals is strictly prohibited and, in many cases, violates state law. This applies to students and employees except where authorized to handle weapons or chemicals.

Relationships Between Faculty/Staff and Students

LAAFA prohibits all faculty and staff members, and others involved in teaching activities, from engaging in or pursuing dating, sexual, or intimate relationships with students, including consensual relationships.

Faculty and staff members are in a position of trust and power with respect to a student's educational activities. Relationships with students can jeopardize the effective functioning of the College's mission by the appearance of unfairness in the exercise of professional judgment. This includes, but is not limited to, those students whom faculty or staff currently, or may in the future, instruct, mentor, evaluate, supervise, advise, or exercise other forms of professional responsibilities towards, such as all allocating resources, selecting students for scholarships and awards, and providing recommendations or references.

The purpose of this policy is to create and maintain a professional learning and work environment that is free from unlawful discrimination, harassment, and exploitation. This policy recognizes that there is often an inherent inequity in dating, sexual, or intimate relationships between faculty/staff and students. Such relationships often result in perceptions of favoritism, bias, or discrimination that undermine academic achievements or decisions affecting students. The College has a policy against discrimination and harassment including, without limitation, sexual harassment. Dating, sexual, or intimate relationships between faculty/staff and students may result in claims of sexual harassment and questions about the voluntariness of the relationship. Please refer to LAAFA policies on Harassment, Sexual Harassment, and Non-Retaliation for more details.

Hazing

All acts of hazing as defined by this policy, by any individual student or group sanctioned by LAAFA and any of its members or alumni are prohibited. Students are entitled to be treated with consideration and respect, and no individual may perform an act that is likely to cause physical or psychological harm to any other person within the LAAFA community. Accordingly, any such behavior is expressly forbidden when related to the admission, initiation, pledging, joining, or any other group-affiliation activity.

Any student found to be involved in any hazing activity will face conduct action and may be subjected to suspension or expulsion from LAAFA. A violation of this policy may exist irrespective of any alleged voluntary or consensual participation in the activity by the person(s) being abused. The law of California makes it a criminal offense for anyone to participate in hazing. LAAFA policy is based upon the proposition that students are entitled to be treated with consideration and respect. LAAFA regulations on hazing are synonymous with state law as follows (Calif. Penal Code §245.6):

1. It shall be unlawful to engage in hazing, as defined in this section.

2. "Hazing" means any method of preinitiation or initiation into a student organization or student body, whether or not the organization or body is officially recognized by an educational institution, which is likely to cause serious bodily injury to any former, current, or prospective student of any school, community College, College, university, or other educational institution in this state. The term hazing does not include customary athletic events or school sanctioned events.
3. A violation of this section that does not result in serious bodily injury is a misdemeanor, punishable by a fine of not less than one hundred dollars (\$100), nor more than five thousand dollars (\$5,000), or imprisonment in the county jail for not more than one year, or both.
4. Any person who personally engages in hazing that results in death or serious bodily injury as defined in paragraph (4) of subdivision (f) of Section 243 of the Penal Code, is guilty of either a misdemeanor or a felony and shall be punished by imprisonment in county jail not exceeding one year, or by imprisonment in the state prison.
5. The person against whom the hazing is directed may commence a civil action for injury or damages. The action may be brought against any participants in the hazing, or any organization to which the student is seeking membership whose agents, directors, trustees, managers, or officers authorized, requested, commanded, participated in, or ratified the hazing.
6. Prosecution under this section shall not prohibit prosecution under any other provision of law

Safety & Security Reporting

If you need assistance, please a member of the administration. We will give you directions on next steps. Once we have responded to your immediate needs, we ask you to complete an incident report form (found in the student portal) if you are a victim or a witness to the following situations:

Assault, Theft, Harassment, Property Damage, Injury, Car damage, Vandalism, or other injury, accident, or crime not stated but similar in nature the incident report form is available in the Student Portal. Fill out the form as completely as possible, including any action taken as a result of the accident or incident. The Incident Report form should be filled out within 24 hours of the occurrence. If the incident or accident is life threatening, please call 911, and then contact the school at (818) 708-9232.

- All incidents will be investigated by members of administration and resolved within 30 days of occurrence.
- A follow-up with the victim will be completed to document anything that needs to be corrected.
- Any steps taken to assist or resolve the incident.

In the event of a serious injury call 911 immediately. For injuries of a less serious nature, first-aid kits, are located throughout the building. Contact the main office immediately for assistance. Your timely assistance and cooperation will allow the College to become more responsive to emergencies and better able to establish procedures that ensure a safe and secure environment.

Anonymous Reporting

If you would like to report an issue anonymously you can do so by completing an incident report (found in the Student Resources webpage) and not including your personal information. This report may be submitted by mailing it to LAAFA Office of the President 16926 Saticoy St. Van Nuys, CA 91406.

Emergency Contact

During the Fall and Spring Quarter registration period all enrolled students are required to provide a current emergency contact. This information will be used should the student be involved in an accident, become missing, or otherwise requires assistance.

Missing Persons

A suspected missing student should be reported to the Administration Office immediately. In compliance with federal laws, if after investigation the student is determined to be a missing person, the appropriate law

enforcement agencies and the student's emergency contact will be notified within 24 hours. If a student is under the age of 18, the College will contact a parent or guardian. If a student is over the age of 18, The College will contact the emergency contact identified by the student to the College.

OFFICIAL NOTIFICATION PROCEDURE

1. Any member within the LAAFA community must notify school administration of a missing person.
2. School administration (The School), at that time, will research and investigate the information received.
3. The School will make attempts to contact the reported missing person by phone, e-mail, extraction from class, and/or visiting the student's residence. The School will also request/or gather any additional information needed from the reporting party.
4. If the reported missing student is not located or contacted, they will contact the Los Angeles Police Department, Van Nuys Station, at [\(818\) 374-9500](tel:8183749500) to report the student as missing.
5. The President (or his or her designee), after police notification and no later than 24 hours after determining a student is missing, will notify the missing student's emergency contact (notification may be made to more than one person depending on individual(s) student has listed).
6. After the Los Angeles Police Department is notified, they will lead the search in finding the student and the missing person's emergency contact information will be forwarded to the police department. The President (or his or her designee) will stay in communication with the missing person's emergency contact, as a support.

General Emergency Information

In the event of a significant crisis or emergency, LAAFA will send out a mass communication via text messages, emails, and phone calls. Communication will provide information regarding the status of classes, access to the facilities, and other safety issues.

Hotlines

- | | |
|----------------|---------------------------|
| (800) 273-TALK | Suicide Prevention |
| (800) 564-6600 | Substance Abuse Hotline |
| (800) 799-SAFE | Domestic Violence Hotline |
| (800) 656-4673 | Sexual Assault Hotline |

DRUG & ALCOHOL POLICY

Alcohol and Other Drugs

The illegal or abusive use of alcohol and/or other drugs by students, faculty, or staff adversely affects LAAFA's commitment to provide an environment of excellence in teaching, working, and learning. To comply with the Drug-Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of LAAFA are prohibited from the possession, use, or distribution of any illegal drugs (as defined by the statutes of the State of California and/or the Federal government) in any LAAFA facility or at any LAAFA function. California law prohibits the consumption of alcoholic beverages by persons under the age of 21. Underage drinking and public intoxication are unacceptable, and those who violate these standards will be subject to disciplinary action. Alcohol is not allowed on campus during periods when classes are in session or during normal business hours.

Alcohol is permitted on campus and at LAAFA-sponsored events. At these special events, alcohol may be served only by a bonded bartender. All students in attendance must abide by local, state, and federal regulations related to the possession and consumption of alcohol. Anyone in attendance exhibiting signs of dangerous

intoxication from alcohol or other drugs will be transported via Emergency Medical Services (EMS) at the student's expense for medical attention. Refusal to cooperate with EMS personnel may result in arrest by local police in order to ensure the student's health and safety and/or a conduct charge for failure to comply.

Alcohol and Drug Abuse Risks

There are many risks associated with the abuse of alcohol and other drugs including poor academic or job performance; relationship difficulties, including sexual dysfunction; a tendency to verbal and physical violence; financial stress; injuries or accidents; and violations of the law such as driving under the influence and willfully destroying property. The consumption of drugs and alcohol can increase the risk for a number of health related and other medical, behavioral, and social problems. Even low doses of drugs or alcohol significantly impair the judgment, which can lead to diminished damage, high blood pressure, heart disease, ulcers, and cancer of the liver, mouth, throat, and stomach; contracting diseases such as HIV/AIDS through the sharing of hypodermic needles; pregnancy problems including miscarriages, still birth, and learning disabilities; fetal alcohol syndrome; and psychological or psychiatric problems.

Parental Notification Policy

In accordance with the Family Educational Rights and Privacy Act (FERPA), the President reserves the right to notify the parents/guardians of students under 21 years of age, and the parents/guardians of dependent students, regardless of age, of any incident in which the student is found responsible for violating LAAFA's alcohol and drug policy. Additionally, if a student's health and safety is deemed a significant risk, the Associate Dean of Student Affairs or designee may notify parents of their student's circumstances.

Substance Abuse Help

As members of the LAAFA community, we all share in the responsibility for creating and maintaining a healthy and productive environment for work and study alike. With this responsibility comes the obligation to be involved in preventing and addressing problems caused by the abuse of alcohol and other drugs. Students can approach any member of LAAFA Administration to discuss their situation. LAAFA is committed to helping you get help. Other referral resources may include assessment, individual counseling, educational programs, materials, referral and case management through community agencies, all which might include a fee.

Students may also contact the Substance Abuse and Mental Health Services Administration (SAMHSA) National Helpline: 1-800-662-HELP (4357)

Safe Harbor

LAAFA has a Safe Harbor rule for students. LAAFA believes that students who have a drug and/or addiction problem deserve help. If any LAAFA student brings their own use, addiction or dependency to the attention of LAAFA officials outside the threat of drug tests or conduct sanctions and seeks assistance, a conduct complaint will not be pursued. However, if a student's alcohol and/or other drug addiction/dependency results in behavior that threatens the safety and security of the surrounding community, a student conduct process may be pursued. A written action plan may be used to track cooperation with the Safe Harbor program by the student. Failure to follow the action plan will nullify the Safe Harbor protection and the campus conduct process will be initiated.

Illegal Drug & Marijuana Policy

Students are prohibited from the selling, manufacturing, distributing, possessing, and/or using illegal drugs on or off LAAFA property or at LAAFA-sponsored events in accordance with federal, state, and local laws.

LAAFA does not permit the use of marijuana for any purpose on LAAFA property even if the use meets the qualifications of the California Compassionate Use Act, Proposition 215. Therefore, even employees and/or students who qualify under Proposition 215 to use marijuana for medical purposes are not permitted to possess, store, provide, or use marijuana on LAAFA property, including the parking lot or during any LAAFA sanctioned activity or events regardless of the location.

Examples of violations include the following:

- Misuse of over-the-counter drugs;
- Misuse or sharing of prescription drugs;
- Possessing, using, being under the influence of, distributing, or manufacturing any form of illegal drug;
- Possessing paraphernalia (i.e., rolling papers, pipes, bongs, etc.) for intended or implied use of any form of illegal drug;
- Possessing paraphernalia that contains or appears to contain illegal drug residue;
- Purchasing or passing illegal drugs from one person to another;

Students found in violation of the above policy will be subject to disciplinary action and are subject to all legal sanctions under federal, state, and local law for any offenses involving illegal drugs on LAAFA property or at LAAFA activities

Medical Marijuana

LAAFA does not allow exceptions to this drug policy including the possession or use of marijuana for medical purposes, even if it otherwise meets the qualifications of the California Compassionate Use Act. LAAFA does not recognize documented compassionate use on campus. Any student who believes he or she may be adversely affected by this policy may contact the LAAFA President for more information.

Enforcement

LAAFA also exercises the right to address alcohol and other drug-related offenses on LAAFA property or at LAAFA activities in the form of imposed internal sanctions and external, legal sanctions. These sanctions will be consistently enforced, and penalties will depend upon the severity of the offense. Internal sanctions may include expulsion, and/or referral for prosecution of the most serious violations of law and this policy. LAAFA supports enforcement, by applicable law enforcement agencies, of all local, state and federal laws. Violations of local, state, and federal laws and ordinances may result in misdemeanor or felony convictions and/or the imposition of other legal sanctions, including but not limited to fines, imprisonment, forfeiture of personal and real property, loss of driving privileges, and required attendance at substance abuse education or treatment programs. Federal penalties for illegally distributing drugs include life imprisonment and fines in excess of \$1,000,000.

The following is a summary of some of the state and federal criminal sanctions that may be imposed upon someone who violates the alcohol and other drug policy in the state of California:

- A violation of California law for the unlawful sale of alcohol may include imprisonment in the county jail for six months, plus fines and penalties.
- A violation of California law for the possession, use and/or sale of narcotics, marijuana and/or other illicit drugs includes imprisonment in the county jail or state prison for one to nine years, plus fines up to \$100,000 for each count.
- A violation of federal law for the possession, use and/or sale of narcotics, marijuana and/or other illicit drugs may include imprisonment in the federal penitentiary for one to fifteen years plus substantial financial penalties.
- A violation of the law involving an individual being under the influence of a combination of alcohol and other drugs (itself potentially deadly), may result in an increase in criminal sanctions and penalties.

Information Regarding the Impact of Alcohol and Other Drug Use

The excessive use of alcohol, improper use of controlled substances and use of illicit drugs pose significant health risks to individuals including addiction, permanent injury and death. Additional risks include the following: impairment of reflexes making the operation of vehicles or machinery dangerous; short and long-term effects from mixing alcohol with over-the-counter or prescription medications, which may include permanent damage to organs or death; negative impacts on social and emotional well-being and on education and employment; birth defects if you are pregnant; long-term health problems including liver disease, heart disease, increased risk of cancer and pancreatitis. Additional information on the health risks associated with the excessive use of

alcohol and use of controlled substances may be obtained by visiting the website of Centers for Disease Control and Prevention. www.CDC.gov.

Common Addictions:

- <https://www.cdc.gov/alcohol/fact-sheets/alcohol-use.htm>
- <https://www.cdc.gov/marijuana/health-effects.html>
- <https://www.cdc.gov/drugoverdose/opioids/index.html>

Harmful Interactions: Mixing Alcohol with Medications

(U.S. Department of Health and Human Services)

“Some medicines that you might never have suspected can react with alcohol, including many medications which can be purchased ‘over-the-counter’ - that is, without a prescription. Even some herbal remedies can have harmful effects when combined with alcohol.”

“Mixing alcohol with certain medications [both prescription and over-the-counter] can cause nausea and vomiting, headaches, drowsiness, and fainting. It can also put you at risk for internal bleeding, heart problems, and difficulties in breathing. In addition to these dangers, alcohol can make a medication less effective or even useless, or it may make the medication harmful or toxic to your body.”

“Alcohol and medicines can interact harmfully even if they are not taken at the same time.”

“Medications are safe and effective when used appropriately. Your pharmacist or other health care provider can help you determine which medications interact harmfully with alcohol.”

Factors That Affect How Alcohol is Absorbed

Did you realize, given the same exact amount of alcohol, the level of intoxication varies according to some physiological and biological factors?

Here are some examples:

1. Women vs. Men

Alcohol affects women more quickly and intensely due to a typically smaller body size and weight than men. Also, women have about half as much of the enzymes used to metabolize alcohol than men do (alcohol dehydrogenase and acetaldehyde dehydrogenase).

2. Smaller people vs. Larger people

Smaller people have less body mass through which alcohol can diffuse, meaning there is more alcohol in their bloodstream. Therefore, they become more intoxicated quicker.

3. Higher proportion of body fat to muscle tissue mass

Alcohol is not drawn into body fat as well as it draws into lean muscle mass. Therefore, blood alcohol concentration is intensified in those with more body fat. Think oil and water.

4. High stress mood states vs. relaxed mood states

When students are stressed, as opposed to when they are more relaxed, alcohol absorbs more rapidly. Stress also causes the stomach to empty directly into the small intestine, where alcohol is absorbed even faster.

5. Medications

Other drugs and medications often have adverse effects and unpredictable interactions with alcohol. Even Tylenol can cause significant liver troubles if paired with alcohol. Make a point to know what the potential interactions are with medications/drugs you have taken before you drink. In some cases, these interactions can be fatal. When in doubt, don't drink alcohol when taking meds.

6. Drinking on an empty stomach vs. eating while you drink

Drinking on an empty stomach irritates your digestive system, and results in more rapid absorption of alcohol. Instead, eat high-protein foods (tofu, cheese, etc.) along with alcohol before and when drinking, and you'll be in much more control.

7. Health Concerns

Genetic enzyme deficiencies (alcohol dehydrogenase and aldehyde dehydrogenase), diabetes, hypertension, thiamine deficiency, depression, seizure disorder and a myriad of other health conditions may decrease the body's ability to process alcohol and therefore present increased health risks. Alcohol and other drug dependencies may increase the risk of developing chronic disease and long-term dependence. Consult with your health care clinician.

8. "Chugging" vs. "Skillful sipping"

Why does chugging significantly lead to unwanted risks? Going overboard with drinking is like overdosing. The more alcohol you drink within a short period of time, the more you overtax your physiological system. It responds by shutting down. First, your cognitive system shuts down, you lose inhibitions and feel loose. Pour in more alcohol, and your body might force you to vomit (first sign of alcohol poisoning), or pass out (other brain functions shut down). Finally, your sympathetic and parasympathetic systems will shut down due to systemic alcohol poisoning. Enjoy your drink more slowly and spread your drinking out over time and you can control how intoxicated you become.

Risks of Drug Use

The following is a partial list of the adverse effects of drug use on the individual and society arranged by source.

Amphetamines/Methamphetamines: increased heart rate, blood pressure, body temperature and metabolism, tremors, reduced appetite, irritability, anxiety, panic, paranoia, violent behavior, psychosis, weight loss, insomnia, severe dental problems, cardiac and cardiovascular complications, stroke, seizures, addiction.

Cannabis (marijuana, hashish): Marijuana use can impair or distort short-term memory and comprehension, alter the user's sense of time, and reduce coordination. A lowered immune system and an increased risk of lung cancer may also ensue. THC, the active chemical in marijuana, is stored in the fat cells of the body, and depending on the amount used and duration of time, can stay in the body for anything from a few days to about two months. Addiction is generally founded psychologically more than physically.

Cocaine (crack and other stimulants): The immediate effects of cocaine use include dilated pupils, and increased blood pressure, heart rate, and respiration rate followed by a crash when the drug wears off. Over the longer term, cocaine users often have nasal passage and nasal septum problems. Stimulant use is generally addictive.

Hallucinogens (LSD, mescaline, psilocybin): Hallucinogens cause illusions and distortions of time and perception. The user may experience episodes of panic, confusion, suspicion, anxiety and loss of control. Flashbacks can occur even after use has stopped. PCP or phencyclidine has been shown to produce violent behaviors which can lead to injuries to the user or a bystander. There is generally little potential for addiction.

Heroin (other opiates): Heroin causes the body to experience diminished pain. If injected, it can result in blood vessel damage (and possibly the transmission of infections such as hepatitis and HIV if needles are shared). There is a high rate of addiction among users.

Inhalants: loss of inhibition, headache, nausea or vomiting, slurred speech, loss of motor coordination, wheezing, cramps, muscle weakness, depression, memory impairment, damage to cardiovascular and nervous systems, unconsciousness, sudden death.

Tobacco (cigarettes, chew, and other products): Tobacco use has been proven not only to be addictive, but to have serious, well-documented health consequences. While many people, particularly students, look to smoking

as a way of reducing stress, it should be remembered that there is no comparison between the stress of facing emphysema or lung cancer and the stress of preparing for end of quarter projects.

Drugs and Pregnancy: No way to start a life!

- A. The “use of marijuana during pregnancy may result in low birth weight and smaller length and head circumference in babies.”
- B. “Babies whose mothers smoked marijuana during pregnancy may have vision problems and shorter attention spans. Also, THC, the ingredient in marijuana that causes the ‘high,’ accumulates in the mother’s milk and transfers to nursing infants where it could cause harm to the baby’s development.”
- C. The “use of cocaine during pregnancy increases the risk of hemorrhage and premature delivery. Chronic use of cocaine causes increased risk of spontaneous abortion.”

Title IX: Sex/Gender Discrimination

Sex/Gender Discrimination Policy

LAAFA is committed to complying with all requirements as set forth by Title IX of the Education Amendments of 1972 (“Title IX”). As such, discrimination on the basis of sex or gender will not be tolerated in any of LAAFA’s education programs or activities. Such discrimination includes, but is not limited to, the following: sexual harassment; sexual violence; sex or gender-based bullying; hazing; stalking; relationship violence; and failure to provide equal opportunity in admissions, activities, or employment. Student workers will be covered by this policy and may also fall under the jurisdiction of human resources, which will jointly resolve all complaints with the Associate Dean of Student Affairs.

Sexual Harassment and Misconduct Policy

LAAFA is unequivocally committed to extolling the worth of all persons in the school community. We consider all expressions of sexual harassment as threats to the concept of community that we are striving to create; further, we deplore any acts of harassment pertaining to race, religion, gender, sexual orientation, disability, ethnic or cultural origins, or age.

1. The above statement is school Policy and is stated in published materials to the school community.
2. Charges brought against an individual or group, filed in writing, will be investigated promptly by the President.

Sexual harassment occurs when sexual advances, requests for sexual favors, or any conduct of a sexual nature is made a condition of an individual’s employment, appointment, admission or academic evaluation, or used as a basis for evaluation in personnel decisions or academic evaluations. Any sexual misconduct that purposely or effectively interferes with an individual’s work or academic performance or creates an intimidating, hostile, offensive, or otherwise adverse working or learning environment, is a direct violation of this policy. Such examples may include, but are not limited to, the following: sexual harassment, sexual violence, sex or gender-based bullying, hazing, stalking, relationship violence, and failure to provide equal opportunity in admissions, activities, employment, or professional development.

Students with questions regarding this policy or believed instances of harassment or sexual misconduct should be brought to the President. Students will not be disciplined or discriminated against in any way for sexual harassment inquiries or complaints made in good faith. If harassment or sexual misconduct is established, LAAFA will discipline the offender. Disciplinary action for violations of this policy can range from verbal or written warnings, to serious sanctions, up to and including dismissal from LAAFA.

The President will be informed of, and oversee, all complaints of sex discrimination/ harassment/misconduct and is responsible for identifying and addressing any patterns or systemic problems that arise during the review of such complaints.

LAAFA will make every effort to successfully complete the grievance process for complaints of sex discrimination over a period of sixty (60) days or less. The reporting party will receive periodic status updates on the progress of the complaint and any subsequent appeals. During the investigation and/or grievance process for complaints of sex discrimination, LAAFA may take a number of interim actions in order to ensure the preservation of the educational experience and the overall environment of the party bringing the complaint. These actions may include, but are not limited to, the following: imposing a no contact order on the responding party; changes in academic schedules or assignments for one or both parties and interim suspension of the responding party. To read more about Title IX of the Education Amendments of 1972, please visit www.dol.gov/oasam/regs/statutes/titleix.htm.

Sexual Assault

Sexual assault, including rape by an acquaintance or stranger, and sexual battery (the unwanted touching of an intimate part of another person for the purpose of sexual arousal) is strictly prohibited by the school and the State of California. It is important to tell someone you trust when you have been sexually assaulted. (It is also important to preserve evidence for proof of a criminal offense.) Campus resources include the President, the faculty, and the staff. The school will assist in notifying the local law enforcement authorities, if requested. Violators of this policy will be subject to disciplinary measures, including dismissal, following a final determination by a school disciplinary proceeding and the President. The accuser and the accused are both entitled to have others present during the disciplinary proceedings. The victim will be informed of the school's final determination and any sanctions that are imposed against the accused, although this information may not be disclosed to the public in general.

Violations of the Sexual Harassment and Misconduct Policy

Sexual misconduct is a serious offense and such violations are subject to disciplinary action up to and including dismissal from the school. Deviations from this are rare and only made where there are compelling mitigating circumstances. Suspensions, if given, are based on satisfying conditions rather than solely on a period of time. Predatory, pattern and/or repeat offenders face dismissal, which is also available for any serious offense whether pattern, predatory or repeat offending is evidenced or not. The other forms of sexual misconduct defined below cover a range of behaviors, and therefore a range of sanctions from warning to dismissal can be applied, depending on the nature of the misconduct. A partial list of sexual conduct policy violations is listed below:

1. Sexual Harassment: Gender or sex-based verbal or physical conduct that has the effect of unreasonably interfering with an individual's work or academic performance or creates an intimidating, hostile or offensive working or educational environment. There are two types of sexual harassment defined here, and harassment may also be found under the retaliation policy, below: Hostile Environment: includes situations in which there is harassing conduct that is sufficiently severe, pervasive/persistent, and objectively offensive so that it alters the conditions of education, from both a subjective (the alleged victim's) and objective (a reasonable person's) viewpoint. The determination of whether an environment is "hostile" must be based on all the circumstances. These circumstances could include, but are not limited to, the following:
 - The frequency of the speech or conduct;
 - The nature and severity of the speech or conduct;
 - Whether the conduct was physically threatening;
 - Whether the speech or conduct was humiliating;
 - The effect of the speech or conduct on the alleged victim's mental and/or emotional state;
 - Whether the speech or conduct was directed at more than one person;
 - Whether the speech or conduct arose in the context of other discriminatory conduct;
 - Whether the speech or conduct unreasonably interfered with the alleged victim's educational or work performance; and

- Whether a statement is a mere utterance of an epithet which engenders offense in a student or offends by mere discourtesy or rudeness.

Quid Pro Quo sexual harassment exists when there are unwelcome sexual advances, requests for sexual favors or other verbal or physical conduct of a sexual nature where submission to, or rejection of, such conduct results in educational or employment action.

- Nonconsensual Sexual Intercourse (or attempts to commit the same): Any sexual intercourse (anal, oral, or vaginal), however slight, with any object, by a person upon another person, without consent and/or by physical force.
 - Nonconsensual Sexual Contact (or attempts to commit the same): Any intentional sexual touching, however slight, with any object, by person upon another person, without consent and/or by physical force.
2. Sexual Exploitation: Taking nonconsensual or abusive sexual advantage of another for one's own advantage or benefit, or to benefit a person other than the one being exploited. Examples of sexual exploitation include, but are not limited to, the following:
 - Prostituting another student;
 - Nonconsensual video or audio recording of sexual activity;
 - Exceeding the boundaries of explicit consent, such as allowing friends to hide in a closet to be witness to one's consensual sexual activity;
 - Engaging in voyeurism (Peeping Tommmery); and/or
 - Knowingly transmitting a sexually transmitted disease/infection or HIV to another student.
 3. Retaliation: Exists when an individual harasses, intimidates, or takes other adverse actions against a person because of the person's participation in an investigation of discrimination or sexual misconduct or their support of someone involved in an investigation of discrimination or sexual misconduct. Retaliatory actions include, but are not limited to, threats or actual violence against the person or their property, adverse educational or employment consequences, ridicule, intimidation, bullying, or ostracism. LAFA will impose sanctions on any faculty, student or staff member found to be engaging in retaliation.

Definitions

Consent

"Affirmative consent" means affirmative, conscious, and voluntary agreement to engage in sexual activity. It is the responsibility of each person involved in the sexual activity to ensure that he or she has the affirmative consent of the other or others to engage in the sexual activity. Lack of protest or resistance does not mean consent, nor does silence mean consent. Affirmative consent must be ongoing throughout a sexual activity and can be revoked at any time. The existence of a dating relationship between the persons involved, or the fact of past sexual relations between them, should never by itself be assumed to be an indicator of consent.

Coercion

There is a difference between seduction and coercion; coercion is defined as unreasonably pressuring another person for sex. Coercing someone into engaging in sexual activity violates this policy in the same way as physically forcing someone into engaging in sexual activity.

Dating/Relationship Violence

Violence or abuse by a person in an intimate relationship with another.

Stalking

Stalking is a course of conduct directed at a specific person that is unwelcome and would cause a reasonable person to feel fear.

Sexual Misconduct

Includes, but is not limited to, sexual harassment, nonconsensual sexual contact, nonconsensual sexual intercourse, and/or sexual exploitation (see "Community Standards Sexual Misconduct Policy" for further information).

In the event that a sexual assault does occur, LAAFA takes the matter very seriously. A student who is found to have committed sexual assault on or off campus is subject to immediate suspension or dismissal from LAAFA. If a student is accused of sexual assault they are subject to disciplinary action in accordance with the stated code of conduct in this publication.

Legal Definitions

Rape is generally defined as forced sexual intercourse. It may also include situations where the victim is incapable of giving consent due to a disability or intoxication. Many rapes are committed by someone the victim knows, such as a date or friend.

Under California law, rape is sexual intercourse against the will of the victim that can occur under a variety of circumstances, including the following:

- Where the victim is prevented from resisting due to alcohol or drugs;
- Where the assailant uses physical force or the threat of force to overpower and control the victim;
- Where the victim fears that she or he or another will be injured if the victim does not submit;
- Where the victim is at the time unconscious of the nature of the act, and this is known to the assailant;
- Where the victim is incapable of giving legal consent due to a mental disorder or developmental or physical disability, and this is known or reasonably should be known to the assailant;
- Where the act is accomplished by threatening to use the authority of a public official to incarcerate, arrest, or deport the victim or another person;
- Where the assailant uses duress, such as a direct or implied threat of hardship or retribution, to coerce the victim; and
- Where the assailant uses force, fear, or threats to accomplish sexual intercourse against the will of the spouse. This provision of the law is known as the "spousal rape law."

The complete California Rape Law is contained in Section 261 of the Penal Code. The spousal rape law is set forth in Section 262.

Confidentiality and Reporting Sexual Misconduct

LAAFA officials, depending on their roles, have varying reporting responsibilities and abilities to maintain confidentiality. In order to make informed choices, one should be aware of confidentiality and mandatory reporting requirements when consulting campus resources. On campus, some resources may maintain confidentiality, offering options and advice without any obligation to inform an outside agency or individual unless you have requested information to be shared. Other resources exist for you to report crimes and policy violations and these resources will take action when you report victimization to them. Most resources on campus fall in the middle of these two extremes; neither LAAFA nor the law requires them to divulge private information that is shared with them, except in the rare circumstances. The following describes the three reporting options at LAAFA:

Confidential Reporting

If you would like the details of an incident to be kept confidential, you may speak to an off-campus counselor, rape crisis center, or clergy/chaplains who will maintain confidentiality. If you need assistance in contacting a counselor, please bring it to the attention of any LAAFA Administrator.

Anyone needing help for rape, domestic violence, or sexual abuse is encouraged to call the Strength United 24-hour hotline at 818-886-0453, or 661-253-0258.

Private Reporting

You may seek advice from certain resources who are still required to report formally but will not tell anyone else your private, personally identifiable information. Private reporting is not confidential and will still follow all mandated reporting procedures but will do so in a way that protects everyone's privacy. These resources/staff include employees who have perceived responsibility or authority to address sexual misconduct; faculty members, advisors/mentors, admissions personnel, and others. If you are unsure of someone's duties and ability to maintain your confidentiality, ask them before you talk to them. They will be able to tell you and can help you make decisions about who can help you best. Some of these resources, are instructed to share incident reports with their supervisors, but they do not share any personally identifiable information about your report unless you give permission, except in the rare event that the incident reveals a need to protect you or other members of the community. If your personally identifiable information is shared, it will be shared with as few people as possible and all efforts will be made to protect your privacy to the greatest extent.

Formal Reporting Options

You are encouraged to speak to a member of LAAFA Administration to make formal reports of incidents of sexual misconduct. You have the right, and can expect, to have incidents of sexual misconduct taken seriously by LAAFA when formally reported, and to have those incidents investigated and properly resolved through administrative procedures. Formal reporting still affords privacy to the reporter, and only a small group of officials who need to know will be told. Information will be shared as necessary with investigators, witnesses, and the responding party. The circle of people with this knowledge will be kept as tight as possible to preserve your rights and privacy. Please note, for statistical purposes, LAAFA must notify local law enforcement of the occurrence on campus of any of six major violent crimes, including certain sex offenses, and hate crimes. Your personally identifiable information can be excluded from this report if you desire.

Reporting Sexual Harassment and Misconduct and Gender-Based Discrimination

To report an incident, contact a member of LAAFA Administration. Reports can also be submitted through the incident report form found on the student portal. Anyone with knowledge about a sexual assault or incident of sexual misconduct is encouraged to report it immediately.

If you are sexually assaulted it is important that you do as follows:

- Go to a safe place and speak with someone you trust. Tell this person what happened. If there is any immediate danger, call 911.
- If you are on or near the LAAFA campus tell a LAAFA community member immediately.
- Even if you are no longer in immediate danger, consider securing immediate professional support to assist you in the crisis by dialing 911.
- For your safety and well-being, immediate medical attention is encouraged. Further, being examined as soon as possible, ideally within 72 hours, is important. To preserve evidence, it is best that you do not bathe, shower, douche, or change clothes before that exam. Even if you have already bathed, you are still encouraged to have prompt medical care. Additionally, you are encouraged to gather bedding, linens, or unlaundered clothing and any other pertinent articles that may be used for evidence.
- The Center for Assault Treatment Services (C·A·T·S) of Dignity Health - Northridge Hospital Medical Center is a member of the 24-hour/7-day per-week Sexual Assault Response Team (SART) program in the San Fernando Valley that provides support for sexually and domestically abused women.

Northridge Hospital Medical Center
18300 Roscoe Blvd, Northridge, CA 91325
(818) 908-8632

<https://www.dignityhealth.org/socal/locations/northridgehospital/about-us/center-for-assault-treatment-services>

- Contact LAAFA Administration (818) 708-9232, to report the incident.
- Even after the immediate crisis has passed, consider seeking support from professional counseling services. Any member of LAAFA Administration will connect you with a counselor. Twenty-four-hour sexual assault crisis counseling, and referrals are available through Strength United at [\(818\) 886-0453](tel:8188860453).

Federal Timely Warning Obligations

Individuals impacted by sexual misconduct should be aware that LAAFA administrators must issue timely warnings for incidents reported to them that pose a substantial threat of bodily harm or danger to members of the campus community. LAAFA Administration will make every effort to ensure that the impacted party's name and other identifying information are not disclosed, while still providing enough information for community members to make safety decisions in light of the danger.

Information Supplementing the LAAFA Sexual Misconduct Policy

In addition to the information provided in the LAAFA Harassment and Misconduct Policy, students should know that rape is a crime that can be reported to civil authorities. Rape is often thought of as a violent attack on a woman by a madman who uses a weapon to threaten his victim, but this description does not apply to the majority of rapes that take place in the United States. "Victims of rape and sexual assault report that in nearly 3 out of 4 incidents, the offender was not a stranger...two thirds of the victims 18 to 29 years old had a prior relationship with the rapist" (Greenfield, 1997). Therefore, students are more likely to be victimized by someone they know, and perhaps trust, than by someone who is a stranger. Both men and women can be targets. Nonconsensual intercourse by a person one knows is defined as date rape or acquaintance rape, both of which are as serious a crime as stranger rape.

Contacts & Resources

Questions or concerns regarding LAAFA's procedures and Title IX may be directed to the following resources:

Crystal Nitz
Title IX Coordinator, Los Angeles Academy of Figurative Art
16926 Saticoy Street, Van Nuys, CA 91406
(818) 708-9232
cnitz@laafa.edu

Office for Civil Rights (OCR)
U.S. Department of Education
400 Maryland Avenue, SW, Washington, DC 20202-1100
Customer Service Hotline #: (800) 421-3481
Facsimile: (202) 453-6012
TDD#: (877) 521-2172
OCR@ed.gov
www.ed.gov/ocr

Frequently Asked Questions

The following are some of the most commonly asked questions regarding LAAFA's sexual conduct policy and procedures.

1. Does a complaint remain confidential?

Reports made to counselors, health service providers, and clergy will be kept confidential. All other reports are considered private. The privacy of all parties to a complaint of sexual misconduct will be maintained, except insofar as it interferes with LAAFA's obligation to fully investigate allegations of sexual misconduct. Where information is shared, it will still be tightly controlled on a need-to-know basis. In all complaints of sexual misconduct, the reporting party will be informed of the outcome. In some instances, the administration also may choose to make a brief announcement of the nature of the violation and the action taken, to the community, though personally identifying information about the impacted party will not be shared. Certain LAAFA administrators are informed privately (e.g., the President of LAAFA, Director, Title IX Coordinator, etc.). LAAFA must statistically report the occurrence on campus of any of six major violent crimes, including certain sex offenses, and hate crimes in an annual report of campus crime statistics. This statistical report does not include personally identifiable information. Similarly, LAAFA must notify local law enforcement of the occurrence on campus of any of six major violent crimes, including certain sex offenses, and hate crimes for statistical purposes. Your personally identifiable information can be excluded from this report if you desire.

2. Will my parents/guardians be told?

No, not unless you tell them. Whether you are the reporting party or the responding party, LAAFA's primary relationship is to the student and not to the parent/guardian; however, in the event of major medical, conduct action, or academic jeopardy, students are strongly encouraged to inform their parents. LAAFA officials may directly inform parents when requested to do so by a student, or if a student's health and safety are at risk.

3. Will I have to face the responding party?

Yes, if you file a formal complaint, but not directly. Sexual misconduct is a serious offense and the responding party has the right to question the reporting party; however, LAAFA does provide options for allowing questioning without direct contact, including live video stream or using separate hearing rooms.

4. Do I have to name the accused?

Yes, if you want formal conduct action to be taken against the respondent. No, if you choose to respond informally and do not file a formal complaint. One should consult the complete privacy policy described above to better understand LAAFA's legal obligations regarding information that is shared with various members of administration.

5. What should I do if I am accused of sexual misconduct?

First, do not contact the reporting party. You may immediately want to contact someone in the campus community who can act as your advisor. You may also contact the Title IX Coordinator, who can explain LAAFA's procedures for dealing with sexual misconduct complaints. You may also want to talk to a counselor in Counseling Services.

6. What should I do about legal advice?

Targets of criminal sexual assault need not retain a private attorney to seek prosecution because legal issues will be handled through a representative from the District Attorney's office. If you are the responding party, you may want to retain an attorney or consider filing a civil action.

7. What happens if the accused/accuser is a classmate?

As per federal law, LAAFA is committed to completing a full investigation, either independently or in cooperation with law enforcement, if a complaint is made and all parties involved are named. In the event of an investigation the following accommodations can be made:

- Project, exam, paper or assignment rescheduling;
- Taking an incomplete in a class;
- Temporary withdrawal; and/or
- Alternative course completion options;
- A no contact order;
- Counseling assistance; and/or
- Escorts or other safety protections

8. What should I do to preserve evidence of a sexual assault?

Physical information of a sexual assault must be collected within about 120 hours of the assault for it to be useful in a criminal prosecution. If you believe you have been sexually assaulted, you should go to a hospital Emergency Room before washing yourself or your clothing. A sexual assault health professional (a specially trained nurse called a SANE) at the hospital is on call and will counsel you. If you go to the hospital, local police will be called but you are not obligated to talk to the police or to prosecute. The exam will help to keep that option open for you should you decide later to exercise it.

The hospital staff will collect information, check for injuries, and address the possibility of exposure to sexually transmitted infections. If you have changed clothing since the assault, bring the clothing you had on at the time of the assault with you to the hospital in a clean, sanitary container such as a clean paper grocery bag or wrapped in a clean sheet. (Plastic containers do not breathe and may render forensic information useless.) If you have not changed clothes, bring a change of clothes with you to the hospital, if possible, as they will likely keep the clothes you are wearing as information. You can take a support person with you to the hospital, and they can accompany you through the exam, if you want.

9. Will a student be sanctioned when reporting an act of sexual misconduct if the student has illegally used drugs or alcohol?

No. LAAFA offers amnesty in such situations. The seriousness of sexual misconduct is a major concern and LAAFA does not want any of the circumstances (e.g., drug or alcohol use) to inhibit the reporting of sexual misconduct.

10. Will either party's prior use of drugs and/or alcohol be a factor when reporting sexual misconduct?

No, not unless there is a compelling reason to believe that prior use or abuse is relevant to the present complaint.

11. What should I do if I am uncertain about what happened?

If you believe that you have experienced non-consensual sexual contact but are unsure of whether it was a violation of LAAFA's sexual misconduct policy, you should contact the Title IX Coordinator. LAAFA will provide a counselor who can help you to define and clarify the event(s) and advise you of your options.

Risk Reduction Tips

Tips like these tend to make individuals feel blamed if a sexual assault occurs. It is never the impacted party's fault, and these tips are offered in the hope that recognizing patterns can help men and women to reduce the

risk of victimization. That said, only a rapist or an empowered bystander can intervene to prevent a rape or assault. Generally, an assault by a known offender will follow a four-step pattern:

- An individual's personal space is violated in some way. For example, the perpetrator may touch the individual in a way that does not feel comfortable.
- If the impacted party does not express discomfort, the perpetrator may begin to view the individual as an easy target because she/he is not acting assertively.
- The perpetrator may take the potential target to a location that is secluded and where the person is vulnerable.
- The individual feels trapped or unable to be assertive and is raped or assaulted.

Decisive action early in an encounter may be the key to avoiding rape. An individual who can combine assertiveness and self-defense skills, who is self-confident and definite in his/her interactions with others, is less likely to become a target of rape. If the individual can assertively defend his/her rights initially, they have a better chance of avoiding being raped than does a person who resorts to techniques such as pleading or trying to talk the perpetrator out of it. If you find yourself in an uncomfortable sexual situation, these suggestions may help you to reduce your risk:

- Make your limits known before things go too far.
- Give clear messages. Say "yes" when you mean yes and "no" when you mean no. Leave no room for misinterpretation. Tell a sexual aggressor "NO" clearly and loudly.
- Try to extricate yourself from the physical presence of a sexual aggressor.
- Grab someone nearby and ask for help.
- Be responsible for your alcohol intake/drug use and realize that alcohol/drugs lower your sexual inhibitions and may make you more vulnerable to someone who views a drunk or high person as a sexual opportunity.
- Watch out for your friends and ask that they watch out for you. A real friend will get in your face if you are about to make a mistake. Respect them if they do.
- Be aware of any nonverbal messages you may be sending that conflict with what you are saying. Notice your tone of voice, gestures, and eye contact.
- Be forceful and firm when necessary. Don't be concerned with being polite. Your passivity may be interpreted as permission or approval for this behavior.
- Do not acquiesce to something you do not want just to avoid unpleasantness. Do not allow "politeness" to trap you in a dangerous situation. This is not the time to be concerned about hurt feelings.
- Trust your feelings or instincts. If a situation does not feel comfortable to you or you feel anxious about the way your date is acting, you need to respond. Leave immediately if necessary.

If you find yourself in the position of being the initiator of sexual behavior, you owe sexual respect to your potential partner. These suggestions may help you to reduce your risk for being accused of sexual misconduct:

- Do not make assumptions about the following:
 - Consent;
 - Someone's sexual availability;
 - Whether a person is attracted to you;
 - How far you can go; or
 - Whether a person is physically and mentally able to consent to you
- Clearly communicate your intentions to your sexual partner and give them a chance to clearly relate their intentions to you.
- Mixed messages from your partner should be a clear indication that you should step back, defuse the sexual tension, and communicate better. Perhaps you are misreading your partner. Perhaps your partner has not figured out how far they want to go with you yet. You need to respect the timeline with which your partner is comfortable.

- Do not take advantage of someone's drunkenness or drugged state, even if they did it to themselves.
- Realize that your potential partner could be intimidated by you, or fearful. You may have a power advantage simply because of your gender or size. Do not abuse that power.
- Understand that consent to some forms of sexual behavior does not necessarily imply consent to other forms of sexual behavior.
- On this campus, silence and passivity cannot be interpreted as an indication of consent. Read your potential partner carefully, paying attention to verbal and nonverbal communication and body language.
- Do not force someone to have sex with you or have sex with a partner who has not clearly consented to you by words or actions unmistakable in their meaning.

SEX OFFENDERS

In accordance to the "campus sex crimes prevention act" of 2000, which amends the Jacob Wetterling crimes against children and sexually violent offender registration act, the Jeanne Clery Act, and the Family Educational Rights and Privacy act of 1974, LAAFA is providing a link to the California State Sex Offender Registry. All sex offenders are required to register in the state of California and to provide notice of each institution of higher education in California at which the person is employed, carries a vocation, or is a student. See www.meganslaw.ca.gov.

In addition to the above notice to the state of California, all sex offenders are required to deliver written notice of their status as a sex offender to the President no later than three (3) business days prior to their enrollment at LAAFA. Such notification may be disseminated by LAAFA to, and for the safety and well-being of, the LAAFA community, and may be considered by the LAAFA for enrollment and discipline purposes.

References

Greenfield, L.A. (1997). Sex offenses and offenders [Electronic version]. U.S. Department of Justice, Office of Justice Programs, Bureau of Justice Statistics. Retrieved July 26, 2010, from www.bjs.ojp.usdoj.gov/index.cfm?ty=pbdetail&iid=1146

Other Information

Questions & Complaints Not Herein Addressed

Any questions a student may have regarding this student handbook that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education (BPPE) at 2535 Capital Oaks Drive, Suite 400, Sacramento, CA 95833, www.bppe.ca.gov, toll-free telephone number (888) 370-7589 or by fax (916) 263-1897.

As a prospective student, you are encouraged to review this student handbook 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 toll free, or by completing a complaint form, which can be obtained on the Bureau's internet web site www.bppe.ca.gov.

LAAFA does not have a petition in bankruptcy and is not operating as a debtor in possession and has not had a petition in bankruptcy filed against it within the last preceding five years that would have resulted in reorganization under Chapter 11 of the United States Bankruptcy Code.

Information on the Student Tuition Recovery Fund

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

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

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

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

The state of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency programs attending certain schools regulated by the Bureau for Private Postsecondary Education. You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following:

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

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

Record Retention Policy

LAAFA's record retention policy varies based on the type of document. Listed below are the documents and the corresponding retention method.

The following items are retained permanently:

- Academic records
- Change of grade forms
- Class grade rosters
- Graduation lists
- Student handbooks
- Commencement programs
- Degree statistics
- Enrollment statistics
- Grade statistics
- Racial/ethnic statistics
- College schedule of classes
- FERPA documents

Student files are retained for ten years after graduation or date of last attendance:

- Academic action authorizations (dismissals, etc.)
- Advanced placement records
- Applications for admission or readmission
- Relevant correspondence
- Credit by examination forms
- Curriculum change authorizations
- Foreign/international student forms (I-20's, etc.)
- Military documents
- Name change authorizations
- Transfer credit evaluations
- Change of course forms
- Registration forms
- Withdrawal forms

The following items are retained for five years:

- Transcript requests
- Refund forms

Administration

President/VA Certifying Official
Maryam Storm

Vice President
Holly Olin-Miller

Director
Luke Mohatt

Faculty Chairman - Fine Art
David Simon

Faculty Chairman - Entertainment Art
Bill Perkins

Director of Academic Affairs
Martin Kline

Financial Aid/VA Certifying Official
Crystal Nitz

Registrar/Student Services Coordinator
Jean Marie Jingco

Board of Trustees

Maryam Storm

Stanley Brent

Victoria Green

Lily Siao