UNIVERSAL ARTS SCHOOL

1800 Vine Street. #351B
Los Angeles, CA 90028
Office: (213) 910-2161
https://uarts.us/

Course Catalog

Catalog of Courses
Period Covered by the Catalog
January 1, 2026 to December 31, 2026

Institutional Mission and Objectives

Universal Arts School's primary mission is to offer educational programs which help students develop skills and competencies to enhance their careers. Its programs are career focused and designed to lead to employment or advancement in a variety of career fields in cinema, animation, video games, and visual effects.

CEO, Alejandro Lopez, has been focused on the development, application and communication of information pertaining to academic and recognized higher education fields of study for over 20 years. He has created the structure and team needed to excel in delivering pertinent and challenging programs while mentoring students to develop skill sets. His experience fills Universal Arts School with integrity, innovation and style.

Our primary objective is to graduate students who are qualified to excel in their chosen vocation, advance to leadership roles and endeavor to derive maximum benefit from a learning environment that is professional, one that fosters respect, compassion, sincerity and recognizes its responsibility to identify and acknowledge excellence in teaching and learning in relation to our core values and mission.

Instructional Location:

Instructional location is online. Administrative Location:1800 Vine Street, Ste 351B.Los Angeles, Ca, 90028.

Description of the Facilities & Type of Equipment Used for Instruction

This institution is a purely online institution, therefore there are no in-person facilities. Our Virtual Campus is our state-of-the-art online learning management system and student platform, which we have opened to the world: thousands of people, students and non-students alike, access our intranet daily to watch videos, tutorials, conferences, demos, perform missions and in general to interact with other students and professionals in the field. Instructors are equipped with modern and currently in use systems including laptops, a projector and standard peripherals for each program, such as digital boards for presentations, cameras, and lighting and audio equipment, and a host of applicable software.

Software Available for Student Use While in the Program:

Maya, 3D Max, Marvelous, Substance Painter, Quixel Mixer, Celtx, Zbrush, Premiere, After Effects, Photoshop, Davinci, Unity, Unreal, Houdini, Nuke.

Library Resources

No formal library is needed to meet the instructional needs of the students. General library materials would not be compatible with the objectives of this program as the acquisition of specialized knowledge and hands-on-skills are the essential elements for completion of the programs offered. Via the "LIBRARY" button on the main menu of the student's dashboard in the Online Campus, students can access a variety of supplemental reference materials under the "DEMOS" section of the Library. These resources include reference documents, images, .ma 3D project files, and many video demonstrations which are sufficient to support the learning objectives of the programs offered by providing our students with content relevant to the program in which they are enrolled and related topics: animation production, in all its phases. This material is freely available to all students through their dashboard 24/7, so there are no check-in/check-out procedures or limitations on their access. Faculty and staff alike are available to assist students with any questions they may have on the material and to otherwise support the student in their extracurricular learning.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at Universal Arts School is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate you earn in the educational programs is also at the complete discretion of the institution to which you may seek to transfer. If the certificate that you earn at this institution is not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Universal Arts School to determine if your certificate will transfer.

Admissions Policies & Recognition of Credits

Criteria for admission:

1. Students are not required to possess a high school diploma. Instead, students are assessed during the admissions process on their ability to benefit from the program professionally, and their likelihood of completing the program successfully. Specific questions are asked to lead a self-assessment of the student's learning style and their professional and personal ambitions. Students

are admitted to the program if this self-assessment meets the above criteria and they meet all other admissions requirements (below).

   a. Admission Test: Designed to assess your creativity, critical thinking, and motivation. This test is mandatory and helps us gain deeper insight into your profile.
   b. Admission Interview: A conversation where we analyze your goals, skills, and compatibility with our school. We delve deeper into your form responses to get to know you better. We value your motivation and determination more than technical knowledge, as our goal is to help you discover and enhance your talent.
   c. Enrollment Phase: If you pass the admission process, you will formalize your enrollment to secure your place. From this point, you will officially be registered and ready to begin your training at Universal Arts School.
   d. Formalization Completion: This final step includes signing the Payment Commitment and planning your payment schedule with our team. If applicable, additional documents required for your enrollment will also be processed.

2. Students must demonstrate to admissions personnel that they have the skills and competencies necessary to succeed in a distance education environment. This is demonstrated by earning satisfactory scores on our Distance Education Assessment which admissions personnel will conduct with each applicant.
3. Student must pay or otherwise contractually agree to pay all applicable fees as per the current published fee schedule at the time of entering into an enrollment contract or make other arrangements acceptable to the school.
4. This institution does not award credit for satisfactory completion of CLEP or other comparable examinations. This institution does not award credit for experiential learning.
5. This institution has not entered into an articulation or transfer agreement with any other institution. Ability-to-Benefit students will not be admitted.
6. No credit will be considered for earned college credits.

Visa Related Services

Students from other countries may be admitted to the institution; however all instruction is provided online; this institution does not provide visa services to students of other countries.

Language Proficiency Requirements

English

For a student whose high school or equivalent coursework was not completed in English, and for whom English was not a primary language, the student must demonstrate a firm, conversational grasp of the English language during the admissions interview with an admissions officer at the school. As part of the admissions assessment, the officer will assess whether the student has a sufficient grasp of the language to be able to benefit from attending the program offered in English.

Spanish

For a student whose high school or equivalent coursework was not completed in Spanish, and for whom Spanish was not a primary language, the student must demonstrate a firm, conversational grasp of the Spanish language during the admissions interview with an admissions officer at the school. As part of the admissions assessment, the officer will assess whether the student has a sufficient grasp of the language to be able to benefit from attending the program offered in Spanish.

Language of Instruction

Instructions will be given in English or Spanish. Each language group of students will be enrolled in separate cohorts, taught only in that language. The Institution has contracted with sufficient duly qualified faculty who will teach each language group of students.

English as a Second Language Instruction

This institution does not provide ESL instruction.

Accreditation Status

This institution is not accredited by an accrediting agency recognized by the United States Department of Education. A student enrolled in an unaccredited institution is not eligible for federal financial aid.

STRF Disclosure

Student Tuition Recovery Fund Disclosures.

"The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if 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.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program."

"It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 N. Market Blvd., Suite 225, Sacramento, CA 95834, (916) 574-8900 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.
3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of non-collection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

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

Privacy Act

It is this institution's intent to carefully follow the rules applicable under the Family Education Rights and Privacy Act. It is our intent to protect the privacy of a student's financial, academic and other school records. We will not release such information to any individual without having first received the student's written request to do so, or unless otherwise required by law.

Nondiscrimination Policy

This institution is committed to providing equal opportunities to all applicants to programs and to all applicants for employment. Therefore, no discrimination shall occur in any program or activity of this institution, including activities related to the solicitation of students or employees on the basis of race, color, religion, religious beliefs, national origin, sex, sexual orientation, marital status, pregnancy, age, disability, veteran's status, or any other classification that precludes a person from consideration as an individual. Please direct any inquiries regarding this policy, if any, to the Chief Operations Officer who is assigned the responsibility for assuring that this policy is followed.

Academic Freedom

Universal Arts School is committed to assuring full academic freedom to all faculty. Confident in the qualifications and expertise of its faculty members, the college encourages its faculty members to exercise their individual judgments regarding the content of the assigned courses, organization of topics and instructional methods, providing only that these judgments are made within the context of the course descriptions as currently published, and providing that the instructional methods are those official sanctioned by the institution, methods for which the institution has received oversight approval.

Universal Arts School encourages instructors and students to engage in discussion and dialog. Students and faculty members alike are encouraged to freely express views, however controversial, as long as they believe it would advance understanding in their specialized discipline or sub-disciplines.

Sexual Harassment

This institution is committed to providing a work environment that is free of discrimination, intimidation and harassment. In keeping with this commitment, we believe that it is necessary to affirmatively confront this subject and express our strong disapproval of sexual harassment. No one associated with this institution may engage in verbal abuse of a sexual nature; use sexually degrading or graphic words to describe an individual or an individual's body; or display sexually suggestive objects or pictures at any facility or other venue associated with this institution. Students are responsible for conducting themselves in a manner consistent with the spirit and intent of this policy.

Student's Right to Cancel

The student shall have the right to cancel the agreement and receive a full refund pursuant to section 71750 through attendance at the first class session, or the seventh day after enrollment, whichever is later. Cancellation is effective on the date written notice of cancellation is sent by email to Lorena Hueso, lorena.hueso@uarts.art. Notice of cancellation must be in writing. If a student provides a verbal cancellation in person or over the phone, the institution shall send a follow-up written notice via email to the student affirming their verbal cancellation and the date the verbal cancellation was made.
All records pertaining to the student's cancellation and refund issuance will be retained in the student's file, and the student will be added to the institution's cancellation log records, to include the student's name, address, telephone number, personal email address, date of cancellation and refund amount.

Withdrawal Policy

Withdrawals Initiated by the Student A withdrawal for the current period of attendance may be effectuated by the student's written notice sent by email to **Lorena Hueso**, **lorena.hueso@uarts.art**. Notice of withdrawal must be in writing. If a student provides a verbal withdrawal notice in person or over the phone, the institution shall send a follow-up written notice via email to the student affirming their verbal withdrawal and the date the verbal withdrawal was made. The effective date of the student's withdrawal shall be the date it is received by the institution.

Withdrawals Initiated by the Institution (Administrative Withdrawal) Withdrawal for the current period of attendance may also be brought about by the student's conduct or lack of attendance. This is referred to as an "administrative withdrawal" and will be effectuated by the institution's written notice to the student, which is to include the reasons for administrative withdrawal and the effective date of the administrative withdrawal. For students who are administratively withdrawn due to lack of attendance, the effective date of the administrative withdrawal shall be the student's last date of attendance.
Reasons for Administrative Withdrawal Students attending programs at our institution may be administratively withdrawn for the following reasons:
• **Attendance:** Being absent for more than seven (7) consecutive calendar days with no communication with the school to excuse the absences or otherwise seek to arrange a leave of absence.
• **Academic Dishonesty:** As the result of an investigation of plagiarism, cheating on an assessment, using unauthorized materials, or communicating with others during exams in which it was concluded the student did commit such actions.
• **Behavioral Conduct:** Disruptive, offensive, and/or inappropriate behavior in class or outside of class (including online) toward fellow classmates, faculty, or staff. This includes insults, offenses, or serious disruptions to proper coexistence at the Center.
• **Cybersecurity and Technology Violations:**
  ◦ Cyberattacks against the school's systems or attempts to falsify or manipulate any logical or physical systems, files, or applications of the Universal Arts School.
  ◦ Unauthorized remote access to the Center's servers, websites, and online platforms.
  ◦ Granting unauthorized access to the Center's online platform to non-registered users (e.g., sharing account credentials).
• **Intellectual Property Violations:**
  ◦ Online distribution or dissemination of the Center's material (whether in-person or online) without authorization.
  ◦ Infringement of the Center's copyright or intellectual property rights.
  ◦ Falsification of official Center documents.
• **Harmful Online Activity:**

◦ Publication of sensitive, offensive, violent, sexual, religious, or political content on the Center's or related channels.

◦ Online publication of messages or reviews that seriously damage the school's image or fail to meet proper standards of constructive criticism, or acts that harm the dignity of staff, faculty, or students.

• **Safety and Integrity:**

◦ Theft of property from any member of the school, whether student or faculty.

◦ Damaging property within the academic premises.

◦ Possession of weapons on campus.

◦ Coming to class (or attending online) in an intoxicated or drugged state, or consumption of drugs/alcohol on the premises.

◦ Notable lack of integrity or acts carried out, even outside the Center, that seriously damage its image or operation.

All records pertaining to the student's withdrawal and refund issuance will be retained in the student's file, and the student will be added to the institution's withdrawal log records, to include the student's name, address, telephone number, personal email address, date of withdrawal and refund amount.

Refund Policy

What follows is the sole refund policy for this institution. No other refund policy shall be enforced other than this policy, as specified in our institutional catalog and enrollment agreement.

Timing and Documentation of Refunds This institution shall refund any credit balance on the student's account within 45 days after the date of the student's cancellation of, completion of, or withdrawal from, the educational program in which the student was enrolled. This institution shall provide the student with documentation specifying the amount of a refund, the method of calculating the refund, the date the refund was made, and the name and address of the person or entity to which the refund was sent, as well as the payment method of refund (check, cash, ACH transfer, Zelle, etc.).

How Refunds are Calculated in the Event of a Cancellation If a student cancels their enrollment according to the Cancellation Policy, this institution shall refund 100 percent of the amount paid for institutional charges, less a reasonable deposit or application fee, not to exceed two hundred fifty dollars ($250), as specified in the catalog and enrollment agreement. Any fees collected related to the Student Tuition Recovery Fund shall be refunded. Any fees collected for educational materials otherwise noted as nonrefundable shall also be refunded.

How Refunds are Calculated in the Event of a Withdrawal A pro rata refund pursuant to section 94919(c) or 94920(d) or 94927 of the Code shall be no less than the total amount owed by the student for the portion of the educational program provided subtracted from the amount paid by the student, calculated as follows:

(A) The amount of the refund owed to the student equals the total charges paid by the student, minus the daily or hourly tuition charge for the program (total institutional charge minus any non-refundable charges, divided by the number of days or hours in the program), multiplied by the number of days or hours the student attended prior to withdrawal, and minus any non-refundable charges. Any hours or days prior to the student's last day of attendance for which the student was scheduled to attend but was absent shall be included in the calculation of days or hours attended.

All amounts that the student has paid shall be subject to a pro rata refund unless the enrollment agreement and the refund policy outlined in the catalog specify a non-refundable deposit or application fee, not to exceed two hundred fifty dollars ($250), or non-refundable amounts paid for educational materials, or both. This institution does charge both a non-refundable deposit as well as non-refundable amounts paid for educational materials; these amounts are specified in our Charges and Fees section in the catalog and on the student's enrollment agreement. Please refer to the Fees section of the catalog and the enrollment agreement for an itemization of charges that are non-refundable as part of a pro rata refund, as well as a description of the conditions under which those items may or may not be refundable (for example only:

fees for hard-copy textbooks could be deemed refundable on a case-by-case basis if the materials are returned in a reuseable and unsullied state).

Refunds to 3rd Parties, as applicable If a refund is made to a third party on behalf of a student who has cancelled or withdrawn from their enrollment in an educational program, the institution shall provide the student, within 45 calendar days after the date of cancellation or withdrawal, a written notice, as described in section 71920(b)(10), in hard-copy or electronic format, itemizing the amount refunded to each third party, the name of the third party, and the date of each refund, as applicable.

Refunds of Payments Collected and Payable to 3rd Party Entities, as applicable If this institution has collected money from, or on behalf of, a student for transmittal on the student's behalf to a third party for a bond, library usage, or fees for a license, application, or examination and the institution has not paid the money to the third party or has not yet been billed or invoiced by the third party at the time of the student's cancellation or withdrawal, the institution shall refund the money to the student within 45 calendar days of the student's cancellation or withdrawal.

If the student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds.

Policies and Procedures Regarding Financial Aid

This institution does not participate in any federal or state financial aid programs. A student enrolled in an unaccredited institution is not eligible for federal financial aid programs.

Financial Aid Disclosures

The institution does provide financial aid directly to its students in the form of a monthly payment plan. No interest is charged, however late fees to apply for late payments two or more days delinquent. All financial arrangements must be made before the beginning of classes. The school will contact students who are delinquent in paying tuition and fees. They will be encouraged to make specific arrangements with the institute in order to remove their delinquency and remain in good financial standing.

Grades and Standards for Student Achievement - Satisfactory Progress

Pass/fail scores are utilized for all weekly task assessments and projects. Students must achieve an 80% or better in all grading areas to successfully pass the program. The grading policy is to assess: weekly task assessments, individual projects, final projects, and behavior. Students will be evaluated throughout the program. The student's final grade will be calculated by the grading scale shown in the syllabus for their enrolled program.

A student will be warned that they are in jeopardy of failing the program if their cumulative score falls below 80%. If a student is dropped from a program for low grades or for failing the final exam, the student will not be allowed back to class and may have to re-enroll in another cohort.

Grading is weighted in the following fashion:

Individual Projects	25%
Weekly Projects	40%
Final Project	25%
Behavior	10%

PASS/FAIL SCALE	
Grade Scale	**Grade**
80 and Above	Pass
79 & Below	Fail

Evaluation Policies

Evaluation

Grades are awarded on a pass / fail basis. A grading Rubric is used by instructors to record student acquisition and mastery of assorted skills. Students must achieve a "pass" rating in the program overall in order to graduate from the program.

Standards for Evaluation of Weekly Assessments, Semester and Final Projects, and Behavior

Weekly Assessments

All students will be required to hand in a completed weekly assignment. Passing or failing marks on weekly skills are evaluated by the student's cognitive understanding and/or practical use of the skills and achievement of the skills objectives. Assessments are based on the student's level of understanding of the core material of the program. Assessments will be given to students on Thursdays and must be submitted by Sundays.

Projects

All students will be required to pass the individual projects and the final project. They will be graded by evaluation and monitoring of skill time limits and critical criteria for each skill. Our assessments test the student's comprehension of the new concepts and tools as well as their ability to implement the concepts within their projects. Assessments are reviewed by the instructors and students are given personalized feedback. Projects are given at the start of each trimester and due on the last week of each trimester. The final project is due 2 months after the end of the program.

Behavior

Students are expected to demonstrate the "soft skills" necessary of the profession with their fellow students and their instructors. In collaborative settings, students must demonstrate professionalism, courtesy, respect, effective communication, supportive teamwork, and good work ethic.

Grading Rubric

P -	EXCELLENT	No Errors
P -	GOOD	Some errors
P -	SATSISFACTORY	Many errors, but showing understanding of tasks and materials
NP -	ROOM TO IMPROVE	Significant errors, does not seem to understand tasks and materials
NP -	UNSATISFACTORY	Hugely significant errors, student at risk of failing course

Attendance Policy – All Programs

Asynchronous Class Sessions & Synchronous Sessions

Students are required to engage with at least 80% of material throughout the entire program. Engaging with the material constitutes attendance. When a student falls below 80% attendance they will be given a verbal warning by their instructor. When a student falls below 75% attendance they will be placed on probation for the remainder of the program. The student will be notified of their probation status and they will be required to meet with the Chief Academic Officer. Students who arrive late to any synchronous sessions more than 10 minutes after the class is scheduled to commence will receive an unexcused absence for that class period, subject to review by the instructor.

This institution's policy on attendance tracking in an asynchronous setting is based on the premise that regular communication between the teacher and the student and, also, among students themselves, has significant value in the learning process. To assure this timely communication, your instructor will respond

to each of your assignment submissions or exam submissions within 2 days. To further assure this timely communication, you must respond to each of your instructor's inquiries within 2 days as well.

The student must demonstrate regular and substantive interaction with the instructor. Regular and substantive interaction is defined as completing one of the following academically related activities once a week in order to be marked as having attended and actively participating:

- Post to the course discussion board substantive comments relevant to the subject
- Substantive exchanges with the instructor about course content, concepts, and assignments
- Submit a graded unit assignment or exercise

Logging into a course and clicking on resources will not count as having participated. Reading discussion boards, and reading or viewing course resources, though academically important, are not measured or counted as student attendance.
Online students who do not engage through one of the five activities for seven consecutive (7) calendar days will be withdrawn from the institution.

Academic Probation and Dismissal Policies

The Chief Academic Officer may place a student on academic probation if the student is not making satisfactory academic progress as per this institution's published policy. The student's academic progress will be monitored at the end of each module as the grades are posted. Should the student's pass/fail percentage fall below that required for graduation, a student may be placed on academic probation. This will result in a formal advisory, which will be sent to the student by mail, explaining the reason for the probation. If the student wishes to appeal the formal advisory, the student is to submit a written request for an administrative academic review to the school main campus email address: usa@uarts.art
After the completion of the current module, the student will have two additional modules to bring his or her pass/fail percentage up to or in excess of the minimum standard of the institution. Thereafter, the student's failure to achieve satisfactory academic progress may result in dismissal from the program. The Chief Academic Officer will offer assistance in locating a suitable tutor, should such service be requested by the student. Any student seeking a tutor is financially responsible for the cost of all such tutoring.

Violations of the Harassment or Discrimination Policy of this institution will become part of the student's record. Depending on the severity and/or frequency of the violation(s), the Faculty may take disciplinary action, including administrative withdrawal from the University. A student who has become subject to disciplinary action may submit an appeal to the Chief Academic Officer per the University's Grievances policy.

Leaves of Absence

In general it is the policy of the school to not grant a Leave of Absence to students. The school director may grant a leave of absence after determining that good cause is shown. A student may have no more than two leaves of absence in a 12-month calendar period, and may be on leave of absence no more than 30 calendar days during that 12-month calendar period. School attendance records will clearly define the dates of the student's leave of absence. A written statement of the reason(s) leave of absence was granted, signed by both the student and the school director indicating approval, will be placed in the student's permanent file. A student's enrollment in the program will be terminated if the student fails to return as scheduled from an approved leave of absence.

Student Grievance Procedures – Student Rights –

Most problems or complaints that students may have with the school or its administrators can be resolved through a personal meeting with the student's instructor or a counselor. If, however, this action does not resolve the matter to the satisfaction of the student, he/she may submit a written complaint to the school main campus email address: usa@uarts.art. The written complaint must contain a statement of the nature of the problem, the date the problem occurred, the names of the individuals involved, copies of documents if any, which contain information regarding the problem, evidence demonstrating that the institution's complaint procedure was properly followed, and the student's signature. The student can expect to receive a written response within ten business days. The COO will verify that the student has made an attempt to resolve the incident or complaint. If the student has followed the above three steps, the COO will call a grievance session and include all of the concerned parties. Each party involved may be asked to present their version of the incident prior to all parties being present. The person against whom the complaint is filed shall receive written notice which shall include the initial report, the factual allegations, a list of witnesses and evidence. Each party involved may be asked to present their version of the incident prior to all parties being present. The COO will then issue a statement to all parties within 48 hours of the grievance meeting conclusion. If the decision is unacceptable to the student, the student must, within 48 hours, send written copies of all documents and a cover letter to the COO explaining why they believe the decision is unacceptable.. The school has the right to suspend the student until the problem is resolved if the student does not follow the proper grievance procedures.

Continued unresolved complaints may be directed to:

Bureau for Private Postsecondary Education
P.O. Box 980818
West Sacramento, CA 95798-0818
Phone: (916) 574-8900
Web site: www.bppe.ca.gov

Student Services

This institution does not provide airport reception services, housing assistance or other services. Further, this institution maintains a focus on the delivery of educational services. Should a student encounter personal problems which interfere with his or her ability to complete coursework, this institution will provide assistance in identifying appropriate professional assistance in the student's local community but does not offer personal counseling assistance.

Placement Services

As part of our courses we rigorously prepare our students for the reality of the workplace, including resume and production reel review and preparation and interview practice. Students are always welcome to contact us after graduation for continued support and feedback from their professors on strengthening their reel of work, however we do not offer job placement assistance services.

Student Housing

This institution has no responsibility to find or assist a student in funding housing.

This institution does not operate dormitories or other housing facilities. This institution does not provide assistance nor does it have any responsibility to assist students in finding housing. Housing in the immediate area is available in two story walkup and garden apartments. Monthly rent for a one bedroom unit is approximately $1,800 a month. (www.apartmentguide.com)

Student Records and Transcripts

Student records for all students are kept for five years. Transcripts are kept permanently. Students may inspect and review their educational records. To do so, a student should submit a written request identifying the specific information to be reviewed. Should a student find, upon review, that records that are inaccurate or misleading, the student may request that errors be corrected. In the event that a difference of opinion exists regarding the existence of errors, a student may ask that a meeting be held to resolve the matter. Each student's file will contain student's records including a copy of the signed enrollment agreement, school performance fact sheet, diploma granted, transcript of grades earned, high school diploma or GED, copies of all documents signed by the student including contract, instruments of indebtedness and document related to financial aid, leave of absence documents, financial ledger, refund information as applicable, complaints received from the student or student advisories related to academic progress. Transcripts will only be released to the student upon receipt of a written request bearing the student's live signature.

Professions – Requirements for Eligibility for Licensure

Licensure is not a goal of any of our programs.

Charges: Tuition & Fees

All fees are subject to change from time to time, without notice.

Program Name	Tuition	Registration Fee	STRF ($0/$1,000)	Total Program Charges
Video Game Art	$19,990	$250	$0.00	$20,240
Illustration Concept Art	$19,990	$250	$0.00	$20,240
Sculpting Extreme	$19,990	$250	$0.00	$20,240
Matte Painting	$19,990	$250	$0.00	$20,240
Video Game Programming with Unity	$19,990	$250	$0.00	$20,240
Video Game Programming with Unreal	$19,990	$250	$0.00	$20,240
Game Design	$19,990	$250	$0.00	$20,240
VFX with Houdini	$19,990	$250	$0.00	$20,240
Digital Film	$19,990	$250	$0.00	$20,240
Character Animation	$19,990	$250	$0.00	$20,240
Architecture Extreme	$19,990	$250	$0.00	$20,240
Rigging	$19,990	$250	$0.00	$20,240

Program Name: Video Game Art

	Fees
TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE	$20,240
ESTIMATED TOTAL CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM	$20,240
TOTAL CHARGES STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT	**$250**

Program Name: Illustration Concept Art

	Fees
TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE	$20,240
ESTIMATED TOTAL CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM	$20,240
TOTAL CHARGES STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT	**$250**

Program Name: Sculpting Extreme

	Fees
TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE	$20,240
ESTIMATED TOTAL CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM	$20,240
TOTAL CHARGES STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT	**$250**

Program Name: Matte Painting

	Fees
TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE	$20,240
ESTIMATED TOTAL CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM	$20,240
TOTAL CHARGES STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT	**$250**

Program Name: Video Game Programming with Unity

	Fees
TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE	$20,240
ESTIMATED TOTAL CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM	$20,240
TOTAL CHARGES STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT	**$250**

Program Name: Video Game Programming with Unreal

	Fees
TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE	$20,240
ESTIMATED TOTAL CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM	$20,240
TOTAL CHARGES STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT	**$250**

Program Name: Game Design

	Fees
TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE	$20,240
ESTIMATED TOTAL CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM	$20,240
TOTAL CHARGES STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT	**$250**

Program Name: VFX with Houdini

	Fees
TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE	$20,240
ESTIMATED TOTAL CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM	$20,240
TOTAL CHARGES STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT	**$250**

Program Name: Digital Film

	Fees
TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE	$20,240
ESTIMATED TOTAL CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM	$20,240
TOTAL CHARGES STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT	**$250**

Program Name: Character Animation

	Fees
TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE	$20,240
ESTIMATED TOTAL CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM	$20,240
TOTAL CHARGES STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT	**$250**

Program Name: Architecture Extreme

	Fees
TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE	$20,240
ESTIMATED TOTAL CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM	$20,240
TOTAL CHARGES STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT	**$250**

Program Name: Rigging

	Fees
TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE	$20,240
ESTIMATED TOTAL CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM	$20,240
TOTAL CHARGES STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT	**$250**

Receipts and Limits on Charges No student shall be charged nor collected from or on behalf of any amount for total charges that exceeds the amount listed in our catalog and on the student's enrollment agreement.
Within 5 days of the institution's receipt of payments, students shall receive a written receipt or updated student ledger, in hard copy or electronic format, for any payments received from the student or on behalf of the student, including the date of the payment(s), amount of the payment(s), description of the payment(s), and the payor(s). A copy of the receipt(s) or ledger shall be kept in the student's records.

Faculty

COURSE ASSIGNED	INSTRUCTOR	EXPERIENCE
1 – Video Game Art	David Saiz	This instructor has more than 15 years of job-related work experience. 8 years of teaching experience and holds a bachelor's degree.
2 – Illustration Concept Art	Monparler, Jorge	This instructor has 10 years of job-related work experience, 6 years of teaching experience, holds a bachelor's degree
3 – Sculpting Extreme 4 – Matte Painting	Costa, Rafa	This instructor over 15 years of job-related work experience, 3 years of teaching experience, holds a bachelor's degree
5 – Video Game Programming with Unity	Rueda, Erik	This instructor has 8 years of job-related work experience and 4 years of teaching experience, holds a Bachelor´s and a Master.
6 – Video Game Programing with Unreal	Raul Bleda	This instructor has 8 years of job-related work experience, over 1 year of teaching experience, holds a Master of Video Game programming and is an Unreal Authorized Instructor.
7 – Game Design	Ramon Nafria	This instructor has more than 20 years of job-related work experience, 4 years of teaching experience and hold a Bachelor´s degree and a teaching master's degree.
8 – VFX with Houdini	José Martínez	This instructor has 7 years of job-related work experience and 3 years of teaching experience, holds a bachelor's degree.
9 – Digital Film	Grueiro, Andres	This instructor over 15 years of job-related work experience, 5 years of teaching experience, holds a bachelor's degree

10 – Character Animation	Ponce, AnFrank	This instructor has 10 years of job-related work experience, 3 years of teaching experience, holds a bachelor's degree
11 – Rigging	Osornio, Apolo	This instructor has 10 years of job-related work experience, 3 years of teaching experience, holds a bachelor's degree

Programs

Name of Program	Video Game Art
Program Description	This is a 9-month hands-on practical Video Game Art course which focuses on developing environments and props for video games. Covering the most technical aspects of art for video games and their engines for fluid manageability, students end up with the knowledge needed to become environment/prop artists and implement them into video game engine to assure correct functioning. The role of the Environment/Prop Artist is to create worlds. They need to tell a story that will immerse the players in a narrative. They do this through designing and creating all types of assets; like castles, all kinds of vehicles, weapons, etc. An Environment/Prop Artist collaborates with other disciplines like level designers, and other artists, and between them they build and refine the 3D content that will define the game aesthetic and make sure the gameplay flows smoothly. Aimed at both professionals in the field and people who want to build a professional art career in the video games and films industry, this training is for artists and technical persons who love to create worlds and want to bring them to life; professionals who wish to specialize in the field of creating 3D art more focused on Environments and Props; and enthusiastic, Driven, Artistic, Curious people that love to make art for film and games. This course culminates in The Studio Production.
Program Mission and Objectives	**At the completion of this program the student will** • Learn and master the concepts, the techniques and tools to be a successful Environment and Prop Artist. • Master all types of polygon modeling • Be able to apply a wide range of textures • Possess extensive knowledge of engines on a graphic level • Know how to implement environments within engines • Be able to adapt from high to low polygons • Obtain the professional category of CG Artist and can work on Film, Shorts, Advertising, Video Games, etc. **Year 2** • Work on a real project • Manage objectives schedules, and deadlines • Collaborate with peers as one would in a real video game or film development studio • Create a project • Compile and polish your reel • Prepare for the job search/job market
Total Clock Hours	864 Hours, normally completed in 72 weeks.
Is an Externship or Internship Required?	No.
Graduation Requirements	To complete this program a student must complete all prescribed modules of the program and earn a grade of PASS overall, as well as successfully earning a grade of PASS on their final project.

Job Classification	This educational program is designed to prepare students for employment generally in professions classified within the following job codes: SOC 27-0000 "Arts, Design, Entertainment, Sports, and Media Occupations" SOC 15-1252, "Software Developers"
Final Tests or Exams	Yes. Students are evaluated through written and performance assessments, and there is a final project which students must successfully pass in order to graduate from the program.

Outline of Subject Matter: Video Game Art

- **Year One: Video Game Art**
  - Introduction to Modeling
    - The program begins with foundational modeling techniques in Maya, where students learn to navigate the interface, understand surface types like NURBS and polygons, and create efficient 3D assets. They explore "box" modeling and learn to apply normal, bump, and displacement maps to enhance realism. An introduction to physically based rendering (PBR) and the modeling toolkit ensures students are equipped with industry-standard workflows.
  - Introduction to Substance Painter
    - This module focuses on the texturing process using Substance Painter. Students gain hands-on experience with layers, smart materials, and anchor points while learning how to bake textures and work with UDIMs. Techniques such as using particle brushes and masks allow for detailed, realistic texturing, with final renders produced using the Iray offline renderer**.**
  - Modeling for Production
    - Students take their modeling skills to the next level by focusing on high- and low-poly modeling techniques. They learn the importance of packing UVs to maximize texel density and refine their understanding of texture baking. Clean topology and industry best practices for asset production are emphasized, ensuring their models are optimized for real-time rendering. Presentation techniques are covered, teaching students how to showcase their work to supervisors and artistic directors.
  - Props, Weapons and Vehicles for Games
    - This month focuses on the creation of hero props, weapons, and vehicles. Advanced modeling and texturing techniques allow students to build complex, game-ready assets. They explore lighting strategies and presentation techniques to ensure their models are visually striking. Basic rigging and an introduction to animation fundamentals provide insight into how assets move within a game engine.
  - Intro ZBRUSH for Concept Art
    - Students are introduced to digital sculpting in ZBrush, focusing on character and hard-surface modeling. They learn essential tools such as polygroups, insert mesh, and booleans, while experimenting with polypainting and custom alphas. Fibermesh basics and ZModeler workflows allow students to integrate organic and mechanical elements into their work, preparing them for more complex projects in future modules.
  - ZBRUSH for Production
    - Building upon the previous module, students refine their sculpting skills for production workflows. Advanced ZBrush techniques such as UV Master, Decimation Master, and Live Boolean ensure their models meet industry standards. Additional detailing techniques, including surface noise and stylized rendering, allow students to add depth and realism to their sculpts.
  - Advanced Substance and Introduction to UNREAL
    - This module introduces students to game engine integration, focusing on Unreal Engine. They learn to create photorealistic textures using Quixel Mixer, work with the Static Mesh Editor and Material Editor, and implement post-processing effects. They also explore Unreal's lighting and camera systems, ensuring their assets are optimized for in-game performance.

- Creation of Final Project
  - Students begin their final project by gathering references and blocking out their environments and props. They refine their models, apply advanced texturing techniques, and ensure proper optimization for real-time rendering. The focus is on building a visually stunning, technically proficient piece that demonstrates mastery of all the skills acquired throughout the course.
- Reel Creation
  - The program concludes with the development of a professional demo reel. Students model, texture, and light a complete environment, integrating camera movements and presentation techniques in Marmoset or Unreal Engine. They receive guidance on editing and assembling their final reel, ensuring they are ready to showcase their work to potential employers.

- **Year Two: Studio Production**
  - Individual Projects
    - Create and Improve both their personal and individual portfolios and final projects from previous years, guided by the supervisors of each department. Feedback from each task assigned in the production breakdown is received weekly.
      - Portfolio
      - Employability and Mindset Sessions
      - Group Projects
  - Collaborative Projects
    - During the last months of The Studio Production, group projects such as short film, animation short film, and video game, will be carried out with collaboration amongst students from different departments. Topics will be a range and pre-produced by the school. All students in their second year of all courses will collaborate. Students will participate in one or more projects and may be reassigned to other projects according to production needs, just as they would in a real working environment.
      - Short Film Project
      - Animation Short Film Project
      - Video Game Project
  - **EMPLOYABILITY AND MINDSET SESSIONS**
    - Employability is the process towards the transformation of the student as a professional in this area. Two types of sessions are done, Mindset sessions and Employability sessions. Two sessions per month will be held, one on each topic. Mindset Sessions: In these special sessions, all groups will meet one day at the same time to discuss various topics related to the concerns of each student. We call them Mindset Sessions where any type of doubt or general question can be clarified. In these Mindset sessions we prepare the students, so they achieve mental clarity for their future work and resolving their limiting beliefs. Employability sessions are split into 3 phases: Demo Reel Development, Profile Development, and Jobs Application. Each of these sessions prepares the student to present their materials, and themselves, in a professional and employable manner.

Name of Program	**Illustration Concept Art**
Program Description	This is a hands-on practical Illustration Concept Art course which focuses on teaching basic to advanced drawing techniques, from lighting, shading, perspective, and anatomy. Covering the most technical aspects of art for illustration in books, films, video games, and other media, students learn the knowledge and skills they need to become concept artists in the film or advertising industry. Aimed at both professionals in the field and people who want to build a

	career in the field of Illustration and Concept Art. This training is for graduates as well as non-graduates since it is completely autonomous and empirical training. This course culminates in the completion "The Studio Production" in the 2nd year.
Program Mission and Objectives	**At the completion of this program the student will** • Learn industry techniques to create fantastic worlds, design organic characters, inorganic elements, and complete sets. • Master all types of inorganic and organic drawing. • Be able to apply the advanced theory of anatomy to create, redesign or solve conflicts on the original design or idea. • Develop proficient photoshop knowledge to adapt to the demands of a r production. • Know how to implement perspective and the Theory of color into an illustration • Be able to adapt to different styles according to the projects' demands. • Translate and bring to life the words from a script to the art, composing the camera angle, perspective, acting and expressions. Maximizing the impact of communication with the viewer. • Students become proficient in the use of Photoshop, which is the leadin software tool that professional Studios use. **Year 2** • Work on a real project • Manage objectives schedules, and deadlines • Collaborate with peers as one would in a real video game or film development studio • Create a project • Compile and polish your reel • Prepare for the job search/job market
Total Clock Hours	864 Hours, normally completed in 72 weeks.
Is an Externship or Internship Required?	No.
Graduation Requirements	To complete this program a student must complete all prescribed modules of the program and earn a grade of PASS overall, as well as successfully earning a grade of PASS on their final project.
Job Classification	This educational program is designed to prepare students for employment generally in professions classified within the following job codes: SOC 27-0000 "Arts, Design, Entertainment, Sports, and Media Occupations" SOC 15-1252, "Software Developers"
Final Tests or Exams	Yes. Students are evaluated through written and performance assessments, and there is a final project which students must successfully pass in order to graduate from the program.

Outline of Subject Matter: Illustration Concept Art

- Year One
  - Fundamentals
    - The program begins with a strong foundation in digital tools and core artistic principles. Students will gain proficiency in Photoshop, focusing on essential techniques such as brushwork, layering, and masking. They will learn to break down complex forms into basic geometric shapes, enhancing accuracy and visualization. Lighting concepts are introduced, exploring how light and shadow interact with different surfaces to create realism. Additionally, students will study one-point perspective and basic anatomy, laying the groundwork for more advanced design challenges.
  - Fundamentals II
    - This module builds on foundational skills with a focus on grayscale values, which helps students understand depth, contrast, and composition. Proportions are explored in greater depth, particularly in relation to anatomy and dynamic poses. Students will expand their perspective knowledge by working with two-point perspective to create more intricate and dynamic environments. They will also begin rendering intermediate materials such as glass and reflective surfaces, refining their ability to depict texture. By the end of the month, students will tackle complex geometric shapes, developing precision and confidence in their work.
  - Fundamentals III
    - In this module, students deepen their understanding of perspective and begin applying it to complex objects and vehicles. Three-point perspective is introduced, enabling them to create dramatic angles and dynamic compositions. Anatomy studies continue with a focus on balance and movement, helping students create lifelike characters in action. Students will also practice designing vehicles and objects, ensuring accuracy and believability through precise perspective techniques. These skills provide a solid technical base for tackling the challenges of concept art in later modules.
  - Concept Art I
    - The transition to concept art begins with advanced techniques in perspective and scene design. Students will combine one-point, two-point, and three-point perspective to create immersive and realistic settings. They will learn how to set up scenes using dynamic camera angles to enhance storytelling and visual engagement. Advanced lighting techniques are explored to create dramatic effects, set mood, and bring depth to compositions. By the end of the module, students will have a deeper understanding of how to craft compelling visual narratives.
  - Concept Art II
    - In this module, students focus on anatomy, color theory, and material rendering to enhance their artistic range. Advanced anatomy studies target detailed features such as hands, feet, and facial expressions, essential for lifelike characters. The principles of color theory, including harmony, temperature, and contrast, are applied to create vibrant and balanced designs. Students will practice rendering advanced materials such as skin, hair, and fur while exploring how to use color to evoke emotion and atmosphere. The module concludes with painting landscapes, blending technical skill with creative expression.
  - Concept Art III
    - This module emphasizes idea generation, composition techniques, and creative workflow. Students will learn how to search for references effectively and generate unique ideas for their designs. Thumbnails become a key focus, helping students rapidly explore and refine concepts before committing to final illustrations. They will also create custom brushes and shapes to streamline their workflow and personalize their style. The module wraps up with an introduction to designing props and mastering composition techniques like the Rule of Thirds for visually engaging art.
  - Concept Art IV
    - With a focus on environment and background design, students will create immersive settings for video games and digital media. They will learn to design both interiors and exteriors, focusing on mood, functionality, and storytelling. Anatomy studies continue, emphasizing how characters interact dynamically with their environments. Techniques

such as photo texturization and matte painting are introduced to add realism and detail to their work. Students will also design weapons and armor, ensuring functionality and creative uniqueness.

- Concept Art V
  - Character design takes center stage in this module as students explore silhouettes and line work. They will develop strong, recognizable characters through silhouette design and refine them with detailed line art. Layer organization strategies in Photoshop are introduced to optimize workflow for complex projects. Students will practice lighting and shading techniques, including the occlusion pass, to add depth and realism to their designs. Finally, they will create character turnarounds to showcase their work from multiple perspectives.
- Concept Art IV
  - The program concludes with a focus on acting, expressions, and portfolio-ready layouts. Students will refine their anatomy knowledge to convey character emotion and personality through poses and expressions. Acting principles are introduced to help students create characters with dynamic presence and believable emotions. Layout techniques are explored to ensure their work is professionally presented and visually appealing. By the end of this module, students will be fully equipped to enter the professional world with a polished portfolio.

- **Year Two: Studio Production**
  - Individual Projects
    - Create and Improve both their personal and individual portfolios and final projects from previous years, guided by the supervisors of each department. Feedback from each task assigned in the production breakdown is received weekly.
      - Portfolio
      - Employability and Mindset Sessions
      - Group Projects
  - Collaborative Projects
    - During the last months of The Studio Production, group projects such as short film, animation short film, and video game, will be carried out with collaboration amongst students from different departments. Topics will be a range and pre-produced by the school. All students in their second year of all courses will collaborate. Students will participate in one or more projects and may be reassigned to other projects according to production needs, just as they would in a real working environment.
      - Short Film Project
      - Animation Short Film Project
      - Video Game Project
  - **EMPLOYABILITY AND MINDSET SESSIONS**
    - Employability is the process towards the transformation of the student as a professional in this area. Two types of sessions are done, Mindset sessions and Employability sessions. Two sessions per month will be held, one on each topic. Mindset Sessions: In these special sessions, all groups will meet one day at the same time to discuss various topics related to the concerns of each student. We call them Mindset Sessions where any type of doubt or general question can be clarified. In these Mindset sessions we prepare the students, so they achieve mental clarity for their future work and resolving their limiting beliefs. Employability sessions are split into 3 phases: Demo Reel Development, Profile Development, and Jobs Application. Each of these sessions prepares the student to present their materials, and themselves, in a professional and employable manner.

Name of Program	**Sculpting Extreme**
Program Description	This is a 9-month hands-on practical digital sculpting course which focuses on character development and Hard Surface. Covers the more technical aspects of digital sculpting for video games and film. Students end up with

	the necessary knowledge to become a 3D Character Artist for any position in the film, animation, and video game industry. The Sculpting Extreme course takes students through all technical aspects of digital sculpting for video games and film, addressing the elements of character development and Hard Surface. Beginning with an introduction to the theory of character creation including building a psychological profile of a character, students learn the principles of sculpting, anatomy and drawing. Students will work with Z brush, Substance Painter and Marmoset to explore all aspects of building the character from week to week, from basic anatomical essentials, to embellishments such as cutaneous imperfections, and finally addressing how to truly bring the character to life through the artful use of visual language such as blocking, garments, poses and props. All work is performed in the context of realistic industry deadlines, which acclimates students to the pressures and expectations they will be expected to work within in the industry. Upon graduation students will be trained to become a CD Character Artist for any position in the film, animation, and video game industry. Aimed at both professionals in the sector and people who want to build a career in the field of Digital Sculpture. This training is for both graduates and non-graduates since it is autonomous and empirical. This course culminates in the completion "The Studio Production" in the 2nd year.
Program Mission and Objectives	**At the completion of this program the student will** • Learn industry techniques to digitally sculpt organic characters, inorgan elements, and complete sets. • Acquire proficiency in the use of Z Brush, Substance Painter, and Marmoset Viewer, . • Be able to apply the advanced theory of anatomy to design and sculpt complete characters in a variety of styles • Learn to create hyper-realistic renders in real-time. • Be able to adapt to different styles according to the projects' demands. • Be able to adapt to production times • Obtain the professional category of 3D Character Artist to work in Cinema, Short Films, Advertising, Animation, Video Games, etc. **Year 2** • Work on a real project • Manage objectives schedules, and deadlines • Collaborate with peers as one would in a real video game or film development studio • Create a project

	• Compile and polish your reel • Prepare for the job search/job market
Total Clock Hours	864 Hours, normally completed in 72 weeks.
Is an Externship or Internship Required?	No.
Graduation Requirements	To complete this program a student must complete all prescribed modules of the program and earn a grade of PASS overall, as well as successfully earning a grade of PASS on their final project.
Job Classification	This educational program is designed to prepare students for employment generally in professions classified within the following job codes: SOC 27-0000 "Arts, Design, Entertainment, Sports, and Media Occupations" SOC 15-1252, "Software Developers"
Final Tests or Exams	Yes. Students are evaluated through written and performance assessments, and there is a final project which students must successfully pass in order to graduate from the program.

Outline of Subject Matter: Sculpting Extreme

- Year One
  - Sculpting Part I
    - The program begins with an introduction to character creation, emphasizing applied theory and the psychological profiling of characters. Students will explore the ZBrush interface, practicing fundamental techniques while sculpting the cranium and torso. Anatomy studies focus on proportions and the human torso, supported by drawing exercises to reinforce these concepts. Practical methodologies for ZBrush workflows and hardware optimization are introduced, along with blocking techniques using ZSpheres. By the end of the month, students submit their first realistic character proposal.
  - Sculpting Part II
    - This module shifts focus to the lower extremities and feet, exploring anatomy in depth through drawing and sculpting exercises. Students learn advanced sculpting techniques in ZBrush, including the use of projection, layers, and morphs. The study of anatomy continues with the feminine torso, where students apply their knowledge to both drawing and sculpting. By the end of this module, students refine their understanding of proportion, detail, and artistic presentation.
  - Sculpting Part III
    - The human head takes center stage in this module, with an emphasis on retopology tools in ZBrush and techniques for creating UVs. Students study portraiture and practice achieving reasonable likenesses through drawing and sculpting. Advanced techniques for hair creation, including cutaneous and subcutaneous detailing, are introduced. Students also begin working with Marvelous Designer for textiles and patterns, learning to integrate garments and accessories into their sculptures.
  - Sculpting Part IV
    - Students delve into cartoon character creation, focusing on visual language and applied theory. Marvelous Designer becomes a key tool for personalizing models, while polygonal modeling and retopology techniques are introduced using 3D Max, Maya, and Blender. UV unwrapping is also covered, ensuring students can optimize their models for production pipelines. By the end of this module, students will have developed a strong understanding of both organic and stylized design approaches.
  - Sculpting Part V
    - This month emphasizes hard-surface modeling and texturing techniques. Students work on props and vehicles, applying baking and texturing workflows in Substance Painter. They also explore the basics of character posing, integrating their sculpted assets into dynamic, game-ready scenes. These exercises help students understand how their models function within a larger production framework.

- Sculpting Part VI
  - Students expand their focus to include environments, learning procedural modeling techniques for trees, rocks, and ruins. Advanced hand-painted texturing techniques for characters are introduced in Substance Painter, alongside an initiation into Marmoset Viewer for rendering and animation. By the end of this module, students will have created detailed props and environments that showcase their technical and artistic versatility.
- Sculpting Part VII
  - This module refines students' hard-surface modeling skills, with a focus on props, vehicles, and hand-painted textures for props. Advanced baking techniques using Xnormal are introduced, along with lighting strategies in Marmoset Viewer. These skills prepare students to present their work in a professional and polished manner.
- Sculpting Part VIII
  - The focus shifts to finalizing environment models and integrating them with procedural and polygonal workflows. Students utilize Marmoset Viewer for baking and animation, applying rendering techniques to achieve photorealistic results. This month emphasizes the importance of realism and attention to detail in creating immersive environments.
- Sculpting Part IX
  - The program concludes with a focus on final project preparation and presentation. Students receive feedback on their work, refine their models, and integrate post-production techniques using Photoshop and After Effects. A final demo reel is created, showcasing the best of their work and preparing them for entry into the professional industry. By the end of the program, students will have developed a polished portfolio that highlights their technical expertise and creative vision.

- **Year Two: Studio Production**
  - Individual Projects
    - Create and Improve both their personal and individual portfolios and final projects from previous years, guided by the supervisors of each department. Feedback from each task assigned in the production breakdown is received weekly.
      - Portfolio
      - Employability and Mindset Sessions
      - Group Projects
  - Collaborative Projects
    - During the last months of The Studio Production, group projects such as short film, animation short film, and video game, will be carried out with collaboration amongst students from different departments. Topics will be a range and pre-produced by the school. All students in their second year of all courses will collaborate. Students will participate in one or more projects and may be reassigned to other projects according to production needs, just as they would in a real working environment.
      - Short Film Project
      - Animation Short Film Project
      - Video Game Project
  - **EMPLOYABILITY AND MINDSET SESSIONS**
    - Employability is the process towards the transformation of the student as a professional in this area. Two types of sessions are done, Mindset sessions and Employability sessions. Two sessions per month will be held, one on each topic. Mindset Sessions: In these special sessions, all groups will meet one day at the same time to discuss various topics related to the concerns of each student. We call them Mindset Sessions where any type of doubt or general question can be clarified. In these Mindset sessions we prepare the students, so they achieve mental clarity for their future work and resolving their limiting beliefs. Employability sessions are split into 3 phases: Demo Reel Development, Profile Development, and Jobs Application. Each of these sessions prepares the student to present their materials, and themselves, in a professional and employable manner.

Name of Program	**Matte Painting**

Program Description	This is a 9-month hands-on practical digital art course which focuses on teaching the student to use the industry's leading programs as well as the appropriate techniques to learn to integrate composition scenes by making photographs, video clips, and 3d elements coexist in the same image to recreate impossible scenes. Starting with the essentials such as visual composition, color theories, and photographic framing to deepen the analysis and recreation of fictional environments starting from different mixed techniques that teach the student to develop the necessary intuition and perception that will give credibility to their final works. This course culminates in the completion "The Studio Production" in the 2nd year.
Program Mission and Objectives	**At the completion of this program the student will** • Prepare the student to be a matte painting professional with the artistic technical knowledge necessary to enter the industry with matte paints creation skills for advertising, cinema, animation, or video games. • Apply the theory of perspective perception, framing, and integrated lighting capabilities as a Matte painting artist. • Recreation of environments and elements based on photo bash techniques. • Extensive knowledge of Photoshop and After effects to create or recreate an environment. • Create Camera match techniques with 3d studio max. • Maximize Camera Tracking with After Effects and Fusion. • Develop the Knowledge of the recreation of complementary elements with 3d techniques of scenario reconstruction. • Ability to create from scratch or adapt a concept art to a finished shot with a cinematographic look. **Year 2** • Work on a real project • Manage objectives schedules, and deadlines • Collaborate with peers as one would in a real video game or film development studio • Create a project • Compile and polish your reel • Prepare for the job search/job market
Total Clock Hours	864 Hours, normally completed in 72 weeks.
Is an Externship or Internship Required?	No.
Graduation Requirements	To complete this program a student must complete all prescribed modules of the program and earn a grade of PASS overall, as well as successfully earning a grade of PASS on their final project.
Job Classification	This educational program is designed to prepare students for employment generally in professions classified within the following job codes: SOC 27-0000 "Arts, Design, Entertainment, Sports, and Media Occupations" SOC 15-1252, "Software Developers"

Final Tests or Exams	Yes. Students are evaluated through written and performance assessments, and there is a final project which students must successfully pass in order to graduate from the program.

Outline of Subject Matter: Matte Painting

- Year One
  - Composing
    - Students explore the history and application of matte painting and photo bashing, analyzing classical compositions to understand visual storytelling. Through hands-on exercises, they learn traditional and modern composition techniques to create dynamic scenes.
  - Color
    - This module covers color theory, including the chromatic circle, complementary relationships, and palette creation. Students explore primary, secondary, and tertiary colors, studying how different color harmonies influence composition. They analyze the chromatic triangle and its impact on mood and atmosphere. Through hands-on exercises, they extract and recreate color schemes from classic artworks to understand the practical application of color theory. By the end of this module, students will have a strong foundation in creating balanced and visually compelling color palettes for their matte paintings. Students analyze classic works to understand the emotional impact of color and apply these insights to their own matte paintings.
  - Perspective
    - Students study two- and three-point perspective to enhance depth and scale in their compositions. They explore the narrative use of perspective, understanding how different angles and vanishing points affect storytelling and mood. Practical exercises focus on integrating accurate perspective in digital scenes to create believable environments, ensuring their compositions have depth, realism, and a strong visual impact. Practical exercises focus on integrating accurate perspective in digital scenes to create believable environments.
  - Photography
    - An introduction to photography fundamentals, including reflex photography, shutter speed, diaphragm aperture, ISO sensitivity, and the use of lenses. Students explore lens aberrations and their application, gaining an understanding of how different focal lengths and settings affect composition. They build a personal reference library by capturing textures, landscapes, and objects to enhance their future projects. Students build a personal reference library by capturing textures, landscapes, and objects to enhance their future projects.
  - Photoshop
    - Students learn essential Photoshop tools, including file management, brush creation, selection masks, and cloning buffer. They explore brush settings, blending modes, and advanced color adjustments such as hue, brightness, and saturation. Additional techniques include working with layers, applying filters, warp tools, and understanding color palette schemes.
  - Exercises Photobash I
    - Students apply photobashing techniques to design anthropomorphic and non-anthropomorphic robots, action characters, and various vehicles. They focus on integrating digital painting with photographic elements to create polished, high-quality designs. Vehicle concepts include asphalt and plains, off-road, motorcycles, aerodynamic aerial, and space models, emphasizing realism and functionality. By the end of the module, students will have developed a range of dynamic, production-ready assets for industry applications.
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  - Exercises Photobash II
    - Students refine their photobashing skills by creating diverse environments. They design natural parks by day and night, landscapes with ruins and technology, and futuristic and medieval cityscapes. Emphasis is placed on storytelling through environmental

composition, ensuring depth and atmosphere in each scene. Expanding on the previous month, students design landscapes and cityscapes with photobashing, ensuring storytelling elements enhance the atmosphere. They refine environmental composition for immersive world-building.

- 3D Max & Zbrush
  - Students explore 3D Max for modeling, working with geometries, splines, and polygonal modeling while applying modifiers, UVs, and materials. They learn lighting and rendering techniques to refine their scenes. In ZBrush, they focus on basic concepts and organic sculpting, integrating 3D elements into matte paintings for added depth and realism.
  -
- After Effects & Fusion
  - **9.1 AFTER EFFECTS**: Students learn After Effects for compositing and animation, covering file management, layers, blend modes, and masks. They explore the timeline, properties editor, stock animation, and essential filters for enhancing visuals. Advanced techniques include rotobrush, particle systems, and integrating 3D layers with cameras and lighting. Camera mapping and tracking refine realism, ensuring seamless compositing for professional projects.
  - **9.2 FUSION**: Students learn Fusion's node-based workflow, utilizing loaders, basic compositions, and matte effects to build professional-quality scenes. They enhance projects with atmospheric effects, fine-tune color settings, and apply camera tracking techniques. The module also covers 3D camera integration, implementing 3D elements, and optimizing rendering for cohesive, high-quality digital compositions.

- **Year Two: Studio Production**
  - Individual Projects
    - Create and Improve both their personal and individual portfolios and final projects from previous years, guided by the supervisors of each department. Feedback from each task assigned in the production breakdown is received weekly.
      - Portfolio
      - Employability and Mindset Sessions
      - Group Projects
  - Collaborative Projects
    - During the last months of The Studio Production, group projects such as short film, animation short film, and video game, will be carried out with collaboration amongst students from different departments. Topics will be a range and pre-produced by the school. All students in their second year of all courses will collaborate. Students will participate in one or more projects and may be reassigned to other projects according to production needs, just as they would in a real working environment.
      - Short Film Project
      - Animation Short Film Project
      - Video Game Project
  - **EMPLOYABILITY AND MINDSET SESSIONS**
    - Employability is the process towards the transformation of the student as a professional in this area. Two types of sessions are done, Mindset sessions and Employability sessions. Two sessions per month will be held, one on each topic. Mindset Sessions: In these special sessions, all groups will meet one day at the same time to discuss various topics related to the concerns of each student. We call them Mindset Sessions where any type of doubt or general question can be clarified. In these Mindset sessions we prepare the students, so they achieve mental clarity for their future work and resolving their limiting beliefs. Employability sessions are split into 3 phases: Demo Reel Development, Profile Development, and Jobs Application. Each of these sessions prepares the student to present their materials, and themselves, in a professional and employable manner.

Name of Program	**Video Game Programming with Unity**

Program Description	This program focuses on video game programming in C# and provides an introduction to basic programming as well as advanced aspects of the video game industry. Students finish the course with a foundation in the basics and are ready to work in the world of video games: by the completion of the course, students will have developed three video games themselves, which will provide them with a strong entry point into the field when on job interviews. The most basic aspects of Unity are taught, such as the structure of a code, the declaration of variables and the use of Unity through the programming of UI's and characters to the generation of procedural environments, optimal saving systems and IA's of a medium-advanced level. The entire course is designed so that students progressively acquire all the knowledge that is required today in the industry, while being presented in an interesting and attractive fashion so that learning is both dynamic and useful. The course is aimed at all types of audiences: both professionals who want to expand their knowledge and people who want to start from scratch in the world of programming. No degree or career experience is required, as the course is designed to explain everything from the most basic concepts to the most current, advanced techniques. This course culminates in the completion "The Studio Production" in the 2nd year.
Program Mission and Objectives	**At the completion of this program the student will** • Achieve mastery of the complete Unity engine. • Originate code to program in C# at a medium-advanced level. • Build an understanding of the fundamentals that will improve the success of further future development. • Conceive of, formulate, and elaborate upon three video games to include in their portfolio. • Gain the ability to plan, theorize and create in a development team. • Gain the ability to formulate, modify and improve the development of video games both in 3D and 2D. **Year 2** • Work on a real project • Manage objectives schedules, and deadlines • Collaborate with peers as one would in a real video game or film development studio • Create a project • Compile and polish your reel • Prepare for the job search/job market
Total Clock Hours	864 Hours, normally completed in 72 weeks.
Is an Externship or Internship Required?	No.

Graduation Requirements	To complete this program a student must complete all prescribed modules of the program and earn a grade of PASS overall, as well as successfully earning a grade of PASS on their final project.
Job Classification	This educational program is designed to prepare students for employment generally in professions classified within the following job codes: SOC 27-0000 "Arts, Design, Entertainment, Sports, and Media Occupations" SOC 15-1252, "Software Developers"
Final Tests or Exams	Yes. Students are evaluated through written and performance assessments, and there is a final project which students must successfully pass in order to graduate from the program.

Outline of Subject Matter: Video Game Programming with Unity

- Year One
  - General Programming Concepts
    - Students begin with fundamental programming concepts in C#, covering data types, variables, operators, control structures, enumerations, and functions. Object-oriented programming (OOP) is introduced, including inheritance and encapsulation. By the end of this module, students will have a solid grasp of coding logic and structure, essential for game development.
  - Development Environment
    - Students learn how Unity functions as a game development framework. They explore its interface, components, and physics systems for both 2D and 3D. The module covers importing assets, setting up cameras, and designing UI elements. By mastering Unity's workflow, students gain the ability to efficiently navigate and utilize the engine for game development.
  - Videogames Programming
    - Students apply their programming skills by creating their first 2D video game. They develop basic mechanics such as player movement, collision detection, and simple AI behaviors. This module introduces scripting interactions within Unity and the principles of event-driven programming.
  - Art Fundamentals in Programming
    - This module covers the integration of 3D models and 2D sprites in Unity. Students learn about vertex structures, normals, UV maps, and texture application. Optimization techniques such as draw calls, atlases, and lighting principles are introduced to ensure efficient rendering and performance.
  - Videogame Architecture
    - Students analyze game requirements and data structures necessary for efficient development. They study game data organization, learn how to import structured data, and break down complex game mechanics into manageable components. This module provides insight into the planning and structuring required for scalable projects.
  - Videogames Programming I
    - Students create their first 3D video game, implementing advanced mechanics such as object interactions, animations, and physics-based movement. They refine their understanding of Unity's 3D capabilities and begin working with more complex game logic.
  - Advanced Programming I
    - Students delve into advanced coding techniques, including Git version control, object pooling for resource management, coroutines for asynchronous execution, delegates, and callbacks for event handling. These concepts enhance efficiency and maintainability in larger projects.
  - Advanced Programming II
    - This module focuses on advanced gameplay programming, covering dependency injection, data persistence for saving and loading game progress, and building custom Unity

frameworks. Students develop AI behaviors using pathfinding algorithms and an attribute system for character customization.

- Videogames Programming II
  - Students develop an advanced 3D video game incorporating complex mechanics, procedural generation, optimized data structures, and AI-driven gameplay elements. They refine their projects for efficiency and polish, ensuring they are prepared for real-world game development challenges.

- **Year Two: Studio Production**
  - Individual Projects
    - Create and Improve both their personal and individual portfolios and final projects from previous years, guided by the supervisors of each department. Feedback from each task assigned in the production breakdown is received weekly.
      - Portfolio
      - Employability and Mindset Sessions
      - Group Projects
  - Collaborative Projects
    - During the last months of The Studio Production, group projects such as short film, animation short film, and video game, will be carried out with collaboration amongst students from different departments. Topics will be a range and pre-produced by the school. All students in their second year of all courses will collaborate. Students will participate in one or more projects and may be reassigned to other projects according to production needs, just as they would in a real working environment.
      - Short Film Project
      - Animation Short Film Project
      - Video Game Project
  - **EMPLOYABILITY AND MINDSET SESSIONS**
    - Employability is the process towards the transformation of the student as a professional in this area. Two types of sessions are done, Mindset sessions and Employability sessions. Two sessions per month will be held, one on each topic. Mindset Sessions: In these special sessions, all groups will meet one day at the same time to discuss various topics related to the concerns of each student. We call them Mindset Sessions where any type of doubt or general question can be clarified. In these Mindset sessions we prepare the students, so they achieve mental clarity for their future work and resolving their limiting beliefs. Employability sessions are split into 3 phases: Demo Reel Development, Profile Development, and Jobs Application. Each of these sessions prepares the student to present their materials, and themselves, in a professional and employable manner.

Name of Program	**Video Game Programming with Unreal**
Program Description	This program focuses on video game programming in C# and introduces basic programming as well as advanced aspects of the video game industry. Students finish the course with a foundation in the basics and are ready to work in the world of video games. By the completion of the course, students will have developed three video games themselves, which will provide them with a strong entry point into the field when on job interviews. The most basic aspects of Unreal are taught, such as the structure of a code, the declaration of variables, and the use of Unreal Engine through the programming of UI's and characters to the generation of procedural environments, optimal saving systems and IA's of a medium-advanced level. The entire course is designed so that you progressively acquire all the knowledge that is required today in the industry, while being presented in an interesting, and attractive fashion so that learning is both dynamic and useful. The course is aimed at all types of audiences: both professionals who want to expand their knowledge and people without any experience or advanced

	degree who want to start from scratch in the world of programming. The course is designed to explain everything from the most basic concepts to the most current and advanced. This course culminates in the completion "The Studio Production" in the 2nd year.
Program Mission and Objectives	**At the completion of this program the student will** • Achieve mastery of the Unreal engine. • Originate code to program in C# at a medium-advanced level. • Build an understanding of the fundamentals that will improve the success of further future development. • Conceive of, formulate, and elaborate upon three video games to include in their portfolio. • Plan, theorize and create any mechanic and implement it in a development team. • Gain the ability to formulate, modify and improve the development of video games. • Adapt to production time constraints. **Year 2** • Work on a real project • Manage objectives schedules, and deadlines • Collaborate with peers as one would in a real video game or film development studio • Create a project • Compile and polish your reel • Prepare for the job search/job market
Total Clock Hours	864 Hours, normally completed in 72 weeks.
Is an Externship or Internship Required?	No.
Graduation Requirements	To complete this program a student must complete all prescribed modules of the program and earn a grade of PASS overall, as well as successfully earning a grade of PASS on their final project.
Job Classification	This educational program is designed to prepare students for employment generally in professions classified within the following job codes: SOC 27-0000 "Arts, Design, Entertainment, Sports, and Media Occupations" SOC 15-1252, "Software Developers"
Final Tests or Exams	Yes. Students are evaluated through written and performance assessments, and there is a final project which students must successfully pass in order to graduate from the program.

Outline of Subject Matter: Video Game Programming with Unreal

- Year One
  - General Programming Concepts
    - Students begin with fundamental programming principles in C++, covering data types, variables, operators, control structures, enumerations, and functions. Object-oriented programming (OOP) is introduced, including inheritance and encapsulation. By the end of this module, students will have a solid understanding of coding structure and logic, essential for game development.

- Development Environment
  - Students explore Unreal Engine as a game development framework, learning about its interface, components, and physics systems for both 2D and 3D. The module covers asset importation, UI development, and the use of Unreal's powerful rendering tools. By mastering the engine's workflow, students gain the ability to efficiently create immersive game environments.
- Videogames Programming
  - Students apply their programming knowledge by developing their first 2D video game. They create basic mechanics, implement player interactions, and introduce simple AI behaviors. This module emphasizes scripting in Unreal Engine and understanding event-driven programming.
- Art Fundamentals in Programming
  - This module covers the integration of 3D models and 2D assets in Unreal Engine. Students learn about vertex structures, UV mapping, textures, and lighting techniques. They explore optimization strategies such as draw calls and level-of-detail (LOD) systems to ensure smooth performance.
- Videogame Architecture
  - Students analyze game design requirements and data structures to build scalable projects. They learn about data importation, structuring game logic, and breaking down complex mechanics into manageable components. This module emphasizes efficiency in large-scale game development.
- Videogames Programming I
  - Students develop their first 3D video game, implementing interactive objects, physics-based movement, and character animations. They refine their understanding of Unreal's Blueprint system and scripting capabilities to create engaging gameplay experiences.
- Advanced Programming I
  - This module introduces advanced coding techniques, including Git version control, object pooling for resource management, coroutines for asynchronous execution, delegates, and callbacks for efficient event handling. These tools enhance game performance and maintainability.
- Advanced Programming II
  - Students dive into advanced gameplay programming, covering dependency injection, data persistence for saving and loading game progress, and building custom frameworks in Unreal. AI behaviors and pathfinding algorithms are implemented to create intelligent, dynamic NPCs.
- Videogames Programming II
  - Students develop an advanced 3D video game featuring procedural generation, optimized data structures, and AI-driven gameplay elements. They refine their projects for maximum efficiency, ensuring they meet industry standards and are ready for professional applications.

- **Year Two: Studio Production**
  - Individual Projects
    - Create and Improve both their personal and individual portfolios and final projects from previous years, guided by the supervisors of each department. Feedback from each task assigned in the production breakdown is received weekly.
      - Portfolio
      - Employability and Mindset Sessions
      - Group Projects
  - Collaborative Projects
    - During the last months of The Studio Production, group projects such as short film, animation short film, and video game, will be carried out with collaboration amongst students from different departments. Topics will be a range and pre-produced by the school. All students in their second year of all courses will collaborate. Students will

participate in one or more projects and may be reassigned to other projects according to production needs, just as they would in a real working environment.

- Short Film Project
- Animation Short Film Project
- Video Game Project

- **EMPLOYABILITY AND MINDSET SESSIONS**
  - Employability is the process towards the transformation of the student as a professional in this area. Two types of sessions are done, Mindset sessions and Employability sessions. Two sessions per month will be held, one on each topic. Mindset Sessions: In these special sessions, all groups will meet one day at the same time to discuss various topics related to the concerns of each student. We call them Mindset Sessions where any type of doubt or general question can be clarified. In these Mindset sessions we prepare the students, so they achieve mental clarity for their future work and resolving their limiting beliefs. Employability sessions are split into 3 phases: Demo Reel Development, Profile Development, and Jobs Application. Each of these sessions prepares the student to present their materials, and themselves, in a professional and employable manner.

Name of Program	**Game Design**
Program Description	The program is divided into 3 parts: Documentation, Level Design, and Prototype. In the first part, the students make a Game Design Document for their own game. In the second part, they make a complete level for the game they've designed. Lastly, in the third part, they make a game prototype in collaboration with other students because Game Design is about communication and therefore collaboration is essential to promote teamwork and gain the necessary skills to excel in the industry. The program teaches the central parts where game design relies: Creativity and The Fundamentals of Game Design. Once these areas have been analyzed, the students will create a Game Design Document as a map of their proposed game. Meanwhile, students learn how to implement a basic game using Unity engine, and other tools like Notion, Articy, Twine or Machinations. Students go on to learn how to develop a level, including level design, theoretical execution tools, player level navigation, balancing, and economics of the level. Students then create a prototype of their game in Unreal or Unity in collaboration with other students, culminating in a public showcase of their work. Aimed at both professionals in the sector and people who want to build a career in the field of Game Design, this training is appropriate for individuals of all levels of prior education. Students obtain their Game Design certificate and will be prepared to work in Video Games and Game Design/Development. This course culminates in the completion "The Studio Production" in the 2nd year.
Program Mission and Objectives	**At the completion of this program the student will** • Create, build or change all areas of Game Design

	• Originate a Game Design Document that will contain the basis and analysis of existing video games for future reference and continuous growth. • Develop presentations or prototypes to pitch a new game in-house, to a publisher, an investor, etc. • Modify and or improve levels of a video game to maximize user experience. • Acquire extensive knowledge of how to use some of the most used tools in the industry, like Unity. **Year 2** • Work on a real project • Manage objectives schedules, and deadlines • Collaborate with peers as one would in a real video game or film development studio • Create a project • Compile and polish your reel • Prepare for the job search/job market
Total Clock Hours	864 Hours, normally completed in 72 weeks.
Is an Externship or Internship Required?	No.
Graduation Requirements	To complete this program a student must complete all prescribed modules of the program and earn a grade of PASS overall, as well as successfully earning a grade of PASS on their final project.
Job Classification	This educational program is designed to prepare students for employment generally in professions classified within the following job codes: SOC 27-0000 "Arts, Design, Entertainment, Sports, and Media Occupations" SOC 15-1252, "Software Developers"
Final Tests or Exams	Yes. Students are evaluated through written and performance assessments, and there is a final project which students must successfully pass in order to graduate from the program.

Outline of Subject Matter: Game Design

- Year One
  - The Fundamentals of Videogames
    - Students begin by defining video games and analyzing their core elements, including different types of rules, consequences, and player interactions. They explore game dynamics and mechanics, studying systems, emerging systems, and how conflicts shape gameplay. Basic genres and subtypes are introduced alongside formal game elements, providing a framework for design decisions. Students create their first Game Design Document (GDD), develop basic prototypes, and study player psychology, game language, and tutorial design to ensure accessibility and engagement.
  - The History of Videogames
    - Students examine the origins and evolution of video games, covering key figures, technological advancements, and industry-defining events such as the video game crash and platform wars. They analyze shifts in player demographics, the social impact of games, and the evolution of sales and distribution models. Discussions include emerging trends and potential future developments in the gaming industry.
  - Narrative, Logic Design, and Level Structure

- This module introduces system design principles, exploring how external and internal game mechanics influence gameplay. Students analyze different level structures, from platformers and puzzle games to FPS and strategy titles. Narrative design principles include classical, modern, and emergent storytelling techniques. Additional topics include camera placement, game environment depiction, balancing frustration with rewards, and structuring objectives across different time frames.

- Weapons and Vehicles for Games
  - Students focus on the design and creation of interactive game assets. They develop and refine props, weapons, and vehicles while applying advanced modeling, texturing, lighting, and rigging techniques. This module introduces animation fundamentals, ensuring students understand how their assets function within a game world.
- Game Economy Design
  - This module explores balancing mechanics, covering symmetry, archetypes, randomness, and resource distribution. Students study traditional economic principles, free-to-play models, and statistical analysis techniques for game economy optimization. Topics include player profiling, game operations, market analysis, and funding methods. Students develop a game pitch and create a communication plan to present their design ideas effectively.
- General Programming Concepts
  - Students are introduced to core programming principles relevant to game development. They learn about data types, variables, arithmetic operators, control structures, logical operators, functions, and object-oriented programming. Topics include inheritance and the structuring of game logic for scalability and maintainability.
- The Development Environment
  - Students learn how to use Unity as a development framework, working with components, 2D and 3D physics, cameras, UI elements, and object importation. They develop a simple group video game, applying their knowledge of game structure and programming to build functional prototypes.
- Fundamentals of Art in Programming and Optimization
  - This module covers the artistic and technical aspects of game optimization. Students study 3D model composition, vertices, normals, UV mapping, textures, and sprite management. They explore lighting techniques, animation fundamentals, and performance optimization through object pooling and draw call management.
- Advanced Programming and Nodes
  - Students implement advanced game programming techniques, including data persistence, AI pathfinding, and game flow design. They explore node-based programming and advanced mechanics to create complex interactions. The course concludes with students working on a collaborative, fully realized group video game, integrating all learned concepts into a polished prototype.

- **Year Two: Studio Production**
  - Individual Projects
    - Create and Improve both their personal and individual portfolios and final projects from previous years, guided by the supervisors of each department. Feedback from each task assigned in the production breakdown is received weekly.
      - Portfolio
      - Employability and Mindset Sessions
      - Group Projects
  - Collaborative Projects
    - During the last months of The Studio Production, group projects such as short film, animation short film, and video game, will be carried out with collaboration amongst students from different departments. Topics will be a range and pre-produced by the school. All students in their second year of all courses will collaborate. Students will participate in one or more projects and may be reassigned to other projects according to production needs, just as they would in a real working environment.
      - Short Film Project

- Animation Short Film Project
- Video Game Project

- **EMPLOYABILITY AND MINDSET SESSIONS**
  - Employability is the process towards the transformation of the student as a professional in this area. Two types of sessions are done, Mindset sessions and Employability sessions. Two sessions per month will be held, one on each topic. Mindset Sessions: In these special sessions, all groups will meet one day at the same time to discuss various topics related to the concerns of each student. We call them Mindset Sessions where any type of doubt or general question can be clarified. In these Mindset sessions we prepare the students, so they achieve mental clarity for their future work and resolving their limiting beliefs. Employability sessions are split into 3 phases: Demo Reel Development, Profile Development, and Jobs Application. Each of these sessions prepares the student to present their materials, and themselves, in a professional and employable manner.

Name of Program	**VFX with Houdini**
Program Description	The VFX in Houdini Program focuses on the most technical aspects within the audiovisual field for cinema or video games; this course teaches the necessary tools students must master to send effects to Real-Time programs. Students gain the necessary knowledge to generate great visual effects focused on cinema with Render, and Realtime video games. While the techniques between the two are somewhat similar, there are nuances which this course explores. The program starts with the bulk of Houdini's program: what it is, how it works, and how it communicates when working. This entails delving into an understanding of basic Mathematics, Trigonometry, Vectors, Physics, and Programming. Throughout the course students will acquire an understanding of these essentials and grasp their importance within the VFX. Students will generate high quality renders and link these effects within programs such as Unreal Engine, utilizing the most important sections of the program such as the generation of shaders, Import of Visual Effects from Houdini to Unreal, Generation of VFX within Unreal with Niagara, and prototyping of these to activate and manipulate them in-game. Aimed at both professionals in the sector and people who want to build a career in the field of visual effects. This training is appropriate for individuals of all levels of prior education. Students obtain their VFX with Houdini certificate as a technical artist and will be qualified to work in such fields as cinema, short films, advertising, animation, and video games. This course culminates in the completion “The Studio Production” in the 2nd year.
Program Mission and Objectives	**At the completion of this program the student will** • Analyze, create or/and adapt the audiovisual pipeline in film and video games. • Develop extensive knowledge of interpreting real visual effects, generating them within the Houdini or Unreal Engine program. • Understand the most technical section such as the physics of the effect, the execution time, and the final visualization.

	• Adapt the indispensable requirements within a production: Vfx creation times, debug and error resolution. • Acquire additional awareness and knowledge within the audiovisual sector that is necessary within the VFX, such as modeling, simulation, texturing, lighting and rendering. **Year 2** • Work on a real project • Manage objectives schedules, and deadlines • Collaborate with peers as one would in a real video game or film development studio • Create a project • Compile and polish your reel • Prepare for the job search/job market
Total Clock Hours	864 Hours, normally completed in 72 weeks.
Is an Externship or Internship Required?	No.
Graduation Requirements	To complete this program a student must complete all prescribed modules of the program and earn a grade of PASS overall, as well as successfully earning a grade of PASS on their final project.
Job Classification	This educational program is designed to prepare students for employment generally in professions classified within the following job codes: SOC 27-0000 "Arts, Design, Entertainment, Sports, and Media Occupations" SOC 15-1252, "Software Developers"
Final Tests or Exams	Yes. Students are evaluated through written and performance assessments, and there is a final project which students must successfully pass in order to graduate from the program.

Outline of Subject Matter: VFX with Houdini

- Year One
  - Main Concepts and Procedural Modeling
    - Students begin by exploring Houdini's core structure, including geometry fundamentals such as points, primitives, vertices, and detail attributes. They learn about different Houdini contexts (SOPs, DOPs, COPs, ROPs, CHOPs, LOPs, and TOPs) and how to manage UV mapping, shading, modeling, and lighting. Procedural modeling techniques are introduced, allowing for scalable, non-destructive workflows.
  - Advanced Attributes Management VEX vs VOPs
    - This module focuses on attribute manipulation, covering transfer, promotion, creation, and management of attributes within Houdini. Students explore the differences between VEX and VOPs, using procedural logic to control effects and enhance efficiency. SOP solvers are introduced for dynamic, iterative solutions in procedural workflows.
  - Particles Systems
    - Students dive into Houdini's powerful POP networks, learning the basics of particle operators (POPs) and their dynamics. They create various particle-driven effects such as rain systems and magical energy simulations, developing skills in emitter control, turbulence, and lifespan management for realistic visual effects.
  - Rigid Bodies
    - This module introduces rigid body dynamics, teaching students how to prepare models for destruction and simulate material fractures in wood, glass, and concrete. They learn to manage constraints and proxies to optimize performance, creating realistic destruction effects for film and games.

- Pyro and Volumes
    - Students explore volumetric simulations, covering VDB concepts and volume management. They are introduced to Houdini's Pyro Solver, learning to simulate fire, smoke, and explosions. Sparse solver techniques help optimize large-scale volumetric effects while maintaining high-quality detail.
- Intro to Flip
    - Students work with FLIP fluid simulations, learning how to handle large- and small-scale fluid interactions. They create water, splashes, and liquid-based effects, refining their ability to control viscosity, surface tension, and meshing for realistic liquid behavior.
- Intro to Flip II
    - Expanding on the previous module, students refine their fluid simulations with whitewater and advanced meshing techniques. They apply shading and rendering methods to create cinematic water effects, ensuring proper interaction between fluids and surrounding environments.
- Character/Creature FX
    - This module introduces Houdini's Vellum solver for soft body dynamics, focusing on hair and cloth simulations. Students explore CFX production techniques, tackling common industry challenges such as collision handling and cloth tearing for realistic character effects.
- Crowds
    - Students learn Houdini's crowd simulation tools, covering agent management, animation clips, and layering techniques. They create large-scale crowd movements, integrating procedural triggers and ragdoll dynamics for lifelike motion. The course concludes with students compiling their best work into a polished VFX reel, showcasing their technical and artistic achievements.

- **Year Two: Studio Production**
    - Individual Projects
        - Create and Improve both their personal and individual portfolios and final projects from previous years, guided by the supervisors of each department. Feedback from each task assigned in the production breakdown is received weekly.
            - Portfolio
            - Employability and Mindset Sessions
            - Group Projects
    - Collaborative Projects
        - During the last months of The Studio Production, group projects such as short film, animation short film, and video game, will be carried out with collaboration amongst students from different departments. Topics will be a range and pre-produced by the school. All students in their second year of all courses will collaborate. Students will participate in one or more projects and may be reassigned to other projects according to production needs, just as they would in a real working environment.
            - Short Film Project
            - Animation Short Film Project
            - Video Game Project
    - **EMPLOYABILITY AND MINDSET SESSIONS**
        - Employability is the process towards the transformation of the student as a professional in this area. Two types of sessions are done, Mindset sessions and Employability sessions. Two sessions per month will be held, one on each topic. Mindset Sessions: In these special sessions, all groups will meet one day at the same time to discuss various topics related to the concerns of each student. We call them Mindset Sessions where any type of doubt or general question can be clarified. In these Mindset sessions we prepare the students, so they achieve mental clarity for their future work and resolving their limiting beliefs. Employability sessions are split into 3 phases: Demo Reel Development, Profile Development, and Jobs Application. Each of these sessions prepares the student to present their materials, and themselves, in a professional and employable manner.

Name of Program	Digital Film
Program Description	This program focuses on the study of the cinematographic arts, as well as its real application, obtaining both technical software skills and digital technical shooting skills. Students will gain the skills needed to become a specialist or artist in Directing and Creating Digital Films, professional short film, fashion film, teaser, spot, video clip, etc. The Digital Media Course takes students through all technical aspects of digitally making films, addressing the human and technical elements of film making. Beginning with an introduction of different technical aspects of Film making, film analysis, and film production as well as directing actors in different genres. Students will learn how to break down a script and budget for the entirety of the project. The student will learn to use Adobe Premiere Pro, Adobe After Effects, Davinci Resolve, Unreal Engine, and Celtx to create, interpret and solve creatively the needs of the script being developed. All work is performed in the context of realistic industry deadlines, which acclimates students to the pressures and expectations they will be expected to work within in the industry. This course culminates in the completion "The Studio Production" in the 2nd year.
Program Mission and Objectives	**At the completion of this program the student will** • Develop exhaustive knowledge of the world of cinema and its workflow and adapt to all kinds of situations in the industry • Improve actor's response to the needs of the production by making use of the unique methodology in the direction of Actors called "Materialist Interpretation" which has been created by the Instructor. • Demonstrate knowledge of the organization of the different departments and projects within the world of cinema. • Analyze and interpret the composition and film shots • Maximize the digital technology use of the devices and tools used in the world of digital cinema and how to use them. • Develop an understanding of the cinematographic montage using the Adobe Premier Program. • Create Compositions in Special Visual Effects with Adobe After Effects. • Adapt the theory and the notions related to color, as well as extensive use to create different compositions of Fusion with DaVinci Resolve, the industry software standard for colorimetry. • Maximize Unreal Engine Software abilities to create Virtual

	Productions of the highest standards in the Industry. • Write scripts in the industry-standard format and break them down with Celtx Software. **Year 2** • Work on a real project • Manage objectives schedules, and deadlines • Collaborate with peers as one would in a real video game or film development studio • Create a project • Compile and polish your reel • Prepare for the job search/job market
Total Clock Hours	864 Hours, normally completed in 72 weeks.
Is an Externship or Internship Required?	No.
Graduation Requirements	To complete this program a student must complete all prescribed modules of the program and earn a grade of PASS overall, as well as successfully earning a grade of PASS on their final project.
Job Classification	This educational program is designed to prepare students for employment generally in professions classified within the following job codes: SOC 27-0000 "Arts, Design, Entertainment, Sports, and Media Occupations" SOC 15-1252, "Software Developers"
Final Tests or Exams	Yes. Students are evaluated through written and performance assessments, and there is a final project which students must successfully pass in order to graduate from the program.

Outline of Subject Matter: Digital Film

- Year One
  - Technical Information I & Film Analysis
    - Students begin by exploring the fundamentals of digital filmmaking, including codecs, bit depth, containers, and optical differences between digital and analog cameras. They analyze circular versus anamorphic optics, linear versus log sensors, and the role of DaVinci Resolve in grading. In film analysis, students examine the history of cinema, script interpretation, and shot composition. They develop storyboards and explore how color, light, sound, and framing contribute to storytelling.
  - Technical Information II & Planning
    - Students refine their understanding of cinematography by exploring advanced camera techniques, including shooting long takes and optimizing lighting layouts. They study the reading of scripts in relation to the scope of a project, learning how to determine production needs, manage chroma keying, and assess different optical and movement techniques. Budgeting fundamentals are introduced, helping students understand the financial aspects of filmmaking and what to include or discard in an initial production plan. Students focus on practical aspects of directing, learning how to execute static and moving shots while following fundamental directing rules. They analyze the relationship between the director, script, and assistant director, ensuring a seamless workflow. Technical scripting, storyboarding, and scene breakdowns are covered, providing students with the tools to effectively plan and execute a production. BREs, including static and moving shots, axes, and the relationship between the director, script, and assistant director.
  - Pre-Production

- Students prepare for production by finalizing short film budgets, developing visual concepts, and refining storyboards in both 2D and 3D. They learn offline shooting techniques and use Adobe After Effects to create 2D animatics. This module also covers management dossiers, casting techniques, and the role of lenses in storytelling and perspective.

- Directing Actors I
  - Students explore the art of directing actors across different genres. Through practical exercises, they learn how to direct action, suspense, horror, and comedy scenes, ensuring authentic and compelling performances that align with the vision of the project.
- FX Essentials I & Directing Actors I
  - This module introduces key visual effects concepts, including rotoscopy, chroma keying, matte painting, and 3D animation integration. Students explore Unreal Engine for virtual productions and use Adobe Premiere for 2D animatics. They continue refining their directing skills, focusing on FX supervision, shot assembly, and mixing and grading techniques.
  - Students master the complex interplay between director and actor while developing practical shooting techniques. The module covers both performance-focused direction and technical mastery, including how to effectively supervise special effects sequences. Students also gain essential post-production knowledge in assembly, mixing, and color grading, completing their understanding of the directing process from performance to final output.
- Production I & MOCAP
  - Students engage in live production, executing their final shoots while integrating motion capture (MOCAP) technology. They visit MOCAP studios to learn about character movement tracking and refine their production techniques through real-world applications.
- Production II & Postproduction I
  - The final shoot is completed, and students transition into post-production. They focus on assembly, initial edits, and refining shot sequences to establish a cohesive narrative structure.
- Postproduction II & Sound
  - Students dive into advanced post-production techniques, including color grading, FX integration, rotoscopy, and chroma keying. They explore render parameters, layered rendering, and sound post-production, preparing their films for final distribution. The course culminates in a short film premiere, allowing students to present their work in a cinematic setting.
- Unreal & Shotgun
  - Students learn to create cinematic sequences using Unreal Engine, implementing visual effects and optimizing production workflows with Shotgun. They finalize their reels and project breakdowns, ensuring their work is industry-ready.

- **Year Two: Studio Production**
  - Individual Projects
    - Create and Improve both their personal and individual portfolios and final projects from previous years, guided by the supervisors of each department. Feedback from each task assigned in the production breakdown is received weekly.
      - Portfolio
      - Employability and Mindset Sessions
      - Group Projects
  - Collaborative Projects
    - During the last months of The Studio Production, group projects such as short film, animation short film, and video game, will be carried out with collaboration amongst students from different departments. Topics will be a range and pre-produced by the school. All students in their second year of all courses will collaborate. Students will participate in one or more projects and may be reassigned to other projects according to production needs, just as they would in a real working environment.

- Short Film Project
- Animation Short Film Project
- Video Game Project

- **EMPLOYABILITY AND MINDSET SESSIONS**
  - Employability is the process towards the transformation of the student as a professional in this area. Two types of sessions are done, Mindset sessions and Employability sessions. Two sessions per month will be held, one on each topic. Mindset Sessions: In these special sessions, all groups will meet one day at the same time to discuss various topics related to the concerns of each student. We call them Mindset Sessions where any type of doubt or general question can be clarified. In these Mindset sessions we prepare the students, so they achieve mental clarity for their future work and resolving their limiting beliefs. Employability sessions are split into 3 phases: Demo Reel Development, Profile Development, and Jobs Application. Each of these sessions prepares the student to present their materials, and themselves, in a professional and employable manner.

Name of Program	**Character Animation**
Program Description	The 3D character animation training covers all the fundamentals required to acquire the technique and methodology to animate believable characters. Aspects such as cycle and cinematic animation for video games and film animation are covered. The training starts on the first day with the presentation of the fundamentals of traditional animation. The training will consist of several parts starting with the physicality of human locomotion where aspects such as walking, running, or jumping are covered along with physical actions involving the sensation of effort, weight, and gravity. Students will acquire acting experience in front of the camera by filming themselves and using their own video references. They will learn the technique to analyze in detail the physicality of their movements in order to interpret it correctly in their videos before bringing it into the shot. The recordings of their scenic performances will help them to appreciate details and subtleties that will bring naturalness to the animated character. After acquiring knowledge of the mechanics of the human body, the next stage will focus on the psychology and behavior of the characters. To acquire this knowledge, the student will learn to build psychological profiles and personalities for their characters, knowledge of acting, non-verbal communication, facial expression, emotions, and lip-sync technique. The training will cover basic aspects of art aesthetics from an animation point of view. During the last stage, the student will learn the basics of four-legged animation and cartoon style. Aimed at both professionals in the sector and people who want to build a career in the field of 3D character animation. This training is for both graduates and non-graduates since it is autonomous and empirical. Students obtain the professional category of 3D Character Animator and can work in Animation Movies, Video Games, VFX animation, Advertising, etc. This course culminates in the completion “The Studio Production” in the 2nd year.
Program Mission and Objectives	**At the completion of this program the student will** • Master the theory of all areas of 3D character animation and create animations.

	• Demonstrate fluency with the specific animation tools required by the industry and offered by the world's leading software Autodesk Maya • Maximize the animation tools offered by Autodesk Maya and other auxiliary tools like scripts. • Solve the script needs by recording themselves in front of the camera and editing their videos for the creation of their video references. • Analyze cinematographic language to compose the animation scene. • Recreate realistic body movements. • Demonstrate a deep understanding of how to convey emotions to the audience through believable character performances. • Originate collaborative projects with other artistic disciplines in the training center to gain experience on realistic production time constraints. • Gain and apply knowledge of storytelling techniques, the cinematographic language, types of cinematographic shots, composition rules • Understand and utilize job search techniques and create a demo reel for use in applications • Know the different stages of a production and will have experience participating in collaborative projects carried out in the second year of t program along with the rest of the artistic disciplines. **Year 2** • Work on a real project • Manage objectives schedules, and deadlines • Collaborate with peers as one would in a real video game or film development studio • Create a project • Compile and polish your reel • Prepare for the job search/job market
Total Clock Hours	864 Hours, normally completed in 72 weeks.
Is an Externship or Internship Required?	No.
Graduation Requirements	To complete this program a student must complete all prescribed modules of the program and earn a grade of PASS overall, as well as successfully earning a grade of PASS on their final project.
Job Classification	This educational program is designed to prepare students for employment generally in professions classified within the following job codes: SOC 27-0000 "Arts, Design, Entertainment, Sports, and Media Occupations" SOC 15-1252, "Software Developers"
Final Tests or Exams	Yes. Students are evaluated through written and performance assessments, and there is a final project which students must successfully pass in order to graduate from the program.

Outline of Subject Matter: Character Animation

- Year One
  - Animation Basics
    - Students begin with the foundations of animation, exploring key concepts such as observation, acting, and endowing characters with personality. They familiarize themselves with Maya's animation interface and tools while studying the 12 Principles of Animation, including squash and stretch, anticipation, timing, arcs,

appeal, exaggeration, and overlapping action. Emphasis is placed on understanding movement through arcs and the importance of solid posing to create believable animations.

- Preproduction
  - Students learn the methodology for planning animation shots, covering framing, composition, and storyboarding. They focus on silhouette, line of action, weight, exaggeration, and asymmetry to create appealing poses. The animation process is broken down into key stages—layout, blocking, blocking-plus, refinement, and polish—ensuring a structured workflow that leads to high-quality results.
- Acting and Lipsyncing
  - This module introduces acting techniques for animation. Students analyze character personalities and motivations, developing performances that feel natural and expressive. They study non-verbal communication and body language, learning how subtle movements enhance storytelling. Introduction to lip-sync animation ensures students understand how to synchronize mouth movements with dialogue while maintaining character authenticity.
- Facial Expression
  - Students dive deeper into character expression, studying audio track breakdowns to understand speech patterns and rhythm. They explore facial anatomy, emotions, eye movement, and behavior to craft expressive and believable facial animations. This module emphasizes the role of facial expressions in conveying emotion and storytelling
- Realistic Animation
  - Students refine their understanding of human movement through anatomy study and body mechanics. They analyze real-world motion, learning to animate weight shifts, forces, and realistic body movement. Emphasis is placed on arcs and physics in animation to create believable character motion.
- Cartoon Animation
  - This module explores exaggerated animation styles, focusing on elasticity, non-human bipeds, and exaggerated character motion. Students study different materials and textures affecting movement and push their animations beyond realism to create appealing, dynamic performances.
- Quadrupeds
  - Students transition into animal animation, studying feline, canine, and equine anatomy. They analyze body mechanics and movement cycles, learning how different quadrupeds move, jump, and run. Understanding physics and weight distribution is key to creating lifelike animal animation.
- Interaction Between Two or More Characters I
  - Students learn to animate scenes with multiple characters, focusing on character interaction, overlapping motion, and staging. They develop engaging sequences that emphasize storytelling, timing, and acting choices to create dynamic and entertaining shots.
- Interaction Between Two or More Characters II
  - In the final stage, students apply everything they have learned to animate a full scene with two or more characters. They carefully plan their shots, analyzing who leads the action, what motivates the movement, and how supporting characters enhance the performance. This final project challenges students to showcase their storytelling skills and technical expertise in a polished animation piece.

- **Year Two: Studio Production**
  - Individual Projects

- Create and Improve both their personal and individual portfolios and final projects from previous years, guided by the supervisors of each department. Feedback from each task assigned in the production breakdown is received weekly.
    - Portfolio
    - Employability and Mindset Sessions
    - Group Projects

- Collaborative Projects
    - During the last months of The Studio Production, group projects such as short film, animation short film, and video game, will be carried out with collaboration amongst students from different departments. Topics will be a range and pre-produced by the school. All students in their second year of all courses will collaborate. Students will participate in one or more projects and may be reassigned to other projects according to production needs, just as they would in a real working environment.
        - Short Film Project
        - Animation Short Film Project
        - Video Game Project
- **EMPLOYABILITY AND MINDSET SESSIONS**
    - Employability is the process towards the transformation of the student as a professional in this area. Two types of sessions are done, Mindset sessions and Employability sessions. Two sessions per month will be held, one on each topic. Mindset Sessions: In these special sessions, all groups will meet one day at the same time to discuss various topics related to the concerns of each student. We call them Mindset Sessions where any type of doubt or general question can be clarified. In these Mindset sessions we prepare the students, so they achieve mental clarity for their future work and resolving their limiting beliefs. Employability sessions are split into 3 phases: Demo Reel Development, Profile Development, and Jobs Application. Each of these sessions prepares the student to present their materials, and themselves, in a professional and employable manner.

Name of Program	**Rigging**
Program Description	The Rigging 3D with Maya Program concentrates mainly on the construction of setups or systems to articulate characters through bones and controls: in other words, rigs. Upon completion, the student will be fit and with sufficient knowledge to work in the Film and Video Game industry, specifically with 3D rigging. The course addresses fundamental topics of rigging 3D, starting with the study of nodes and connections, which will help us understand the bases of software and animation and their scope. Additionally, the course covers the fundamentals of Python, which students use to build their tools and develop code that will help them automate processes. Concepts of Anatomy and construction of bone structures to achieve the articulation and deformation of characters through controls in the body and face are also covered, along with anatomical structures beyond bipedal such as quadruped, birds, etc. This course culminates in the completion "The Studio Production" in the 2nd year.
Program Mission and Objectives	**At the completion of this program the student will** • Create a system of bones or deformations to articulate and subsequently animate any character or object in 3D for Video games or Cinema. • Maximize the capabilities of the nodes and its applications and

	connections. • Originate or improve your technical and artistic profile, using Autodesk Maya and its tools. • Understand the Theory of different structures of Anatomy and how to apply them to Rigging. • Create various facial expressions through deformations or bone systems • Combine and adapt tools in Python and MEL to Maximize and optimize processes and production times. • Originate collaborative projects with other artistic disciplines in the training center to gain experience on realistic production time constraints. • Gain and apply knowledge of storytelling techniques, the cinematographic language, types of cinematographic shots, composition rules • Understand and utilize job search techniques and create a demo reel for use in applications • Know the different stages of a production and will have experience participating in collaborative projects carried out in the second year of t program along with the rest of the artistic disciplines. **Year 2** • Work on a real project • Manage objectives schedules, and deadlines • Collaborate with peers as one would in a real video game or film development studio • Create a project • Compile and polish your reel • Prepare for the job search/job market
Total Clock Hours	864 Hours, normally completed in 72 weeks.
Is an Externship or Internship Required?	No.
Graduation Requirements	To complete this program a student must complete all prescribed modules of the program and earn a grade of PASS overall, as well as successfully earning a grade of PASS on their final project.
Job Classification	This educational program is designed to prepare students for employment generally in professions classified within the following job codes: SOC 27-0000 "Arts, Design, Entertainment, Sports, and Media Occupations" SOC 15-1252, "Software Developers"
Final Tests or Exams	Yes. Students are evaluated through written and performance assessments, and there is a final project which students must successfully pass in order to graduate from the program.

Outline of Subject Matter: Rigging

- Year One

- Foundation of Rigging
    - Students begin with the fundamentals of rigging, exploring character anatomy, nodes, and transformations. They learn to set up joints, skinning, and constraints, gaining hands-on experience in creating rigs for props and biped characters. The module also introduces hierarchies, spine setup, and head articulation to establish solid character movement.
- Arm & Leg Rigging
    - This module focuses on IK/FK blending for arms and legs, reverse foot setups, and stretch systems. Students refine their understanding of controls, attributes, and mirroring techniques, ensuring symmetrical and efficient deformations for animation. Additionally, they explore blendshapes and target mirroring to enhance facial and body movement.
- Facial Rigging
    - Students dive into facial articulation, building controls for eyes, mouth, eyebrows, and advanced deformations. They develop detailed head deformers and learn techniques for expression mirroring and refining facial movement, ensuring realistic character expressions and lip-sync capabilities.
- Advanced Character Rigging
    - This module expands on corrective morphs, ribbon-based deformations, and additional skinning techniques. Students explore the challenges of rigging quadrupeds, winged creatures, and other complex anatomical structures. They also focus on finalizing their rigs, optimizing organization, and cleaning up deformations for production-ready assets.
- Rigging for Games
    - Students learn to optimize rigs for real-time applications, covering cloth simulation, technical specifications, and implementation in Unity and Unreal Engine. They refine weight painting, optimize deformation controls, and ensure rigs meet game engine requirements for interactive animation.
- Mel Scripting for Maya
    - Students are introduced to Maya Embedded Language (MEL) for automating rigging tasks. They create custom scripts to improve efficiency, learning how to automate repetitive processes and streamline production workflows.
- Python for Maya
    - Building on scripting knowledge, students learn Python programming for advanced rigging automation. They develop custom tools using functions, conditionals, loops, UI scripting, and dictionaries, enhancing the rigging pipeline and expanding their technical skill set.
- Python Scripting II
    - Students refine their Python scripting capabilities, developing more complex automation scripts for rigging. They focus on optimizing rig controls, constraint automation, and efficiency tools, preparing for large-scale production environments.
- Rigging Workshop
    - In this final stage, students apply all their knowledge to complete a rigging workshop, creating advanced production-ready rigs. They refine their workflow, troubleshoot common rigging issues, and finalize their demo reels.

- **Year Two: Studio Production**
    - Individual Projects
        - Create and Improve both their personal and individual portfolios and final projects from previous years, guided by the supervisors of each department. Feedback from each task assigned in the production breakdown is received weekly.
            - Portfolio
            - Employability and Mindset Sessions
            - Group Projects
    - Collaborative Projects

- During the last months of The Studio Production, group projects such as short film, animation short film, and video game, will be carried out with collaboration amongst students from different departments. Topics will be a range and pre-produced by the school. All students in their second year of all courses will collaborate. Students will participate in one or more projects and may be reassigned to other projects according to production needs, just as they would in a real working environment.
    - Short Film Project
    - Animation Short Film Project
    - Video Game Project

- **EMPLOYABILITY AND MINDSET SESSIONS**
    - Employability is the process towards the transformation of the student as a professional in this area. Two types of sessions are done, Mindset sessions and Employability sessions. Two sessions per month will be held, one on each topic. Mindset Sessions: In these special sessions, all groups will meet one day at the same time to discuss various topics related to the concerns of each student. We call them Mindset Sessions where any type of doubt or general question can be clarified. In these Mindset sessions we prepare the students, so they achieve mental clarity for their future work and resolving their limiting beliefs. Employability sessions are split into 3 phases: Demo Reel Development, Profile Development, and Jobs Application. Each of these sessions prepares the student to present their materials, and themselves, in a professional and employable manner.

REQUIRED DISCLOSURES

- The policy of this institution is to update the official school catalog annually, in January of each year.
- Annual updates may be made by the use of supplements or inserts accompanying the catalog. If changes in educational programs, educational services, procedures, or policies required to be included in the catalog by statute or regulation are implemented before the issuance of the annually updated catalog, those changes shall be reflected at the time they are made in supplements or inserts accompanying the catalog.
- This institution makes its current catalog and current program brochures available to the public at no charge. Individuals who wish to obtain a copy can make arrangements by simply calling the school's office.
- This institution is a private institution. The school was granted institutional approval to operate by the Bureau of Private Post Secondary Education (BPPE). The Bureau's approval means compliance with state standards set forth in CEC and 5, CCR. This approval does not mean that: (1) the institution or its educational programs are endorsed or recommended by the state or by the bureau. Nor that (2) the approval to operate indicates that the institution exceeds minimum state standards as set forth in this chapter.
- This institution has not had a pending petition in bankruptcy, is not operating as a debtor in possession and has not filed a bankruptcy petition within the preceding five years nor has had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under chapter 11 of the United States Bankruptcy Code.
- As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.
- If a student obtains a loan to pay for an educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund, and that, if the student has received federal student financial aid funds, the student is entitled to a refund of the moneys not paid from federal student financial aid program funds.
- Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 1747 North Market, Suite 225 Sacramento, CA 95834, P.O. Box 980818, West Sacramento, CA 95798, www.bppe.ca.gov, toll free telephone number (888) 370-7589 Fax (916) 263-1897.
- A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling (888) 370-7589 or by completing a complaint form, which can be obtained on the bureau's Internet Web site www.bppe.ca.gov.
- The Office of Student Assistance and Relief is available to support prospective students, current students, or past students of private postsecondary educational institutions in making informed decisions, understanding their rights, and navigating available services and relief options. The office may be reached by calling (888) 370-7589 option 5) or by visiting (https://osar.bppe.ca.gov).