



Creating Tomorrow's Sound Masters

April 2014- June 2014 Edition
Pinnacle College Catalog



Main School: 1000 S Fremont Ave. Building A-11 STE 11010, Alhambra, CA 91803 (626)284-0050

Branch School: 11050 White Rock Rd. Suite 150, Rancho Cordova, CA 95670 (916)366-3431

www.pinnaclecollege.edu

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ABOUT PINNACLE COLLEGE

HISTORY

In 1972, a master Recording Engineer named Brian Ingoldsby founded a school in North Hollywood, the first of its kind in the nation: a school with a single focus of training the art and science of recording engineering. Then known as Sound Master Recording Engineer School, the institution trained hundreds of audio engineers, many of whom went on to distinguished careers.



Sound Master was acquired by Pinnacle College in 2005. Pinnacle College also acquired Precision Technical Institute of Sacramento in 2007, where it has been teaching the recording engineer program since December 2008.

With locations in Los Angeles and Sacramento, CA, Pinnacle College remains committed to the founding mission of Sound Master, preparing students for entry level positions in the art and science of audio (engineering and video games), as well as multi-media and technology.

Pinnacle College, a private institution operated by a board of managers, accredited by Accrediting Council for Continuing Education and Training (ACCET) and is approved to operate by the Bureau for Private Postsecondary Education (BPPE). Our approval to operate by BPPE means Pinnacle College is in compliance with state standards as set forth in the Ed. Code. It's Recording Engineer and Video Game Sound Design (Los Angeles campus) program is approved for the training of veterans and eligible persons under the provisions of Title 38, United States Code. The Los Angeles campus is also approved by the Department of Homeland Security's Student Exchange Visitor Program (SEVIS) to provide I-20 for M-1 visas to eligible candidates.

Now in our 40th year of operation, we remain committed to delivering training the "Sound Master way": emphasis on practical, hands-on training anchored on comprehensive theory of sound and music. We also remain committed to our tradition of being the first of our kind: in 2009, Pinnacle College became the first school in the nation to offer Video Game Sound Design certificate programs.

MISSION STATEMENT

The mission of Pinnacle College is to provide practical training that will prepare graduates for entry level positions in the fields of audio engineering, multi-media, and technology. Pinnacle College will remain alert to occupational trends by researching and forming strategic partnerships with industry leaders, engineers, educators and government agencies. Additionally, the school will continuously upgrade its curriculum, equipment and facility to reflect the needs of present and future employers. At Pinnacle College, we are committed to providing sound careers for creative minds.

PINNACLE COLLEGE ADMINISTRATION

CORPORATE ADMINISTRATION—626.284.0050

| | | | |
|-------------|---------------------------------|---------------------------------|------------------------|
| Sal Younis | President | sal.younis@pinnaclecollege.edu | 626.284.0050 |
| Anna Huang | Accountant | anna.huang@pinnaclecollege.edu | 626-284-0050 ext 34 |
| Eitan Teomi | Chief Academic Officer (CAO) | eitan.teomi@pinnaclecollege.edu | 626-284-0050 ext 29 |



ADMINISTRATION LOS ANGELES CAMPUS

LOS ANGELES CAMPUS (Main)

1000 South Fremont Ave, Unit 14

Alhambra, CA 91803

Tel: 626.284.0050 Fax: 626.284.4329

email: admin@pinnaclecollege.edu

| | | | |
|----------------|---|--|------------------------|
| Lisa Torigian | Associate Executive Director, Financial Aid Director | lisa.torigian@pinnaclecollege.edu | 626.284.0050 ext 21 |
| Dan Heck | Program Director, School of Recording Engineer | dan.heck@pinnaclecollege.edu | 626.284.0050 ext 32 |
| Dan Reynolds | Chief Instructor, School of Video Game Sound | dan.reynolds@pinnaclecollege.edu | 626.284.0050 |
| Anton Croos | Director of Admissions | anton.croos@pinnaclecollege.edu | 626.284.0050 ext 25 |
| Steven Kimball | Job Developer | steven.kimball@pinnaclecollege.edu | 626.284.0050 ext 24 |
| Jessica Olivas | Registrar | Jessica.olivas@pinnaclecollege.edu | 626.284.0050 ext 33 |



ADMINISTRATION SACRAMENTO CAMPUS

Sacramento Campus (Branch)
11050 White Rock Rd., Ste. 150
Rancho Cordova, CA 95670
Tel: 916.366.3431 Fax: 916.366.3002
email: admin@pinnaclecollege.edu

| | | | |
|-------------------------|---|--|--------------|
| Janey Grover | Associate Executive Director, Registrar | janey.grover@pinnaclecollege.edu | 916.520.2505 |
| John-Reed (JR) Thompson | Program Director | john.thompson@pinnaclecollege.edu | 916.520.2507 |
| Julie Munso | Director of Admissions | julie.munso@pinnaclecollege.edu | 916.520.2502 |
| Zobia Nazir | Records Specialist | zobia.nazir@pinnaclecollege.edu | 916.520.2506 |
| Briann Howard | Director of Financial Aid | Briann.howard@pinnaclecollege.edu | 916.520.2503 |
| April Taylor | Career Resources Job Developer | April.taylor@pinnaclecollege.edu | 916.520.2508 |



PINNACLE COLLEGE BOARD OF MANAGERS

SAL YOUNIS, President: Has over twenty years of experience as school operator in Northern and Southern California including Silicon Valley College, National Career Education and Precision Technical Institute. Sal holds a BA degree from St. Mary's College and an MBA from Golden Gate University.

ELLIS GEDNEY: Chairman: Has over twenty years of experience as owner, chairman and board member of various colleges including Silicon Valley College. Ellis holds a B.A. degree from Denison University, a Master of Science degree from Columbia University and a Doctor of Philosophy degree from the University of Virginia. His publications include presentations at both national and international conferences on higher education.

KEN YEARS: Vice Chairman: Has over 18 years of experience as owner, CFO and CEO of a number of schools in Northern California and Washington State including: Sequoia Institute, Ashmead College, and Eton Institute. His most recent experience is as CEO of Campus Management Corporation, a Florida-based student software development company. Ken holds a BEE from Rensselaer Polytechnic Institute and a Master's degree from Stanford University.

STEPHEN YEARS: Director, New Media. Over ten years of experience in the fields of marketing and business management. Has conducted market analysis, and developed strategic marketing programs for diverse companies including Interval Research Corporation, KPMG Consulting, and Sun Microsystems. Stephen holds a BA in Art History from UCLA and an MBA from Vanderbilt University.



PROGRAM ADVISORY COMMITTEE

The School maintains regular contact with industry leaders in order to assess employer needs and to ensure that its curriculum reflects current practices in the industry we serve. These experts are called the Program Advisory Committee or PAC, and our staff and faculty meet with them once a year. After reviewing our curriculum, our faculties, equipment and qualifications of our instructors, the PAC makes recommendations to our Curriculum Review Committee. The recommended changes are prioritized and implemented, thereby fulfilling the College's mission of "staying alert to occupational trends" and providing our students the most up-to-date, state-of-the-industry education.

The PAC meets at least once a year and its goal is to ensure continuous improvement of our academic program and delivery of our instruction to ensure that our graduates are employment-ready. The recommendations of PAC and our implementation plans are available for review for all interested parties.

MUSIC PRODUCTION RECORDING ARTS AA PROGRAM/ RECORDING ENGINEER PROGRAMS PAC, LOS ANGELES

| | |
|---------------|---|
| Dusk Bennett | Chief Engineer-Recording Arts Department, Loyola Marymount University-School of Film and Television |
| Lance Kates | Audio Engineer, Chace Audio by Deluxe |
| Warren Sokol | Mastering Engineer, Universal Mastering |
| Dan Heck | Program Director School of Recording Engineering, Pinnacle College |
| Steve Kimball | Job Developer, Pinnacle College |

MUSIC PRODUCTION RECORDING ARTS AA PROGRAM/ RECORDING ENGINEER PROGRAMS PAC, SACRAMENTO

| | |
|--------------------|--|
| John Boyle | Artist Performance Video Director/Producer & Promotion Director; Entercom Radio |
| Will Mullin | Owner of Granite Park Recorders Studio |
| Peter Oakes | Owner of Pacific Crest Media / CCD Expo Organizer |
| John Morris | Owner of Tanglewood Studios |
| Jaleel Cotton | Artist / Freelance Engineer |
| John Del Castillo | Composer/ Sound Designer at Stigma Games & Sound; Designer at Forsaken Studios; COO of Loki's Planet / Pinnacle College Alumni |
| Marvin Edens | Owner of Islands LLC |
| John-Reed Thompson | Program Director School of Recording Engineering, Pinnacle College |
| April Taylor | Director of Career Resources, Pinnacle College |

VIDEO GAME SOUND DESIGN PAC, LOS ANGELES

- Alexander Brandon Audio Director; Audio magazine journalist; committee member for Interactive Audio Special Interest Group; Heatwave Interactive; Vice President of G.A.N.G., owner of Funky Rustic production studio.
Credits include: Unreal, Deus Ex, and Unreal Tournament, written columns include both Mix and Game Developer magazines, and the award winning Audio for Games.
- Ken Felton Sound Design Manager, Sony Computer Entertainment America
- Paul Lipson Audio Director, Microsoft; COO, Pyramid; President, G.A.N.G.
- Lennie Moore Composer; Educator; Orchestrator and Arranger of Music for Video Games, film and television
Credits include: He has composed music on many videogames including Star Wars: The Old Republic, Kinect Disneyland Adventures, Halo Combat Evolved Anniversary, Magic: The Gathering – Duels of the Planeswalkers, Dirty Harry, Dragonshard, War of the Ring, and Outcast
- Tommy Tallaric Video Games Live; Founder, CEO and Chairman, G.A.N.G.
- Don Veca Sledgehammer Games/Activision, 18 years as Senior Audio Director, Electronic Arts
Credits include: Road Rash III, Dead Space, Call of Duty: Modern Warfare 3.
- Eitan Teomi Chief Academic Officer, Pinnacle College



PINNACLE COLLEGE FACULTY

FACULTY LOS ANGELES

DAN HECK, Program Director Recording Engineer

Program: Mentored by Brian Ingoldsby, Dan is Pinnacle College alum who takes great pride in continuing on the legacy that Brian left behind. He has worked in studios such as Enterprise Studios and Audio Afx. Dan has also designed and built the Mars Recording Studio and the Green Room Recording Studio in Southern California, where he continues to consult on a regular basis. Dan has background in radio advertising, having produced and engineered spots for advertisers in Los Angeles. Dan has written and produced for several bands, such as *The Fulltones*, *Snodgrass*, *Diamond Child*, *Brant Vogel*, *Carlos Guitarlos*, *Mike Hightower*, and *Wayside Loop*, to name a few. Dan won *The Maverick Award* for “Best Mixed Album of 2007” for his work on Brant Vogel’s debut release



CARTER WILLIAM HUMPHREY, Instructor

(RE/VGSD): Carter has been involved in the entertainment industry for over 2 decades. Carter graduated with a degree in Music Recording from the University of Southern California. While attending school, he worked for the *Los Angeles Philharmonic Institute* that sparked an interest in classical recording in the field. After graduation, Carter began a technical

career in music studios and film post-production. While at *Larrabee Sound*, Carter oversaw the installation of Larrabee’s first SSL J9000 console as well as the construction and installation of all the audio workstations at the new Warner Brother’s Feature Animation Division. Carter eventually transitioned into recording production full-time where he enjoys a diverse discography that includes *Dr. Dre*, *Brian Wilson*, *Rod Stewart*, *Julie Andrews*, *Levon Helm*, *Pinetop Perkins*, and many other famous artists.

NEAL ROSENFELD, Instructor: Neal is an audio and music professional with a BA in Composition. As a musician, engineer, and location sound mixer he has been involved with numerous films, TV programs, recordings, and commercials, including *3rd Rock From the Sun*, *That 70’s Show*, *Blind Date*, and *Off Centre*. With a fond interest in education, Neal has been exercising his teaching skills within private instruction, at local music



schools, recording and engineering programs, for over ten years. As a working professional in the industry, he finds it a pleasure to “give back” and to share in a learning environment.

ROBB KRYSL , Instructor: Robb has attended Berklee College of Music on a drumming performance scholarship and went on to complete MRPII program at The Conservatory of Recording Arts and Sciences. Besides working as a Recording and Mixing Engineer, he also has a Rhodes and Wurlitzer electro-acoustic piano maintenance, repairs and restorations business. A few of the artists Robb has Engineered for include Ben Harper, A Fine Frenzy, Anjani, Nicky Davey, and Thelma Houston.

CHARLIE STAVISH, Instructor: Years of playing in bands and recording home demos led Charlie to attend the SAE Institute in New York City. After graduating from SAE, he worked his way up at NYC’s historic Electric Lady Studios, eventually becoming Head Staff Engineer there; working with such artists as David Bowie, Bob Dylan, Beyonce, Maroon 5, and Ryan Adams. Since his time at Electric Lady, he has continued to work with some of the biggest names in the industry. A few of his recent credits include: Foo Fighters, Muse, Weezer, Foster the People, The Cars, and Jane’s Addiction.

JEB LIPSON, Instructor: Born and raised in a west side Detroit suburb, Jeb Lipson got his start in the music business at a very early age studying guitar and playing his first gig at age 15. After high school he went off to college to study music in Arizona. As part of a touring rock cover band in the early 80's, who together owned a great PA system, Jeb also started making a living mixing live sound for many touring bands that passed through Tucson. Artists he mixed live include the late Jr. Walker, Black Flag, Michigan and Smiley, Spencer Davis, The UK Subs and Lords of the New Church. When Jeb's Rock band The Onlys felt ready they moved as a unit to Los Angeles to become famous. Landing several deals in the music business including a publishing deal with MCA Music. As things go, the band eventually broke up and Jeb started a small recording studio. After several locations and gear accumulations, the Studio grew to be a full service 24 track Analog studio called Bigscarytree, engineering and producing countless independent records and demos over the last two decades including Solomon Burke JR, Hardpan, Nick Castro, Erin Torpey, Butt Trumpet and Calavera to name a few. Other audio related jobs Jeb has held include: Managing Design FX Audio as well as Nelson Sound. Jeb continues to write and play music on a regular basis and runs a local open mic night for songwriters. Now in an R&B band with Solomon Burke JR and writing much of the music, Jeb recently landed an independent record deal with great distribution for his 2nd folkly Americana solo record due out late 2012. Still running his own studio and live sound company, with an independent career on both sides of the glass spanning three decades, it is safe to say Jeb is a "lifer" in the music/recording business.

CHRIS REYNOLDS, Instructor: Chris began his recording career in Boston MA. at Berklee College of Music, receiving a diploma in Music Production and Engineering. After a move to Los Angeles, he landed a job at the historic recording studio Sunset Sound. Starting as a runner, he quickly moved up to Assistant Engineer and proceeded to work with some of the best musicians, producers, and engineers in the music business,



accumulating over six years of experiences, stories, and skills. Highlights include sessions with Paul McCartney, Brian Wilson, Stevie Nicks, Beck, Henry Rollins, Ray Lamontagne, Producers T-Bone Burnett, Ethan Johns, Jon Brion, Bob Ezrin, Bob Rock, Jim Scott, Tony Hoffer and many more. Since leaving Sunset Sound, Chris has embarked on a freelance engineering career, working in many of the best studios in the Los Angeles area. Besides making records, Chris was also a drummer in the band Eulogies, signed to Dangerbird Records, releasing three albums and performing on multiple U.S. and Australian tours. This led to a two year stint as house engineer for Dangerbird's recording studio. There he recorded many of Dangerbird's artists, including the debut solo record for Jesse "Boots Electric" Hughes (lead singer of Eagles of Death Metal) earning him the hilarious credit: "album co-produced, engineered, steered speared and made weird by Chris Reynolds."



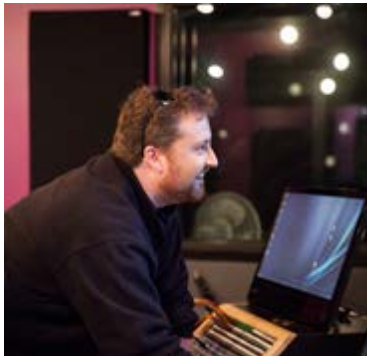
TJ JACQUES, Instructor: TJ is an engineer that never stops hunting. Although he teaches, he's always yearning to learn and grow as a professional and as a person. At a young age he started playing music with friends, which evolved into playing in bands, which then evolved into his passion to become a recording engineer. It was then he attended Columbia College Chicago and earned a Bachelor of Art in Audio Arts and Acoustics with a double concentration Audio Design and Production and Audio for Visual Media. He went on to become one of the youngest fully operational studio owners in his town, toured the Midwest in two different bands, and earned the chief engineer's seat at a music venue, all before 20 years old. Today, TJ's sights have changed and he has become infatuated with sound for film in the post production environment and resides as a freelance editor working in some of the largest studios on earth, such as Warner Bros. All of the knowledge and professional experience he's gained, he brings into the classroom to give the students the most realistic view on how to navigate the current job market and how the industry works and evolves today!

AARON BARTSCHT, Instructor: Aaron, a native Hoosier, attended Columbia College Chicago where he graduated Cum Laude in the Audio Arts and Acoustics department with a concentration in Audio for Visual Media. During his time in Chicago he cut his teeth exploring the vast facets of audio in the city's freelance media markets of film, television, and music production in both live and studio settings. His past freelance clientele includes companies such as Craftsman Tools, Kenmore Appliances, and Chicago's Goose Island Brewery. During his undergraduate years at Columbia he also worked as an engineer in the school's audio production studios until he was rehired as a staff engineer immediately after his graduation. Aaron is proud of the fact that his hobbyist mentality and quest for knowledge have allowed him to make a professional career out of his central passion for audio. His many other hobbies include pastimes such as 35mm photography, outdoor adventure, and his most recent hobby of model railroad construction. The latter may appear somewhat strange to some, though in his defense, Aaron is a person who finds great interest in seemingly obscure entertainment such as reading dense audio manuals from cover to cover. Nevertheless, he is excited to be given the opportunity to teach others about the fantastic world of audio and he enjoys inspiring others towards pursuing their own passions and fulfilling their personal goals.



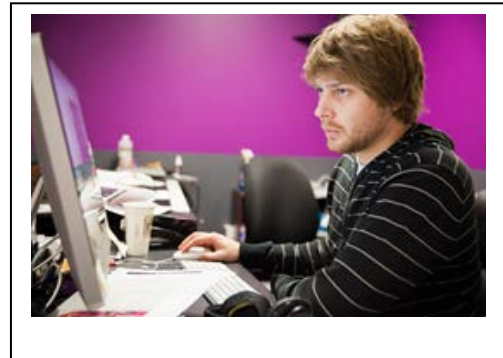
Morgen Stary, Instructor: Morgen is a Sound Master Engineer School graduate (Pinnacle College), class of 2001, who went on to pursue a career in television and film audio post production. In the last 12 years Morgen has worked as a Re-Recording Mixer, Sound Designer, Dialog Editor, Voice-over/ ADR Engineer, and Machine Room Technician. He's also a member of the editors guild local 700 and currently works for Larson Studios in Hollywood as a sound editor. In addition to his career in television and film post Morgen also composes and produces music and works with other musicians to realize their artistic goals. As someone who works in the industry it is his goal to make learning fun and bring real world experience to each class.

EITAN TEOMI, Chief Academic Officer (CAO): Eitan Teomi holds 15 years of experience with music production, recording, and Sound Design. Eitan's professional credits include composing and sound design production for numerous media projects including animation films, the gaming industry and interactive multimedia. As an award-winning sound designer his virtual instruments have been used in blockbuster films and by numerous top game composers to help create their musical scores. Apart from his involvement in the professional industry, Eitan is an advocate educator and lecturer with 10 years of experience teaching and designing programs for music, technology, and giving Master Classes and presentations at private expos and international trade shows.



DAN REYNOLDS, Instructor (VGSD): Dan is a working composer, producer, and arranger for interactive media. He made his first serious splashes in the game industry as virtual choir programmer for composers Richard Jacques (*Highlander: The Game*) and Mick Gordon (*Marvel Superhero Squad*) and has since worked on several larger budget Indie titles like *Dawntide*. He enjoys a satisfied client list including THQ, Eidos Interactive, and LucasArts with their release of *GANG's 2010's Best Hand-Held Audio* *Monkey Island 2: LeChucks Revenge, Special Edition*.

JUSTIN PRYMOWICZ, Instructor (VGSD): Justin is an Audio Engineer with 6 years of professional experience. He attended New England School of Communications where he received his diploma for audio production. He moved to Boston and worked at Futura Productions assisting with a multitude of ensembles and voice over for video games. Later he moved to Los Angeles and integrated in to the post production realm of audio, sound designing and mixing for commercials, films, television shows, video games and web media. His most recent credit is a feature film directed by Elia Petridis titled "*The Man Who Shook the Hand of Vicente Fernandez*" starring Ernest Borgnine.



NATHAN STALEY, Adjunct Instructor: Nathan, a Pinnacle College Alum, is a Recording Engineer who brings 10 years of experience as a producer, engineer, composer, and musician. He owns and operates NS Audio, a recording studio in North Hollywood, CA. He has worked with many artists including *Eric Burden and the Animals*, *The Hollywood Hillbilies*, *Flipside*, *the Common Ground*, *The Chase*, and *Dena Parks*. Nathan has worked alongside side well-known producers like *Danny Elfman* and *Ross Hogarth*. Nathan assisted in building custom audio FX systems for artists including *Linkin Park*, *Matchbox 20*, *Brad Paisley*, and many more.



BRIAN FOREMAN, Adjunct Instructor: is music producer, DJ, sound engineer, drummer, and multi-percussionist currently residing in Burbank, CA. Brian graduated *Magna Cum Laude* from the University of Southern California in 2010 with a BM in Percussion Performance and received his MFA from CalArts' Performer-Composer program in 2013, where his focus was the integration of world music and music technology. As a drummer and percussionist, Brian has performed with an eclectic range of artists, including Harry Connick Jr, John Williams, Michael Tilson Thomas, Ozomatli, Patrice Rushen, Prosper Nudzor, Sheila E, Sulley Imoro, and Radiohead. Brian produces world-infused electronic music under the solo moniker beforeman and is involved in several duo and other collaborative projects, with styles ranging from fully improvised deep house and meditative soundscapes to eclectic bass music and experimental hip hop.

FACULTY SACRAMENTO



JOHN REED (JR) THOMPSON, Program

Director: JR has had a long and varied history in the recording industry. As co-owner, engineer, producer and technician of *Retrofit Recording*, he recorded and mixed albums and assisted independent engineers in the studio. He recorded and edited audio for local bands while he worked for *Profound Sound*. His credits include “Sinatra” by *The Deftones*; “Church Gone Wild” by *Hella*; “Astrological Straits” by *Zach Hill*; “There is no 666 in outerspace” by *Hella*;

“Heartaches and Honkytonks” by *The Alkali Flats*; “In Advance of the Broken Arm” by *Marnie Stern*.

JIM JOHNSON (“JJ”), Instructor: An electronic and sound recording engineer, JJ has worked with many bands, Grammy winners and nominees (*Peter Case, Terri Hendrix, Alex DiGrassi, Keith Greeninger*) and local “Best of the Bay” winners. JJ has worked on state at FOH at Shoreline, Mt. Winery, The Fox and the Uptown Theater in Napa. Experienced in Digidesign D-Show, Profile, Venue SC48, Yamaha PM5D 48CH and many other digital live and recording consoles and software, as well as most analog live and recording systems. His Live references include: *Toad the Wet Sprocket, The Killers, REO Speedwagon, Cold Play and The Doobies*.



ERIC MOONEY, Instructor: A recording and mixing engineer with over a decade of experience, Eric has a well-rounded background in audio, working with both analog and digital technologies. He was an engineer at Sit-N-Spin Studios in Greenville, SC for over five years before joining Pinnacle in 2010. Eric also specializes in audio for Post Production with an emphasis in Sound Design, is an accomplished guitarist, and has a strong background in music theory, modern computer

technology, and electronics.

HARLEY GLYNN, Instructor: is an accomplished music designer with over 10 years’ experience in the greater Sacramento area. His experience includes music production, audio engineering, sound design, and composing. After receiving his B.A.S. in Sound Arts from Ex’pression College for Digital Arts in Emeryville, CA, he began working as a freelance audio engineer and adding his unique style and hard



work ethic to many different endeavors. His production credit list includes everything from producing and mixing Hip-Hop albums, to running production sound on the set of 3D shoots and tracking ADR voice over sessions for Emmy-award winning producer Doug Stanley. His production credit list also includes composing music and FX for apps available for both Windows and iPhones and running live sound at local Sacramento hot spots.



JERRY COTTON: Jerry is an accomplished producer, songwriter, engineer, studio owner and performer. He graduated from the Conservancy of Recording Arts and Sciences with a concentration in Commercial Recording and Business and went on to receive a degree from American River College with concentrations in Commercial Recording and Business. Among his accomplishments are; Brotha Lynch Hung's album "Coathanga Strangla", Tech-N9ne, Yung LA, and, Ying Yang Twins, he was signed to Mercenary Entertainment, Inc. and was the sixth man for the Islamic Hip Hop group After Hijrah.

ANDREW CONN: Andrew is a graduate of the Berklee College of Music with a degree in Contemporary writing and production. He has over seven years' experience composing and producing a variety of music genres including Rock, Reggae, Hip-hop, Funk, Electronica, and Pop. He is the head producer and owner of With New Meaning's his credits include Massive Delicious, Jaxon Boom, and various commercial music projects including the "Handable" theme song (2013) jingle.



ANGEL (ENGELBERT) ALVEREZ: Angel earned a Bachelor degree of Applied Science in Sound Arts and is a graduate of Ex'pression College. His background and passion is working as a music producer. Angel has worked on various projects including Tap Tap Revolution (Disney Mobile) as a MIDI programmer and as a Sound Editor for Oscar nominated animator Timothy Little's short film "The Quiet Life".



JOHN MORRIS: John Morris love of music was instilled in him from birth. He turned this love in to a successful career as a teacher of music, recording engineer, musician, producer, and Studio owner. John owns Tangle Wood studios in the Sacramento region and has worked with artists including: Frank Hannon of Tesla and the Frank Hannon Band, Mike Pinder of the Moody Blues, Ronnie Montrose of Montrose and Gamma, and Jerry Miller of Moby Grape, just to name a few. John is passionate about promoting music and recording arts in the Sacramento and mentoring a new generation of engineers and artists.



STEPHEN ELLESTAD: Stephen Ellestad earned a degree in Recording Technology from Madison Media Institute and has over a decade of experience in the field of Recording Technology. He successfully started two businesses; Mad City Artists and Inner Voice Media, his business' focuses on music production, recording, mixing, and mastering, music composition and arrangement, and music instruction. He has been a musician in several bands including Driveway Thriftdwellers, Barleycorn, and is the founder of Five Points Jazz Collective and co-founder of Madison Area Music Awards. Stephen has also worked as an instructor at Madison Music Foundry and Portage Soundwords. His credits include: Diamond (48 hour film festival entry), Damn That Thing! (film short), Transhuman (feature film Marketing Trailer), Wind-up Toy (film short), The Blast House Sessions (music video).

Karen Lowry: Karen Lowry earned her Master's certificate in Music theory at Berklee College of Music. She has a passion for Software Technology and Digital Production and plays the Bass in the local Sacramento band Stillwood Sages. Karen is tireless in her pursuit of musical knowledge and application. Her projects and consulting include WAM (Womens Audio Mission in San Francisco you can find her at Tanglewood Recording studios where she works as a studio engineer.



PINNACLE COLLEGE FACILITIES

FACILITIES LOS ANGELES CAMPUS

The design of Pinnacle College studios in Los Angeles, CA incorporates decades of recording experience of engineers and educators. The total recording medium was designed to be fully integrated and forward thinking of an ever-evolving recording industry. The studios are functional as well as aesthetically appealing. The main facility is located at 1000 South Fremont Ave. Building A11 Lower Level, Alhambra, CA 91803. The “Classroom extension” is at 1000 South Fremont Ave, Building 7, Lower Level, Alhambra, CA 91803.



MUSIC PRODUCTION RECORDING ARTS/ RECORDING ENGINEER PROGRAMS

The facilities include 2 studio control rooms, 2 lecture rooms, studio maintenance room, a live room, a live sound auditorium (classroom extension) and a Pro Tools lab. The campus is equipped with digitally controlled consoles, Pro Tools LE /HD systems, Synch I/Os, a great selection of outboard gear and software plug-ins that accommodate all professional recording needs. The main facility also has a studio suitable for all production & post-production projects such as sound design, scoring, ADR, Foley, MIDI, and is equipped for 5.1 surround mixing with a digital console built for the Pro Tools environment. The recording studios contain fully automated consoles designed for use in music or sound for film and video; an elaborate array of digital effects and processors, as well as SMPTE and MIDI synchronizers. The professional-size live room is designed and equipped to suit any of the clients’ tracking needs and includes a diverse microphone collection.

VIDEO GAME SOUND DESIGN PROGRAM

Sharing its premises with the Recording Engineer program, the Video Game Sound Design program has its own allocated space of 4 lecture rooms, a main studio control room, and a live recording room into a dynamic hi-end learning environment.

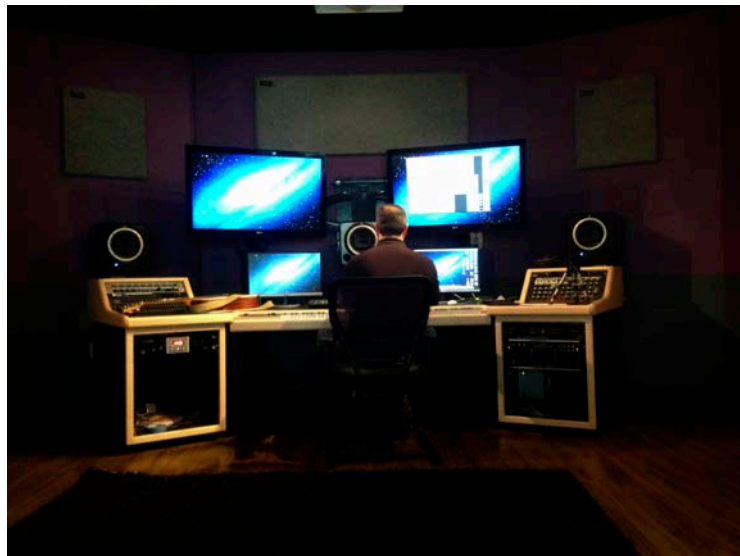
The lecture rooms are designed to offer frontal instruction and project based hands-on experience. Each student has his/her own audio production station including an M-audio MIDI keyboard, MBOX2 audio interface, and an iMac computer loaded with industry leading audio production software such as: ProTools8 LE, Steinberg Cubase 5, Apple Logic 8, Ableton Live, and Propellerhead Reason4. Each computer is also equipped with top of the line virtual instruments and sound content such as: EastWest Symphonic Library Platinum, Spectrasonics Stylus RMX Xpanded, Native Instruments Komplete 5, and a collection of top quality audio plugins.

The studio control room serves as a hi-end music and sound design facility for hands-on class projects. In addition to the content found in the lecture room, the control room is equipped with a ProTools HD system and 5.1 surround monitoring configuration. Simulating a real production studio, the students are able to work on a variety of production tasks from music composition, sound design, dialog production, and live recording.

FACILITIES SACRAMENTO CAMPUS

Pinnacle College of Sacramento is located at 11050 White Rock Road, Ste. 150, Rancho Cordova, CA 95670.

Modeled on the studios of our Los Angeles campus, the design Pinnacle College studios in Rancho, Cordova, CA incorporates decades of recording experience of engineers and educators. The total recording medium was designed to be fully integrated and forward thinking of an ever-evolving recording industry. The studios are functional as well as aesthetically appealing.



of

The Sacramento campus studios have been designed for the true art of music production. In 2012 the campus expanded and has 4 studio spaces, 2 live rooms, 1 foley room, and 9 classrooms. The Sacramento campus is equipped with the latest digital technologies including Digidesign C-24 digital console, Audient ASP 8024 console the Deftones recorded on, Pro Tools HD and LE systems and outboard gear including Eventide, Lexicon, Tascam, Presonus, Roland, and Moog, to name a few. Like the main campus, the Sacramento campus is equipped with a vast selection of software and effects including Reason, NI Komplete, Antares Auto Tune, Melodyne, EZ Drummer, Cycling 74 and Waveshell plug-ins.

ADMISSIONS

THE ADMISSIONS PROCESS

1. Submit a completed preliminary application form.
2. Attend a meeting with an admissions associate to assess suitability for the program. The admissions associate will ask questions about your aptitude, interest and career goals.
3. Attend a tour of our facilities.
4. Satisfactorily pass the entrance/admissions test proctored by *Wonderlic*. The timed *Wonderlic* test is administered either online or onsite. It can be taken in the school facility or at home, however, tests performed offsite will be required to be retaken in the school facility to ensure the integrity of test results. The online version is an eight (8) minute timed test. The minimum score to pass the test can be found in the chart below:

| Program | Minimum Score |
|---|----------------------|
| Wonderlic Online Music Production Recording Arts AA Program | Score: 13 |
| Wonderlic Online Music Production Video Game Sound Design Certificate Program Minimum | Score: 13 |
| Wonderlic Online Recording Engineer Minimum | Score: 13 |
| Wonderlic Online Video Game Sound Design Minimum | Score: 13 |
| Wonderlic Print Music Production Recording Arts AA Program | Score: 16 |
| Wonderlic Print Music Production Video Game Sound Design Certificate Program Minimum | Score: 16 |
| Wonderlic Print Recording Engineer Minimum | Score: 16 |
| Wonderlic Print Video Game Sound Design Minimum | Score: 16 |

5. If the admissions test is not passed, it may be taken again in one week. The test is valid for a maximum of 180 days. If applicant scores two (2) points below the minimum, the President may waive the minimum requirements but only after reviewing the student's application and the admissions notes and only after the applicant agrees to participate in a remedial program for one month, and to have his/her SAP monitoring accelerated for the first two months of the program.
6. Provide a copy of your government issued picture ID. You must meet the minimum age requirement of 16.
7. Provide a copy of your social security card.
8. Satisfactorily meet the high school completion:
 - a. If you completed secondary education, you must submit documentation, no later than thirty (30) days following the first day of classes, either of the following:
 1. A copy of you High School Diploma or General Educational Development (G.E.D.) certificate or;

2. A copy of Provide a copy of your High School Provide a High School Proficiency Exam certificate or;
3. Provide a copy of your High School transcripts.

Pinnacle College maintains strict standards for validating high school diplomas and GED's. If a high school diploma cannot be validated to the school's standards, Pinnacle College retains the right to not accept the High School Diploma. The validation process may include contacting the school and verifying attendance; determining the diploma isn't derived from a diploma mill or suspect high school; or with the applicant's consent, obtaining transcripts from the school. Pinnacle College reserves the right to make the ultimate decision on the validity of the high school diploma or GED, an applicant may be denied admission to the school if a high school diploma or GED cannot be validated.

9. ATB Eligibility:

If you did not complete secondary education you may be eligible for admittance by ATB Exam (Ability to Benefit) if you meet the following criteria:

1. This applies to student first enrolling on or after July 1, 2012 and do not have a High School Diploma or GED.
 - a. Any student who is, or was, enrolled in a Title IV eligible program prior to July 1, 2012 even if no Title IV aid was received may be eligible if the student now or before passes ATB test, or completes 6 credits in satisfactory manner, and is Title IV eligible.
 - b. If the above criteria is met and you did not complete secondary education, and you are enrolling in a program at Pinnacle College, you may be admitted into the College subject to the Department of Education's Federal Financial Aid regulations. You will be required to take a COMPASS test and an ATB test, administered by an independent test administrator:



The Compass test has three subtests made up of Writing Skills, Reading and Numerical Skills; The required minimum passing scores for ATB eligibility are as follows:

| | |
|-------------------------------|----|
| Writing Skills: | 32 |
| Reading: | 62 |
| Pre-Algebra/Numerical Skills: | 25 |

Tests are scored by ACT. If you do not meet the minimum passing scores, you may reschedule a test. Contact the Admissions office for rescheduling. (There is no waiting period.)

10. Execute all enrollment documents including the Enrollment Agreement.
11. Submit a valid form of payment for the non-refundable registration fee of \$100.00.
12. Submit a valid form of payment for the non-refundable STRF fee (if applicable, refer to our STRF policy in this Catalog to determine if you are eligible.) The STRF fees are as follows:

| | |
|---|---------|
| Music Production Recording Arts AA Program: | \$15.50 |
| Music Production Video Game Sound Design Program: | \$9.50 |
| Recording Engineer Program: | \$10.00 |
| Video Game Sound Design Program: | \$12.50 |

SCHOOL PERFORMANCE FACT SHEET (SPFS)

You must be given a catalog or brochure and a School Performance Fact Sheet, which you are encouraged to review prior to signing an agreement. These documents contain important policies and performance data for this institution. This institution is required to have you sign and date the information included in the School Performance Fact Sheet relating to completion rates, placement rates, license examination passage rates, and salaries or wages, prior to signing an agreement.

STUDENTS WITH SPECIAL NEEDS

The school will make reasonable accommodations to facilitate the enrollment and training of prospects and students. A prospect may be admitted to the school if he/she scores two points below the minimum score required for admissions if it can be demonstrated via an interview that the applicant has a learning disability. An enrolled student may request and be granted a tutor if he/she is making sincere efforts but is, due to a learning disability, lagging behind. The student's special needs will be assessed on an individual basis and the school will make all reasonable accommodations to ensure that a student is able to succeed in his/her program of choice.

ESL

Pinnacle College does not provide English-as a Second Language (ESL) instruction. Pinnacle College's programs assume a level of English and math proficiency and prospects whose competence in the English language is inadequate will not be able to benefit from the program and, therefore, will not be enrolled.

ENROLLMENT AGREEMENT

An enrollment agreement shall be written in a language that is easily understood. If English is not the student's primary language, and the student is unable to understand the terms and conditions of the enrollment agreement, the student shall have the right to obtain a clear explanation of the terms and conditions and all cancellation and refund policies in his or her primary language.

CONTRACT TRAINING

The College may contract out with government agencies and employers for "contract training" when they are willing to enter an agreement with the School to refer eligible students and to help fund their training, partially or completely. For additional information, please contact the admissions office.

VETERANS

Eligible veterans and dependents under the GI Bill must fill out the appropriate VA Forms. VA Form 22-1990 or VA Form 22-5490 are used for veterans and eligible dependents who have never used their benefits. VA Form 22-1995 or VA Form 22-5495 are to be used if the veteran or eligible dependents have previously used their benefits. Additionally, all veterans or eligible dependents are required to fill out an enrollment certification form, VA Form 22-1999. The recording engineer program and Music Production Recording Arts- AA program, offered at both campuses, is approved by the VA. The school's Video Game Sound Design program, offered only in Los Angeles, is also approved. The school has committed to adhere to the VA's "Principles of Excellence" program and has implemented the required actions. For more information on the Principles of Excellence please see the School Director who is the school primary contact for all VA students.

INTERNATIONAL STUDENTS

International students are required to demonstrate financial independence. The U.S. government requires assurances that International students will not be a burden on taxpayers and prospective students will need to get a statement from their bank that states that they have the financial resources necessary to live in the U.S. for the duration of their stay here and to pay the tuition. Pinnacle College admits international students at both the Los Angeles and Sacramento campus locations. (For details of the enrollment procedure see our School Policy section in this Catalog).

Moreover, all students, including international students on approved student visas, must demonstrate a level of the English language proficient to comprehend and satisfactorily pass the school's entrance/admissions exam. Those who fail to demonstrate this ability/requirement to comprehend the English language will not benefit from the program, taught in English only, and subsequently will not be admitted into the school. The school does not offer English language services.

HOUSING ASSISTANCE

Pinnacle College does not have dormitory facilities under its control. The school has no responsibility to find or assist a student in finding housing, however, upon a student's request, Pinnacle College of Los Angeles can provide direct or third party referrals to assist out-of-state students with their housing needs. There are plenty of apartments and/or rooms for rent within a 5 mile radius of the school starting between \$500 (room) and \$700 (studio apt). Please contact the admissions office for more information.

Upon request Pinnacle College of Sacramento will provide a list of apartments available within a 5 mile radius of the Sacramento campus. Apartments range in price from approximately \$695–\$1285 and up depending on location and desired amenities. Please contact the admissions office for more information.



Pinnacle College Academic Programs

Pinnacle College offers the following academic programs:

- MUSIC PRODUCTION RECORDING ARTS ASSOCIATE OF APPLIED SCIENCE DEGREE PROGRAM
- MUSIC PRODUCTION VIDEO GAME SOUND DESIGN CERTIFICATE PROGRAM (LOS ANGELES CAMPUS ONLY)
- RECORDING ENGINEER CERTIFICATE PROGRAM
- VIDEO GAME SOUND DESIGN CERTIFICATE PROGRAM (LOS ANGELES CAMPUS ONLY)
- PRO TOOLS COURSES:
 - Pro Tools 101
 - Pro Tools 110
 - Pro Tools 201
 - Pro Tools 210



**MUSIC PRODUCTION RECORDING ARTS ASSOCIATE OF APPLIED SCIENCE
DEGREE PROGRAM (MPRA)
(Los Angeles & Sacramento)**

STATEMENT OF PURPOSE- MPRA

The Music Production Recording Arts AAS Program focuses on teaching modern music making and sound production. Content creation and modern production practices are the ultimate focal points of the program. Students in this program learn a wide variety of skills, building the strong foundation and practical ability needed to be able to record, compose, arrange, produce, and market professional audio content, on their own, or in collaboration with others.

Students become familiar with fundamental practices including: recording, signal flow, acoustics and sound properties, they are exposed to modern production concepts, which allow them to develop as artists with a solid knowledge of current production methods. The skill sets students acquire in the Recording Engineer Music Production AA program include: sequencing, synthesis and sampling, arranging and editing, scoring for picture, composing, Instrumental and Electronic production, and advanced mixing and mastering.

Students will engage in class projects throughout the program, which encourage technical mastery, individual artistic vision and originality. The culmination of the music production program is a student portfolio showcasing original content and ability to produce polished products.



The various job titles the training prepares students for include, but are not limited to: Recording Engineer, Audio/Video Post Production Engineer, Second Engineer, Recordist, Audio Mixer, Sound Designer, Studio Assistant, Tape Operator, and Maintenance Technician Assistant.

The tuition and fees for the Music Production Recording Arts AA program are as follows:

| | |
|---------------------------------------|----------|
| Tuition: | \$30,400 |
| Registration: (non-refundable) | \$100 |
| STRF, if applicable: (non-refundable) | \$15.50 |

Optional Charges:

| | |
|--|--|
| Equipment Fee (Mac Book Pro Computer) | \$1,638. (including tax and recycle fee) |
| Pro Tools 101 Certification Course | Included |
| Pro Tools 101 Level Certification Exam | \$30 |
| Pro Tools 101 Book | \$100 plus tax |

The tuition covers the costs of instruction, equipment use and maintenance, parking fees, headphones, and a multimeter kit used in the Recording Studio Technology course. The equipment fee includes a MacBook Pro Computer that will be distributed to students once they have successfully completed their first term of instruction (approximately 10 weeks from their start date). The computer becomes the property of the student.

Students have the option of becoming Pro Tools 101 certified at the completion of the MPRA program, the tuition for the Pro Tools 101 certification course is included, students will need to purchase the Pro Tools 101 Book and will be charged a \$30.00 fee to take the exam.

Students are responsible for pens, pencils, notebook, an external hard drive, and a scientific calculator. The registration fee and STRF fee, which are non-refundable, are due upon enrollment or may be submitted by the first day of class. The school may offer, if applicable, a registration fee waiver for early enrollment, as described in consumer bulletins and other program notification mailings.

For American residents (citizens and eligible non-citizens), the tuition amount is payable within the program. If the student (or his/her parents, in case the student is a “dependent”) are eligible for financial aid (loans and grants), most of the tuition will be covered leaving the student with a balance that has to be paid within the length of the program (18 months) in periodic installment payments.

TEACHER-STUDENT RATIO

The teacher-to-student ratio for the lecture and lab classes is between a minimum of 5 and a maximum of 20 students. The average teacher to student ratio in the lecture room and the lab is 1:10.

PROGRAM CREDITS, LENGTH & HOURS (WEEKDAYS)

| | |
|--------------------------|-----------------|
| Hours Per Day: | 4.5 |
| Days Per Week: | 4 |
| Instruction Days *: | Monday-Thursday |
| Instruction Weeks**: | 79 |
| Instruction Hours: | 1340 |
| Academic Course Credits: | 98 |
| Financial Aid Credits: | 98 |

Los Angeles Schedule:

| | |
|------------|------------------|
| Days: | 9:30 AM - 2:00PM |
| Afternoon: | 2:00 PM - 6:30PM |
| Evening: | 5:30PM -10:00PM |

Sacramento Schedule:

| | |
|------------|----------------------|
| Days: | 9:00 AM - 1:30PM |
| Afternoon: | 1:30 PM – 6:00 PM ** |
| Evenings: | 5:30PM -10:00PM ** |

**Holiday Make up classes scheduled on Fridays*

*** Does not include 2 weeks of Winter Holiday*

*** Afternoon and Evening Classes are not available for all start dates*



MAXIMUM TIME ALLOWED TO COMPLETE A PROGRAM

The school uses a “cohort” approach to education and students who start on the same date, complete their program on the same date. The start dates and end dates of each cohort are pre-defined. Under extraordinary circumstances (refer to the transfer policy below), a student may be allowed to extend the completion date. The maximum time frame allowed is 150% of the length of the program. For example, a student enrolled in a 45 week program must successfully complete the program within 67 weeks (150% of 45 weeks.)

TRANSFERS BETWEEN SESSIONS

A student enrolled in the weekday program may, upon showing good cause, request to transfer to a different session (morning, days, and evenings.) Good cause for transfer includes change in work schedule that would precludes a student from attending class or an extreme personal emergency, such as death of a parent or spouse. Please note that approval of such transfers is solely at the discretion of the School and will be allowed only if the student will complete the program within the time and half period allotted (1 ½ times the length of the course) and that the transfer will not contradict the school’s attendance policy. Class transfers may be denied if the proposed class to which a student wishes to transfer is at capacity. In order to apply for a transfer, the student must demonstrate achievement of Satisfactory Academic Progress (SAP) and only one transfer is permitted for an enrollment.



MPRA COURSE BREAKDOWN

| Music Production Recording Arts AAS Program | | | | | |
|---|---------------------------------------|--------|-------|---------|--------|
| | Course | Theory | Lab | Quarter | |
| Course # | Title | Hours | Hours | Credits | Term |
| BRC121 | Basic Recording Concepts | 35 | 10 | 4.0 | Term 1 |
| MTF130 | Music Theory Fundamentals (GE) | 40 | - | 4.0 | |
| MSE120 | Midi Sequencing Essentials | 25 | 30 | 4.0 | |
| BRW222 | Basic Recording Workshop | 10 | 60 | 4.0 | Term 2 |
| DAW231 | Digital Audio Workstations | 25 | 30 | 4.0 | |
| AVPA241 | Audio/Video Post Production Analysis | 30 | 20 | 4.0 | |
| FRSP330 | Field Recording and Sound Production | 25 | 30 | 4.0 | Term 3 |
| SPW343 | Studio Production Workshop | 15 | 50 | 4.0 | |
| SDC351 | Sound Design Concepts | 25 | 30 | 4.0 | |
| ASP452 | Advanced Sound Production | 20 | 40 | 4.0 | Term 4 |
| MIC461 | Music Instrumentation and Composition | 25 | 30 | 4.0 | |
| MP460 | Music Production | 20 | 40 | 4.0 | |
| MMP610 | Music Marketing and Promotion | 40 | 0 | 4.0 | Term 5 |
| ASO570 | Advanced Studio Operation | 10 | 60 | 4.0 | |
| AVPW572 | Audio/Video Post Production Workshop | 15 | 50 | 4.0 | |
| BT510 | Business Theory (GE) | 40 | 0 | 4.0 | Term 6 |
| AM680 | Advanced Mixing | 15 | 50 | 4.0 | |
| FPL680 | Final Project Lab | 10 | 60 | 4.0 | |
| RST770 | Recording Studio Technology | 25 | 30 | 4.0 | Term 7 |
| AMC790 | Audio Mastering Concepts | 30 | 20 | 4.0 | |
| PC790 | Portfolio Creation | 10 | 60 | 4.0 | |
| WR830 | Writing and Rhetoric (GE) | 35 | 0 | 3.5 | Term 8 |
| CPE850 | Computer Programming Essentials (GE) | 35 | 10 | 4.0 | |
| SIM810 | Survey of Interactive Media (GE) | 35 | 0 | 3.5 | |
| MBT120 | Micro Business Technology (GE) | 35 | 0 | 3.5 | |
| TOTAL | | 630 | 710 | 98.5 | |

MPRA COURSE DESCRIPTIONS

BRC121: Basic Recording Concepts

This foundational, lecture-based course introduces students to the basics of both analog and digital recording techniques and best practices. Through a series of engaging lectures, case studies, and hands-on demonstrations, students will learn core concepts and rudiments that support all audio coursework through the curriculum. Topics covered include historical background of recording, Recording console operation, Fundamentals of audio multi-track recording techniques and application, Signal flow/routing, Frequency bandwidth and harmonics, Equalization principles, Understanding compressors and limiters, Diagrams of microphone types/applications/placement techniques, and core acoustic principles such as, Reflection, Resonance, Absorption factors, Doppler effect, Sound wave propagation, and Sound measurement.

Prerequisite: None

MTF130: Music Theory Fundamentals

During the Music Theory Fundamentals course, students will acquire an appreciation for and a foundation in the fundamental elements that comprise the western theory of music. The curriculum in this course will be taught through a series of lectures exposing the principle components of music including the notation and semiology expressing pitch, dynamics, timbre, time, duration, rhythm, and tempo; the common structures of pitch based hierarchies including diatonic major and minor scales, modes, chromatic, and unusual scales; the essential shapes and contours of diatonic, chromatic, and various unusual and motivic melodies; the harmonic and texture based relationships between individual pitches, tertian, secundal, quartal, and quintal chords; and the exploration of compositional forms and structures including phrases, periods, cadences, and a variety of essential song forms.

Prerequisite: None

MSE120: MIDI Sequencing Essentials

MIDI Sequencing Essentials presents an overview of the Musical Instrument Digital Interface (MIDI) communication protocol and hardware specification found in modern recording and music production hardware and software. Lectures present a background in historical development, connectivity, control protocols, and hardware/software connectivity using the MIDI standard. Companion lab work provides practice in routing and functional control of outboard gear, native software application, and multi-track recording automation. Students are assessed using live equipment in a mixed-gear environment, and apply techniques and best practices in a series of scenarios that mimic professional projects.

Prerequisite: None

BRW222: Basic Recording Workshop

Basic Recording Workshop presents a companion environment to BRC121.

Using a series of guided special projects; students learn how to apply their core skills and rudiments in a professional-grade recording environment. Students will be asked to complete project tasks as assigned by the instructor, and will be assessed on process, planning, implementation, and final project deliverables. Project activities include operation of recording console, signal flow/routing, signal processing (equalization, limiting/compression, operating reverberation devices), applying harmonics and octaves to fundamental frequencies, microphone techniques applied to live sources, multi-track mixing, and final audio file preparation/production.

Prerequisite: BRC 121

DAW231: Digital Audio Workstations

Software-based Digital Audio Workstations (DAWs) have become the main toolset of modern digital recording, and DAW231 presents the student with a comprehensive overview of the industry standard software tools. Using Avid Pro Tools, Apple Logic Pro, and Steinberg Media Technologies Cubase, students will learn fundamental concepts in DAW audio production and recording workflow through a series of lectures and live demonstrations. Lab work will aid the integration of conceptual practices in small, focused projects that develop facility and overall software knowledge. Students will be assessed through live assessment drills, projects and an exam.

Prerequisite: BRC 121, MSE 120

AVPA241: Audio/Video Post Production Analysis

The AVPA241 course will detail procedures for film and video postproduction. Topics include: Background theory of sound and music soundtracks, "sweetening", ADR, Foley, sound design, dialog editing and sound effects; Principles of various editing/mixing techniques such as stemming. Discussion of Time Base Correctors: the basics of "Lay-Back" sessions: Principles of constructing Edit Decision Lists (EDL's); Understanding of 5.1 mixing techniques within the Pro Tools environment and video synchronization within a digital domain. In addition to theory and application of post production practices students will develop a creative and critical outlook over visual themes and aesthetics and their influence the post production workflow.

Prerequisite: BRW 222

FRSP330: Field Recording and Sound Production

The Field Recording and Sound Production course teaches best practices in live field recording, and engages students through the study of hardware and software technologies in live internal and external environments. Lab work includes extensive practice in recording discrete sound sources, as well as environmental sound beds and ambiences. Course assessments comprise a review of a student digital sound portfolio that includes recorded and processed audio sources using a variety of outboard and software-based gear. Prerequisite: BRC 121, MSE 120

SPW343: Studio Production Workshop

SPW343 is a practical course where students understand studio production more intimately and solidifying it through dedicated projects. During the course, the students take part in typical studio production scenarios. Additionally, new advanced skills are disbursed throughout the course rounding up students' knowledge preparing them to be able to conduct multi-track sessions at any studio setting with emphasis on hybrid analog/digital configurations.

Prerequisite: BRW222, MSE 120, DAW 231

SDC351: Sound Design Concepts

Sound design is essential element in modern music creation and the development of assets for audio-visual projects and interactive products. In audio-visual projects it often serves goals and mechanics beyond other visual assets. With an emphasis on popular synthesis methods and understanding sound properties, SDC351 provides an in-depth look on how to craft original sound assets for interactive and linear media. Using synthesis tools, DSP software, DAW software tools, and live source material, students will learn how to compose and create original sound assets for implementation into professional projects. Lab work will involve fulfilling design scenarios incorporating popular styles of sound design objectives such as backgrounds, stingers, character sounds and complete environments and will include scoping, organizing, and producing original assets that go beyond reality and into the realm of the imagination.

Assessment will include periodic project reviews, tasks-specific projects and an exam to gauge competency with specific design methods and software tools.

Prerequisite: MSE 120, BRW 222, DAW 231

ASP452: Advanced Sound Production

Building on the concepts taught in the SDC351 course, the ASP452 course is a “case-study” style course where students explore industry relevant examples of sound production while examining specifics of sound synthesis methods such as: Granular synthesis and re-synthesis,

advanced sampling and relay techniques, creative use and interoperability of audio FX and finalizing techniques.

Prerequisite: SPW 343, SDC 351

MIC461: Music Instrumentation and Composition

Orchestration and instrumentation is the beginning of the technical evolution in music and as such is an essential tool for the modern composer. This course will cover fundamental concepts of music composition using the timeless instrument of the orchestra to inform our journey. Concepts covered will include a thorough inspection of common and uncommon instruments in the modern orchestra, idiomatic practices for individual instruments and instrument families, and harmonic functionality and voicing within instrument families as well as combination ensembles.

Prerequisite: MTF 130, MSE 120

MP460: Music Production

MP460 is a portfolio-based type course where students pull from their accumulated skills of production, Sound Design and DAW interoperability and focus on music content creation. Through a close look at industry relevant production styles, students practice the art behind the science of modern music creation. Led by the instructor, the students learn professional workflows for music production that combine advanced audio techniques with advanced DAW-centric writing techniques with an emphasis on fast-paced “master quality” results.

Prerequisite: MTF 130, SPW 343, SDC 351

MMP610: Music Marketing and Promotion

Music Marketing and Promotion is a lecture-based course that introduces students to the language, resources and concepts involved with the marketing and promotion of music and themselves. The course will expand on some of the concepts introduced in BT510. Through a series of engaging lectures, students will be introduced to topics such as marketing & promotion strategies including the business players and tools needed, music distribution, understanding how to get radio airplay and marketing music for picture.

Prerequisite: None

ASO570: Advanced Studio Operation

Advanced Studio Operation is a practical course where students understand more advanced concepts of studio production and solidify it through dedicated projects. During the course, the students take part in typical studio production scenarios. Additionally, new advanced skills are disbursed throughout the course rounding up students’ knowledge preparing them to be able to conduct multi-track sessions at any studio setting with emphasis on hybrid analog/digital configurations. Topics include tracking and mixing - start to finish Hybrid DAW/console operation, managing a session, advanced routing techniques, creative effects networks, side

chaining, parallel/serial networks for effects, Combo/Modular sessions as live tracking and overdubs. Techniques will be presented and executed involving electronic music devices and prerecorded mediums (loops, Virtual Instruments).

Prerequisite: ASP 452

AVPW572: Audio/Video Post Production Workshop

AVPW572 presents a workshop environment to AVPA241. Using a series of guided special projects in this "hands-on" workshop, students learn how to implement the procedures and techniques taught in the fundamental classes in a professional-grade recording environment. Students will be asked to complete project tasks as assigned by the instructor, performing postproduction tasks on video projects that are in the final production stages, and will be assessed on process, planning, implementation, and final project deliverables. Project activities include working with linear and interactive footage and performing "Sweetening", sound effect placement and design, music production, Dialog Editing, ADR/Looping and creating "stems" for the purpose of lay-backs and editing. 5.1 mixing sessions are performed covering topics such as divergence, speaker allocation and routing of paths and sub-paths.

Prerequisite: AVPA 341, ASP 452, MP 460

BT510: Business Theory

Business Theory is a lecture-based course that introduces students to the language and laws of the business of music. Through a series of engaging lectures, Students will be introduced to topics that rule the music business such as music copyrights, publishing, performance rights organizations, record contracts, managers, agents, lawyers and personal business matters.

Prerequisite: None

AM680: Advanced Mixing

Advanced Mixing focuses on skills necessary for mixing music. Students will refine previous learning and experience with project based mixing utilizing hybrid - console/in the box – technology and configurations. Topics include building DSP networks, creative use of automation, performance based FX, advanced FX technologies, harmonic enhancement, M/S techniques, remixing and mixdown delivery requirements. In addition to mixing in stereo, the class will also have the opportunity to mix in a 5.1 environment.

Prerequisite: ASO570, AVPW 572

FPL680: Final Project Lab

In this course, students pull from all that they have learned, and focus their energy on a single project deliverable showcasing their skillset. Students review their digital portfolio work from past courses, and collaborate with faculty to develop a project proposal. Once a project is approved, students begin pre-production, design, scope, and planning work for a master demo material. Lectures include advice and guideline for how to prep and produce a final project,

while Lab work involves guided development of materials under the supervision of faculty.
Prerequisite: Must have successfully completed all previous course material to enter into FPL 680.

RST770: Recording Studio Technology

Recording Studio Technology starts with the basics of electronics. Practical discussions of power, grounding and distortion will continue from this foundation. Topics covered: Basics of electronics; concepts and application of Ohm's law, voltage, resistance; direct and alternating currents, reactance, impedance; power and distribution of power, grounding for power and audio applications. The course will also discuss cabling and common connectors in audio as well as theoretical and practical acoustic applications. In addition to classroom lectures, students will each build a digital multimeter from a kit. The students will use the meter to develop measurement and basic diagnostic techniques necessary in audio production.

Prerequisite: BRC 121

AMC790: Audio Mastering Concepts

Audio Mastering Concepts teaches the best practices in audio mastering, and engages students through the study of hardware and software technologies commonly used in the mastering stage. Students will be introduced to topics related to audio finalization including industry trends, common file formats and techniques employed by professionals. Lab work includes extensive practice in mastering projects of different musical styles including student projects from previous courses. Prerequisite: AM 680

PC790: Portfolio Creation

This final portfolio creation course is the opportunity for students to finalize revisions and complete their final projects. Students carry over materials from past courses and/or devise complete new projects and work with faculty in a lab environment to refine and compose their end product. Assessment will include a classroom review and a juried showcase of student work.

During the course, students are encouraged to utilize the entire Pinnacle College resources including labs, studios, books etc. to create compelling final results.

Prerequisite: Students must have successfully completed all previous courses to enter into PC790

WR830: Writing and Rhetoric- on line course

Writing and Rhetoric is an intensive exploration into the power of critical reasoning and persuasive writing. The course emphasizes effective use of source material through summary writing; critical thinking and comprehension strategies through analytical writing; and principles of logical argument through persuasive writing all while utilizing modes of discourse relevant to the audio industry. The course also emphasizes accuracy in research and citation skills utilizing MLA documentation and styles and guides students through the communication challenges faced by modern day audio artists.

Prerequisite: None

CPE850: Computer Programming Essentials- on line course

Computer Programming Essentials explores an appropriate high-level programming language with an emphasis on logical problem solving, quantitative reasoning, and algorithmic thinking. The course examines programmatic concepts such as comments, statements, blocks, primitive data types, variables, operators (arithmetic and conditional) and operator precedence, decision and repetition control structures, functions and methods, as well as a cursory exploration into object oriented programming, classes, and libraries.

Prerequisite: None

SIM810: Survey of Interactive Media- on line course

SIM810 presents a historical survey of the rise and development of global interactive entertainment. Using Steven L. Kent's "The Ultimate History of Video Games", students study game development and history from the mid nineteen fifties to present day. Activities include live demonstrations of classic games technology, multi-media and video presentations. Assessment will include analysis projects, an ongoing research project highlighting a specific time in game history and final exam.

Prerequisite: None

MBT120: Micro Business Technology- on line course

Micro-Business Technology introduces students to the essential computer and technology skills required of the modern day entrepreneur. This course thoroughly explores the power of Microsoft Office's Word, Powerpoint, and Excel applications as well as introduces students to the fundamentals of web building through the exploration of the W3C XHTML standard as well as Cascading Style Sheets.

Prerequisite: None

**Music Production Video Game Sound Design
(Certificate Program)
(LOS ANGELES CAMPUS ONLY)**

STATEMENT OF PURPOSE- MPVGSD

The Music Production Video Game Sound Design Certificate program engages the global music production industry with a special focus on video games and interactive media. Modern audio production, which encapsulates all professional music and sound creation, is a continuously changing and evolving field that embraces technological advances in production, methodology and practice. Now more than ever, the audio professional is required to attain mastery in a vast array of skills in order to demonstrate proficiency, be absorbed into the work force, and produce results that are up to par with industry standards.

The rapid evolution of technology and its impact on the entertainment industry has placed video games production and interactive entertainment products at the top of the entertainment sector. Creating music and providing professional audio content is subject to effective use of cutting edge technologies and demonstration of abilities that exceed traditional musical studies. The various job titles the training prepares students for include, but are not limited to: Composer's assistant; Sound Designer; Sound Assistant; Sound editor; Music Editor; Music Mixer; Music Producer; Dialog Coordinator; Dialog recorder; Dialog mixer; Voice editor; Foley Artist; Sound effects mixer; Audio implementer; Recording Engineer; Assistant Engineer; Background editor.

The tuition and fees for the MPVGSD Certificate program are as follows:

| | |
|---------------------------------------|----------|
| Tuition: | \$18,500 |
| Registration: (non-refundable) | \$100 |
| STRF, if applicable (non-refundable): | \$9.50 |

The tuition covers the costs of instruction, equipment use and maintenance, parking fees, headphones, and most materials used within the classroom. The registration fee and STRF fee (if applicable), which are non-refundable, are due upon enrollment or may be submitted by the first day of class. The school may offer, if applicable, a registration fee waiver for early enrollment, as described in consumer bulletins and other program notification mailings.

For American residents (citizens and eligible non-citizens), the tuition amount is payable within the length of the program. If the student (or his/her parents, in case the student is a "dependent") are eligible for financial aid (loans and grants), most of the tuition will be covered leaving the student with a balance that has to be paid within the length of the program (12 months) in periodic installment payments.

For American residents (citizens and eligible non-citizens), the tuition amount is payable within the program. If the student (or his/her parents, in case the student is a "dependent") are eligible for financial aid (loans and grants), most of the tuition will be covered leaving the student with a

balance that has to be paid within the length of the program (12 months) in periodic installment payments.

TEACHER-STUDENT RATIO

The teacher-to-student ratio for the lecture and lab classes is between a minimum of 5 and a maximum of 20 students. The average teacher to student ratio in the lecture room and the lab is 1:10.

PROGRAM CREDITS, LENGTH & HOURS (WEEKDAYS)

| | |
|--------------------------|------------------|
| Hours Per Day: | 4.5 |
| Days Per Week: | 4 |
| Instruction Days *: | Monday-Thursday |
| Instruction Weeks**: | 50 |
| Instruction Hours: | 840 |
| Academic Course Credits: | 60 |
| Financial Aid Credits: | 33 |
| Los Angeles Schedule: | |
| Days: | 9:30AM – 2:00PM |
| Afternoon: | 2:00 PM - 6:30PM |
| Evenings: | 5:30PM -10:00PM |

**Holiday Make up classes scheduled on Fridays*

*** Does not include 2 weeks of Winter Holiday*

MAXIMUM TIME ALLOWED TO COMPLETE A PROGRAM

The school uses a “cohort” approach to education and students who start on the same date, complete their program on the same date. The start dates and end dates of each cohort are pre-defined. Under extraordinary circumstances (refer to the transfer policy below), a student may be allowed to extend the completion date. The maximum time frame allowed is 150% of the length of the program. For example, a student enrolled in a 50 week program must successfully complete the program within 75 weeks (150% of 50 weeks.)

TRANSFERS BETWEEN SESSIONS

A student enrolled in the weekday program may, upon showing good cause, request to transfer to a different session (days, evenings.) Please note that approval of such transfers is solely at the discretion of the School and will be allowed only if the student will complete the program within the time and half period allotted (1 ½ times the length of the course) and that the transfer will not contradict the school’s attendance policy. Class transfers may be denied if the proposed class to which a student wishes to transfer is at capacity. In order to apply for a transfer, the student must demonstrate achievement of Satisfactory Academic Progress (SAP) and only one transfer is permitted for an enrollment.

MPVGSD CERTIFICATE PROGRAM COURSE BREAKDOWN

| Music Production Video Game Sound Design Certificate Program | | | | | |
|---|---|---------------------|------------------|------------------------|-------------|
| | Course | | | | |
| Course # | Title | Theory Hours | Lab Hours | Quarter Credits | Term |
| BRC121 | Basic Recording Concepts | 35 | 10 | 4.0 | Term 1 |
| MTF130 | Music Theory Fundamentals (GE) | 40 | - | 4.0 | |
| MSE120 | Midi Sequencing Essentials | 25 | 30 | 4.0 | |
| BRW222 | Basic Recording Workshop | 10 | 60 | 4.0 | Term 2 |
| DAW231 | Digital Audio Workstations | 25 | 30 | 4.0 | |
| AVPA241 | Audio/Video Post Production Analysis | 30 | 20 | 4.0 | |
| FRSP330 | Field Recording and Sound Production | 25 | 30 | 4.0 | Term 3 |
| SPW343 | Studio Production Workshop | 15 | 50 | 4.0 | |
| SDC351 | Sound Design Concepts | 25 | 30 | 4.0 | |
| ASP452 | Advanced Sound Production | 20 | 40 | 4.0 | Term 4 |
| MIC461 | Music Instrumentation and Composition | 25 | 30 | 4.0 | |
| MP460 | Music Production | 20 | 40 | 4.0 | |
| AVPM-562 | Audio/Video Post Production Master Class | 15 | 50 | 4.0 | Term 5 |
| AIAM-570 | Audio Implementation and Asset Management | 20 | 40 | 4.0 | |
| VRDP-570 | Voice Recording and Dialog Production | 30 | 20 | 4.0 | |
| TOTAL | | 360 | 480 | 60 | |

MPVGSD COURSE DESCRIPTIONS

BRC121: Basic Recording Concepts

This foundational, lecture-based course introduces students to the basics of both analog and digital recording techniques and best practices. Through a series of engaging lectures, case studies, and hands-on demonstrations, students will learn core concepts and rudiments that support all audio coursework through the curriculum. Topics covered include historical background of recording, Recording console operation, Fundamentals of audio multi-track recording techniques and application, Signal flow/routing, Frequency bandwidth and harmonics, Equalization principles, Understanding compressors and limiters, Diagrams of microphone types/applications/placement techniques, and core acoustic principles such as, Reflection, Resonation, Absorption factors, Doppler effect, Sound wave propagation, and Sound measurement.

Prerequisites: None

MTF130: Music Theory Fundamentals

During the Music Theory Fundamentals course, students will acquire an appreciation for and a foundation in the fundamental elements that comprise the western theory of music. The curriculum in this course will be taught through a series of lectures exposing the principle components of music including the notation and semiology expressing pitch, dynamics, timbre, time, duration, rhythm, and tempo; the common structures of pitch based hierarchies including diatonic major and minor scales, modes, chromatic, and unusual scales; the essential shapes and contours of diatonic, chromatic, and various unusual and motivic melodies; the harmonic and texture based relationships between individual pitches, tertian, secundal, quartal, and quintal chords; and the exploration of compositional forms and structures including phrases, periods, cadences, and a variety of essential song forms.

Prerequisites: None

MSE120: MIDI Sequencing Essentials

MIDI Sequencing Essentials presents an overview of the Musical Instrument Digital Interface (MIDI) communication protocol and hardware specification found in modern recording and music production hardware and software. Lectures present a background in historical development, connectivity, control protocols, and hardware/software connectivity using the MIDI standard. Companion lab work provides practice in routing and functional control of outboard gear, native software application, and multi-track recording automation. Students are assessed using live equipment in a mixed-gear environment, and apply techniques and best practices in a series of scenarios that mimic professional projects.

Prerequisites: None

BRW222: Basic Recording Workshop

Basic Recording Workshop presents a companion environment to BRC121.

Using a series of guided special projects; students learn how to apply their core skills and rudiments in a professional-grade recording environment. Students will be asked to complete project tasks as assigned by the instructor, and will be assessed on process, planning, implementation, and final project deliverables. Project activities include operation of recording console, signal flow/routing, signal processing (equalization, limiting/compression, operating reverberation devices), applying harmonics and octaves to fundamental frequencies, microphone techniques applied to live sources, multi-track mixing, and final audio file preparation/production.

Prerequisites: BRC 121

DAW231: Digital Audio Workstations

Software-based Digital Audio Workstations (DAWs) have become the main toolset of modern digital recording, and DAW231 presents the student with a comprehensive overview of the industry standard software tools. Using Avid Pro Tools, Apple Logic Pro, and Steinberg Media Technologies Cubase, students will learn fundamental concepts in DAW audio production and recording workflow through a series of lectures and live demonstrations. Lab work will aid the integration of conceptual practices in small, focused projects that develop facility and overall software knowledge. Students will be assessed through live assessment drills, projects and an exam.

Prerequisites: BRC 121, MSE 120

AVPA241: Audio/Video Post Production Analysis

The AVPA241 course will detail procedures for film and video postproduction. Topics include: Background theory of sound and music soundtracks, "sweetening", ADR, Foley, sound design, dialog editing and sound effects; Principles of various editing/mixing techniques such as stemming. Discussion of Time Base Correctors: the basics of "Lay-Back" sessions: Principles of constructing Edit Decision Lists (EDL's); Understanding of 5.1 mixing techniques within the Pro Tools environment and video synchronization within a digital domain.

In addition to theory and application of post production practices students will develop a creative and critical outlook over visual themes and aesthetics and their influence the post production workflow.

Prerequisites: BRW 222

FRSP330: Field Recording and Sound Production

The Field Recording and Sound Production course teaches best practices in live field recording, and engages students through the study of hardware and software technologies in live internal and external environments. Lab work includes extensive practice in recording discrete sound sources, as well as environmental sound beds and ambiences. Course assessments comprise a review of a student digital sound portfolio that includes recorded and processed audio sources using a variety of outboard and software-based gear.

Prerequisites: BRC 121, MSE 120

SPW343: Studio Production Workshop

SPW343 is a practical course where students understand studio production more intimately and solidifying it through dedicated projects. During the course, the students take part in typical studio production scenarios. Additionally, new advanced skills are disbursed throughout the course rounding up students' knowledge preparing them to be able to conduct multi-track sessions at any studio setting with emphasis on hybrid analog/digital configurations.

Prerequisites: BRW 222, MSE 120, DAW 231

SDC351: Sound Design Concepts

Sound design is essential element in modern music creation and the development of assets for audio-visual projects and interactive products. In audio-visual projects it often serves goals and mechanics beyond other visual assets. With an emphasis on popular synthesis methods and understanding sound properties, SDC351 provides an in-depth look on how to craft original sound assets for interactive and linear media. Using synthesis tools, DSP software, DAW software tools, and live source material, students will learn how to compose and create original sound assets for implementation into professional projects. Lab work will involve fulfilling design scenarios incorporating popular styles of sound design objectives such as backgrounds, stingers, character sounds and complete environments and will include scoping, organizing, and producing original assets that go beyond reality and into the realm of the imagination.

Assessment will include periodic project reviews, tasks-specific projects and an exam to gauge competency with specific design methods and software tools.

Prerequisites: MSE 120, BRW 222, DAW 231

ASP452: Advanced Sound Production

Building on the concepts taught in the SDC351 course, the ASP452 course is a “case-study” style course where students explore industry relevant examples of sound production while examining specifics of sound synthesis methods such as: Granular synthesis and re-synthesis, advanced sampling and relay techniques, creative use and interoperability of audio FX and finalizing techniques.

Prerequisites: SPW 343, SDC 351

MIC461: Music Instrumentation and Composition

Orchestration and instrumentation is the beginning of the technical evolution in music and as such is an essential tool for the modern composer. This course will cover fundamental concepts of music composition using the timeless instrument of the orchestra to inform our journey.

Concepts covered will include a thorough inspection of common and uncommon instruments in the modern orchestra, idiomatic practices for individual instruments and instrument families, and harmonic functionality and voicing within instrument families as well as combination ensembles.

Prerequisites: MTF 130, MSE 120

MP460: Music Production

MP460 is a portfolio-based type course where students pull from their accumulated skills of production, Sound Design and DAW interoperability and focus on music content creation.

Through a close look at industry relevant production styles, students practice the art behind the science of modern music creation. Led by the instructor, the students learn professional workflows for music production that combine advanced audio techniques with advanced DAW-centric writing techniques with an emphasis on fast-paced “master quality” results.

Prerequisites: MTF 130, SPW 343, SDC 351

AVPM562: Audio/Video Post Production Master Class

AVPM562 presents a workshop environment to AVPA241. Using a series of guided special projects in this "hands-on" workshop, students learn how to implement the procedures and techniques taught in the fundamental classes in a professional-grade recording environment. Students will be asked to complete project tasks as assigned by the instructor, performing postproduction techniques on video projects that are in the final production stages, and will be assessed on process, planning, implementation, and final project deliverables. Project activities include working with linear and interactive footage and performing "Sweetening", sound effect placement and design, Dialog Editing, ADR/Looping and creating “stems” for the purpose of lay-backs and editing. 5.1 mixing sessions are performed covering topics such as divergence, speaker allocation and routing of paths and sub-paths.

Prerequisites: BRW 222

AIAM570: Audio Implementation and Asset Management

Audio for interactive entertainment uses hundreds of carefully organized audio and music files to enhance the realism and experiences of gameplay. AIAM570 is a mid-level course that introduces students to best practices and strategies for the organization and implementation of audio assets within professional game engines and interactive environments. Students will learn asset organization techniques, naming conventions, and batch processing workflow, coupled with advanced software middleware solutions such as Firelight Technologies FMOD and Audiokinetic Wwise in conjunction with popular game engine environments. Lab work will involve grouping variations of sound sources, sound placement and sound field manipulation techniques, and real-time occlusion based on game play scenarios that mirror published products. Prerequisites: SDC 350, DAP 352

VRDP570: Voice Recording and Dialog Production

Voice Recording and Dialog Production presents a comprehensive overview of vocal recording and dialogue production techniques for games and linear media. Microphone placement techniques, DSP strategies, and asset management and file production will be applied to scripted dialog material. Lab work will include work in a professional studio setting where students will work with voice actors to produce and record, extract audio assets from, and implement dialog projects synched to linear and interactive game environments. Assessment will include review of digital portfolio pieces and live observations of recording, production and implementation sessions. Prerequisites: Dap 352, SDC 350, AIAM 470



RECORDING ENGINEER CERTIFICATE PROGRAM

Recording Engineer Certificate Program (Los Angeles & Sacramento)

STATEMENT OF PURPOSE

The growing complexity of audio/video systems makes it necessary to receive specialized training in order to enter this field. The program is designed for the serious-minded individual who has a commitment to learning the art and science of audio engineering. The course of study includes the rudiments of the underlying science and technology of Audio Engineering. The various job titles the training prepares students for include, but are not limited to: Recording Engineer, Audio/Video Post Production Engineer, Mastering Engineer, Second Engineer, Recordist, Audio Mixer, Sound Designer, Studio Assistant, Tape Operator, and Maintenance Technician Assistant.

The tuition and fees for the Recording Engineer program are as follows:

| | |
|---------------------------------------|----------|
| Tuition: | \$19,650 |
| Registration: (non-refundable) | \$100 |
| STRF, if applicable: (non-refundable) | \$10 |

The tuition covers the costs of instruction, equipment use and maintenance, parking fees, headphones, and multimeter kit used in the RSTW class. Students are responsible for pens, pencils, notebook, external hard drive, and a scientific calculator. The registration fee and STRF fee, which are non-refundable, are due upon enrollment or may be submitted by the first day of class. The school may offer, if applicable, a registration fee waiver for early enrollment, as described in consumer bulletins and other program notification mailings.

For American residents (citizens and eligible non-citizens), the tuition amount is payable within the 11-month program. If the student (or his/her parents, in case the student is a “dependent”) are eligible for financial aid (loans and grants), most of the tuition will be covered leaving the student with a balance that has to be paid within the length of the program (11 months) in periodic installment payments.

TEACHER-STUDENT RATIO

The teacher-to-student ratio for the lecture and lab classes is between a minimum of 5 and a maximum of 20 students. The average teacher to student ratio in the lecture room and the lab is 1:10.

PROGRAM CREDITS, LENGTH & HOURS (WEEKDAYS)

| | |
|--------------------------|-----------------|
| Hours Per Day: | 5 |
| Days Per Week: | 4 |
| Instruction Days*: | Monday-Thursday |
| Instruction Weeks** | 45 |
| Instruction Hours: | 900 |
| Academic Course Credits: | 69 |
| Financial Aid Credits: | 36 |

Los Angeles and Sacramento

Schedules:

| | |
|-----------|--------------------|
| Days: | 11:00 AM - 4:00 PM |
| Evenings: | 5:30 PM—10:30 PM |

**Holiday Make up classes scheduled on Fridays*

*** Does not include 2 weeks of Winter Holiday*

MAXIMUM TIME ALLOWED TO COMPLETE A PROGRAM

The school uses a “cohort” approach to education and students who start on the same date, complete their program on the same date. The start dates and end dates of each cohort are pre-defined. Under extraordinary circumstances (refer to the transfer policy below), a student may be allowed to extend the completion date. The maximum time frame allowed is 150% of the length of the program. For example, a student enrolled in a 45 week program must successfully complete the program within 67 weeks (150% of 45 weeks.)

TRANSFERS BETWEEN SESSIONS

A student enrolled in the weekday program may, upon showing good cause, request to transfer to a different session (morning, days, evenings.) Good cause for transfer includes change in work schedule that would preclude a student from attending class or an extreme personal emergency, such as death of a parent or spouse. Please note that approval of such transfers is solely at the discretion of the School and will be allowed only if the student will complete the program within the time and half period allotted (1 ½ times the length of the course) and that the transfer will not contradict the school’s attendance policy. Class transfers may be denied if the proposed class to which a student wishes to transfer is at capacity. In order to apply for a transfer, the student must demonstrate achievement of Satisfactory Academic Progress (SAP) and only one transfer is permitted for an enrollment.

RECORDING ENGINEER PROGRAM COURSE BREAKDOWN

| Recording Engineer Program | | | | |
|----------------------------|---------------------------------------|------------|------------|-----------|
| | Course | Theory | Lab | Quarter |
| Course # | Title | Hours | Hours | Credits |
| BRT | Basic Recording Theory | 45 | - | 4.5 |
| IWT | Introduction to Workstations Theory | 40 | - | 4.0 |
| COT | Computer Operation Theory | 50 | - | 5.0 |
| MT | Music Theory | 55 | | 5.5 |
| BRW | Basic Recording Workshop | - | 55 | 2.75 |
| IWW | Introduction to Workstations Workshop | - | 55 | 2.75 |
| IRT | Intermediate Recording Theory | 40 | - | 4.0 |
| IMT | Introduction to MIDI Theory | 35 | - | 3.5 |
| BMT | Business Management Theory | 30 | - | 3.0 |
| IMW | Introduction to MIDI Workshop | | 45 | 2.25 |
| AVPT | Audio/Video Post-Production Theory | 60 | - | 6.0 |
| RSTT | Recording Studio Technology Theory | 45 | - | 4.5 |
| IRW | Intermediate Recording Workshop | - | 45 | 2.25 |
| ART | Advanced Recording Theory | 50 | - | 5.0 |
| AVPW | Audio/Video Post-Production Workshop | - | 70 | 3.5 |
| RSTW | Recording Studio Technology Workshop | - | 30 | 1.5 |
| LST | Live Sound Theory | 30 | | 3.0 |
| ARW | Advanced Recording Workshop | | 55 | 2.75 |
| DMW | Digital Mastering Workshop | | 35 | 1.75 |
| LSW | Live Sound Workshop | | 30 | 1.5 |
| TOTAL | | 480 | 420 | 69 |

RECORDING ENGINEER PROGRAM DESCRIPTION

Basic Recording Theory / BRT

This is a basic lecture class designed for the novice, but also beneficial to the engineer with work experience in the field wishing to advance their technical background. Topics covered: Historical background of recording; Fundamentals of audio techniques; Diagrams of microphone types and applications; NAB tape alignment procedures; Recording console operation; Understanding compressors and limiters; principles of reflection and resonance; Absorption factors; Procedures of equalization; Measuring sound; Doppler Effect; Fundamental frequencies and harmonics and sound wave propagation

Prerequisite: None

Introduction to Workstations Theory / IWT

Covers theory and procedures relating to digital technology and Digital Audio Workstations. Topics covered: Procedures used in the mastering process; Differences of analog and digital mediums; Procedures of digital audio workstation; Principles of computer hard disc digital recording; Understanding methods of Digital Signal Processing (DSP); Fundamentals of program running time and track numbers; Procedures of AES / EBU and SPDIF Interface formats, A/D and D/A converters and basic DAW operations.

Prerequisite: None

Computer Operation Theory / COT

In this theory class, basic principles of computer operation and file management will be addressed. Topics covered; Processor speeds, Internal and external hard drive storage; operation of Mac OSX systems; Random Access Memory; PCI cards and how they are utilized with digital recording systems.

Prerequisite: None

Music Theory/MT

The purpose of this theory class is to give students a basic understanding of the elements of music theory – this will help build confidence as a sound engineer. Topics covered include the following: Tempo, dynamics, meter/time signature, musical notation, chord structures and how these apply to the recording studio.

Prerequisite: None

Basic Recording Workshop / BRW

This workshop is hands-on in the recording studio. Students will work with professional recording equipment in this beginning workshop before proceeding to more advanced techniques in the intermediate and advanced labs. Topics covered: Fundamentals of audio; Operation of recording console; Equalization process; Perform limiting and compression procedures; Operate reverberation devices; Apply harmonics and octaves to fundamental frequencies; Practice mixing techniques; Apply principles of patch bay routing and basic techniques.

Prerequisites: BRT

Introduction to Workstations Workshop / IWW

Topics Covered: Operation of digital audio workstation; Apply theory and procedures to importing audio to digital medium; Application of computer hard disc digital recording; Apply the techniques of Digital Signal Processing (DSP); Adjustment of program running time and track numbers; A/D and D/A converters. Applying editing techniques such as cross fades and Time Compression Expansion as well as utilizing the different tools and modes of operation within Digital Audio Workstations.

Prerequisite: IWT

Intermediate Recording Theory / IRT

This theory section covers the principles of recording techniques and console operation, which relate to outboard equipment for special effects. Topics covered: Outboard equipment rudiments; Tape delay, Digital delay; Understanding phasing, flanging, doubling, and echo. Introduction of pitch change and auto tuning. Stereo processing using psycho-acoustic techniques and devices; Lexicon digital room simulators as well as reverb units. Basics in and out routings of Pro Tools; How to use buses, sends and I/O routings of the different converters used with Pro Tools along with side chaining applications.

Prerequisite: None

Introduction to MIDI Theory/ IMT

Topics covered: Principles of routing controllers, samplers and interfaces in the MIDI environment. Procedures for performing volume, velocity, system exclusive as well program changes. Demonstrate the differences between synchronizers and sequencers plus combining the two in a MIDI environment.

Prerequisite: None

Business Management Theory / BMT

In this theory class, students will be given the basics of how the record business works. Included in their instruction is how to create a professional resume designed for the industry, job search resources, and what to expect in landing their first industry position. Other subjects covered but not limited to artist teams, Managers, Producers, Agents and Entertainment Lawyers, and how they operate and receive payment. A description of how the following things are worked into contracts: royalties, masters, points, production costs, and development deals. In addition,

copyright laws, ASCAP, BMI, SESAC, and digital medium transmissions (websites, ring tones, and podcasts) rights.

Prerequisite: None

Introduction to MIDI Workshop/ IMW

Topics covered: MIDI I/O routing, Performing Program changes, Recognizing modules and controllers, Re-wire applications and computer interfacing. Perform advanced MIDI editing and control techniques and sampling applications.

Prerequisite: IMT

Audio/Video Post-Production Theory / AVPT

Fundamentals of Vectorscopes/Waveform monitors; Background theory of "sweetening" ADR, sound design, dialog editing, sound effects, and location sound. Principles of various editing techniques such as stemming. Discussion of the basics of "Lay-Back" sessions. Principles of constructing Edit Decision Lists (EDL's); Understanding of 5.1 mixing techniques within the digital environment. How to support video and synchronize within a digital domain and the use of SMPTE Code.

Prerequisite: None

Recording Studio Technology Theory / RSTT

This theory portion of the subject starts at the basics of electronics and proceeds to electronic formulas, circuitry, and components. Topics covered: Basics of electronics; conductors, switches, capacitance; Concepts and application of Ohm's law, voltage, resistance; Understanding and predicting circuits using equations; Direct and alternating currents, inductance, capacitance as well as electronic components, speaker technology, and principles of acoustics.

Prerequisite: None

Intermediate Recording Workshop / IRW

This workshop consists of hands-on experience in the recording studio. Students will apply the principles and procedures for console operation, various special effects and more. Topics covered: Mixing techniques; Acoustic techniques; Application of outboard and Plug-in effects such as doubling, phasing, flanging, EQ's, echo/delays, auto-tuners and reverb devices such as the Lexicon unit. Advanced mixing and routing techniques both within the analog and Pro Tools environments. Side Chaining, external keys, and utilization of busses / auxiliaries and Daisy Chain of gear. This class will also apply the techniques, procedures and theory that had been previously performed in BRW.

Prerequisite: IRT

Advanced Recording Theory / ART

Topics covered: Procedures of automated mixing techniques; rudiments of computer based automation in recording projects; fundamentals of SMPTE for automation; elements of multiple versions of mixes; procedures for reading, writing and updating in a disc based automation system. Principles of recalling mixes; elements of storing and recalling mixes via automation; Principles of VGA for automated consoles; Principles of creating "snapshots" for automated mixing techniques; Live Sound Reinforcement, as well as, the mastering process.

Prerequisite: None

Audio/Video Post-Production Workshop / AVPW

"project learning" techniques are utilized. Perform post-production techniques on video projects that are in the final production stages. "Sweetening" Sound Effect placement and design; Performing "Lay-Back" sessions; Dialog editing as well as ADR / Looping. Create "stems" for the purpose of lay-backs and editing. 5.1 mixing sessions are performed. Addressing topics such as divergence, speaker allocation, as well as I/O routing of paths and sub-paths.

Prerequisite: AVPT

Recording Studio Technology Workshop / RSTW

In this workshop, students work with soldering sets in a hands-on lab. Topics covered: Build an electrical device based off of schematics, as well as, assist in repair of studio gear as needed.

Prerequisite: RSTT

Live Sound Theory/LST

This theory class will cover the ins and outs of live sound. Students will learn how to transfer studio skills into the world of live sound. Topics discussed include the following:

Safety/Protocol/Positions/Union standards; Setup/teardown; Front-of-house mixing; EQing the main stage; Monitor mixing; EQing vocals and instruments; House volume and sound quality; Recording a live show and troubleshooting.

Prerequisite: None

Advanced Recording Workshop/ ARW

Computer automation is utilized to perform complex mixing tasks. Topics covered: Performing storage and recall of multiple versions of mixes; Automated mixing techniques; VCA opposed to moving fader automation. All previous procedures and applications from BRW and IRW are utilized...Heavy concentration of DAW automation and its relation to "mixing in the box", its use with analog consoles and outboard gear.

Prerequisite: ART

Digital Mastering Workshop/DMW

In this workshop, students will begin to apply the mastering techniques learned in the Advanced Recording Theory. Topics covered include: Delivery options, File Management, Stemming, Multi band compression, IRSC coding, perceived dynamics and Finalizing before reproduction.

Prerequisite: ART

Live Sound Workshop/LSW

In this workshop, students will begin to apply the techniques learned in the theory class in a live sound environment. Topics covered include: Live stage setup/teardown; EQing a room; Mixing; Advanced mixing in a stereo field; Monitor mixing; Avoiding feedback; Mixing in-ear-monitors; Controlling volume; Live recording and troubleshooting.

Prerequisite: LST



**VIDEO GAME SOUND DESIGN CERTIFICATE PROGRAM
(LOS ANGELES CAMPUS)**

STATEMENT OF PURPOSE- VGSD PROGRAM

Game Audio is a unique and rapidly expanding discipline within the gaming industry. The main aspects of this field - music and sound production, set a high bar for results, and demands dedicated, and knowledgeable professionals. The focus of the program is to deliver a unique learning environment for students to hone the necessary crafts in order to start a successful career. The program combines a vigorous hands-on training with a strong theoretical underpinning and includes all aspects of creating and managing sound for video games such as sound design ,music production, dialog and implementation. The various job titles the training prepares students for include, but are not limited to: Composer’s assistant; Sound Designer; Sound Assistant; Sound editor; Music Editor; Music Mixer; Music Producer; Dialog Coordinator; Dialog recorder; Dialog mixer; Voice editor; Foley Artist; Sound effects mixer; Audio implementer; Recording Engineer; Assistant Engineer; Background editor.

The tuition and fees for the Video Game Sound Design program are as follows:

| | |
|---------------------------------------|----------|
| Tuition: | \$19,650 |
| Registration: (non-refundable) | \$100 |
| STRF, if applicable (non-refundable): | \$10 |

The tuition covers the costs of instruction, equipment use and maintenance, parking fees, headphones, and most materials used within the classroom. The registration fee and STRF fee (if applicable), which are non-refundable, are due upon enrollment or may be submitted by the first day of class. The school may offer, if applicable, a registration fee waiver for early enrollment, as described in consumer bulletins and other program notification mailings. For American residents (citizens and eligible non-citizens) the tuition amount is payable within the length of the program.

For American residents (citizens and eligible non-citizens), the tuition amount is payable within the length of the program. If the student (or his/her parents, in case the student is a “dependent”) are eligible for financial aid (loans and grants), most of the tuition will be covered leaving the student with a balance that has to be paid within the length of the program (12 months) in periodic installment payments.

TEACHER-STUDENT RATIO

The teacher-to-student ratio for the lecture and lab classes is between a minimum of 5 and a maximum of 20 students. The average teacher to student ratio in the lecture room and the lab is 1:10.

PROGRAM CREDITS, LENGTH & HOURS

| | |
|------------------------------|-----------------|
| Hours Per Day: | 4.5 |
| Days Per Week: | 4 |
| Instruction Days*: | Monday-Thursday |
| Instruction Weeks**: | 50 |
| Instruction Hours: | 840 |
| Academic Course Credits: | 60 |
| Financial Aid Credits: | 33 |
| Los Angeles Course Schedule: | |
| Days: | 9:30AM—2:30 PM |

**Holiday Make up classes scheduled on Fridays*

*** Does not include 2 weeks of Winter Holiday*

MAXIMUM TIME ALLOWED TO COMPLETE A PROGRAM

The school uses a “cohort” approach to education and students who start on the same date, complete their program on the same date. The start dates and end dates of each cohort are pre-defined. Under extraordinary circumstances (refer to the transfer policy below), a student may be allowed to extend the completion date. The maximum time frame allowed is 150% of the length of the program. For example, a student enrolled in a 50 week program must successfully complete the program within 75 weeks (150% of 50 weeks.)

TRANSFERS BETWEEN SESSIONS

A student enrolled in the weekday program may, upon showing good cause, request to transfer to a different session (days, evenings.) Please note that approval of such transfers is solely at the discretion of the School and will be allowed only if the student will complete the program within the time and half period allotted (1 ½ times the length of the course) and that the transfer will not contradict the school’s attendance policy. Class transfers may be denied if the proposed class to which a student wishes to transfer is at capacity. In order to apply for a transfer, the student must demonstrate achievement of Satisfactory Academic Progress (SAP) and only one transfer is permitted for an enrollment.

VIDEO GAME SOUND DESIGN COURSE BREAKDOWN

| Course # | Course Title | Theory Hours | Lab Hours | Quarter Credits |
|----------|--|--------------|------------|-----------------|
| HIM110 | History of Interactive Media | 35 | 0 | 3.5 |
| BR121 | Basic Recording | 30 | 20 | 4 |
| MID120 | Introduction to MIDI | 30 | 30 | 4.5 |
| IR222 | Intermediate Recording | 10 | 60 | 4 |
| DAW231 | Introduction to Digital Audio Workstations | 20 | 40 | 4 |
| FRC250 | Field Recording Concepts | 25 | 30 | 4 |
| AVPT341 | Audio-Video Post Production Fundamentals | 30 | 20 | 4 |
| DAP352 | Digital Audio Production | 25 | 30 | 4 |
| SDC350 | Sound Design Concepts | 25 | 30 | 4 |
| MFG461 | Music for Games - Basic | 25 | 30 | 4 |
| AVPT442 | Audio-Video Post Production | 15 | 50 | 4 |
| AIAM470 | Audio Implementation and Asset Management | 20 | 40 | 4 |
| VRDP570 | Voice Recording & Dialog Production | 20 | 40 | 4 |
| EI571 | Engine Integration I | 25 | 30 | 4 |
| FPD580 | Final Project Development | 25 | 30 | 4 |
| | Total | 360 | 480 | 60 |

VGSD PROGRAM COURSE BREAKDOWN

HIM 110: History of Interactive Media: A historical survey of the rise and development of global interactive entertainment. Using Steven L. Kent’s “The Ultimate History of Video Games”, students study game development and history from the mid nineteen fifties to present day. Activities include live demonstrations of classic games technology, multi-media and video presentations, guest lectures from developers and executives who have contributed to game history.

BR121: Basic Recording: This foundational, course introduces students to the basics of both analog and digital recording techniques and best practices. Through a series of engaging lectures, case studies, and hands-on demonstrations and workshops, students will learn core concepts and rudiments that support all audio coursework through the curriculum.

Topics covered include historical background of recording, recording console operation, fundamentals of audio multi-track recording techniques and application, signal flow/routing, frequency bandwidth and harmonics, equalization principles, understanding compressors and limiters, diagrams of microphone types, applications, placement techniques, core acoustic principles, reflection, resonance, absorption factors, Doppler effect, sound wave propagation, and sound measurement.

MID 120: Introduction to MIDI: Introduction to MIDI presents an overview of the Musical Instrument Digital Interface (MIDI) communication protocol and hardware specification found in modern recording and music production hardware and software. Lectures present a background of historical development, control protocols, and hardware/software connectivity using the MIDI standard.

Companion lab workshops provide practice in routing and functional control of Hardware and software, with emphasis over modern digital audio sequencers operation, setup, editing and automation.

IR222: Intermediate Recording: This course is a companion environment to Basic Recording. Using a series of guided special projects, students learn how to apply their core skills and rudiments in a professional-grade recording environment.

Students will be asked to complete project tasks as assigned by the instructor, and will be assessed on process, planning, implementation, and final project deliverables. Project activities include operation of recording consoles, signal flow/routing, signal processing (equalization, limiting/compression, operating reverberation devices), applying harmonics and octaves to fundamental frequencies, microphone techniques applied to live sources, multi-track mixing, and final audio file preparation/production.

DAW 231: Introduction to Digital Audio Workstations: Software-based Digital Audio Workstations (DAW) have become the main tool set of modern digital recordings. This course presents the student with a comprehensive overview of the industry standard software and hardware tools. Using Digidesign Pro Tools, Apple Logic Pro, Steinberg Media Technologies Cubase, and Ableton Live , students will learn fundamental concepts in DAW production and recording workflow through a series of lectures live demonstrations, and project based lab work focusing on integrating conceptual practices with overall software knowledge. Such as: navigation, understanding the virtual consoles, signal flow, routing and basic editing.

FRC 250: Field Recording Concepts: Audio for interactive entertainment requires the creation of audio assets that are both realistic source recordings and imaginary creations. Capturing environmental sounds and source material is an essential skill of any sound developer.

Field Recording Concepts teaches best practices in live field recording, and engages students through the study of hardware and software technologies in live internal and external environments. Lectures include best practices for capturing live sounds, preproduction, organization and consistency and audio localization. Lab work includes extensive practice in recording discrete sound sources, as well as environmental sound beds and ambiences and building a professional asset list.

AVPT341: Audio / Video – Post Production Fundamentals : In this combined theory and workshop course students will learn procedures for film and video post-production. The steps for "project learning" techniques are presented to prepare for implementation in the workshops. Topics covered: The fundamentals of Vectorscopes/Waveform monitors, background theory of "sweetening", ADR, sound design, dialog editing, sound effects, principles of various editing/mixing techniques such as stemming, discussion of Time Base Correctors, the basics of "Lay-Back" sessions, principles of constructing Edit Decision Lists (EDL's), understanding of 5.1 mixing techniques within the Pro-Tools environment, and how video is supported and synchronized within a digital domain.

DAP 352: Digital Audio Production: Digital Audio Workstations II builds on the concepts presented in the previous course, and presents advanced techniques and software-specific functionality. Students will explore advanced plug-in software, digital signal processing (DSP), automation, combined MIDI and Audio mixing, setting up templates for various session operations, compression codecs and finalization processes. Students will formulate a project design proposal, and work toward final deliverables through lab work and guided studio time.

SDC350: Sound Design Concepts: Sound design is an essential element to any interactive product, and often serves game-play goals and mechanics beyond other visual assets or programmed code. Concepts in Sound Design provides an overview on how to craft original sound assets for interactive entertainment and linear media. Using synthesis tools, DSP software, DAW software tools, and live source material, students will learn how to compose and create original sound assets for implementation into professional game engines. Lab work will involve fulfilling design scenarios for games, such as sounds for a science fiction-themed game, or a medieval themed animated short; and will include scoping, organizing, and producing original assets that go beyond reality and into the realm of the imagination.

MFG 461: Music for Games – Basic: Music enhances every game-play experience, and is considered to be an essential element in interactive entertainment. The interactive entertainment industry demands high quality music and the need for accurate scoring is a priority in the industry. Music for Games introduces students to the styles, genres, and variety of music found in games, and teaches skills to compose, produce, and record applicable styles using DAW tools and live musicians. Lectures include a combination of history, genre studies, and music composition and theory applied to the foremost musical styles in games. Lab work includes instrumentation, critical listening and analysis, understanding and working with virtual instruments, creating music templates, working with sampled instruments, adaptive themes and variations.

AVPT442: Audio / Video – Post Production: A continuation of the fundamental course. Using a series of focused lectures and special guided projects, students learn how to implement the procedures and techniques taught so far in a professional-grade recording environment. Students will be asked to complete project tasks as assigned by the instructor, performing post production techniques on video projects that are in the final production stages, and will be assessed on process, planning, implementation, and final project deliverables. Project activities include "Sweetening", sound effect placement and design, performing "Lay-Back" sessions, Dialog Editing, ADR/Looping and creating "stems" for the purpose of lay-backs and editing. 5.1 mixing sessions are performed covering topics such as divergence, speaker allocation and routing of paths and sub-paths.

AIAM470: Audio Implementation and Asset Management: Audio for interactive entertainment uses hundreds of carefully organized audio and music files to enhance the realism and the experiences of game-play. Audio Implementation and Asset Management I is a mid-level course that introduces students to the best practices and strategies for the organization and implementation of audio assets within professional game engines and interactive environments. Students will learn asset organization techniques, naming conventions, and batch processing workflow, coupled with advanced software middleware solutions such as Firelight Technologies FMOD and Audiokinetic Wwise.

VRDP570: Voice Recording and Dialog Production: Vocal Recording and Dialog Production present a comprehensive overview of vocal recording and dialogue production techniques for games and linear media. Microphone placement techniques, DSP strategies, and asset management and file production will be applied to scripted dialog material. Lab work will include work in a professional studio setting where students will work with voice actors to produce and record dialog projects synched to linear and interactive game environments. Lab work focuses on student composition and adaptive scoring techniques.

EI571: Engine Integration I: Engine Integration is an advanced course for game engine integration with interactive sound fx assets. Interactive frameworks of audio assets need to be ready to work within a game engine and must be integrated into its framework to maintain integrity and correct interactive behavior. Since audio implementation includes voice, sound effects, and music, students in the EI571 course experience first-degree practical experience implementing audio assets and preparing them to work within a game engine.

FPD580: Final Project Development: FPD is a culmination course that requires the students to prepare a compelling proposal for a complete audio project that demonstrate cumulative competencies and industry relevant content. Students are mentored to achieve their artistic goal and are encouraged to hone specific crafts based on individual skills



**PRO TOOLS CERTIFICATION COURSES AND EXAMINATION
(LOS ANGELES AND SACRAMENTO)**

STATEMENT OF PURPOSE

Pinnacle College is a certified AVID Learning Partner. Instructors who teach the AVID Pro-Tools 101, 110, 201, 210M courses have been trained by an AVID certified trainer to instruct Pro Tools certification courses at Pinnacle College.

The training consists of a full curriculum to help students become proficient in operating Pro Tools in a fast-paced professional environment. Individual accelerated courses are offered to build a particular skill, or brush up on overall expertise, and work towards certification as a Pro Tools Operator. Students will gain industry-recognized skills and connect with peers who share similar interests and abilities.

The tuition and fees for the Pro Tools Certification courses and exam are as follows:

| | |
|--|-----------|
| Pro Tools 101, including 1 certification exam | \$595.00 |
| Pro Tools 110, including 1 certification exam | \$1195.00 |
| Pro Tools 201, including 1 certification exam | \$1195.00 |
| Pro Tools 210M, including 1 certification exam | \$1295.00 |

Fees:

| | |
|---|-------------------|
| Student Tuition Recovery Fund (STRF) \$.50 per \$1000 | .50 Cents |
| Certification Exam Proctoring | \$100.00 per exam |

Books and Materials

| | |
|--|-------------------|
| Pro Tools 101 Book | \$100. plus tax |
| Pro Tools 110 Book | \$100 plus tax |
| Pro Tools 110 DVD (Optional but suggested) | \$56.20 plus tax |
| Pro Tools 201 Book | \$116.20 plus tax |
| Pro Tools 210M Book | \$131.20 plus tax |

The tuition covers the costs of instruction, equipment use and maintenance, parking fees, and access to scheduled labs during enrollment. Students are responsible for books, pens, pencil, notebook, and an external hard drive. The .50 cent STRF fee (if applicable), which is non-refundable, is due on or before the first day of class. Tuition for Pro Tools courses is due on or before the first day of class. Accepted payment types are cash, check, or credit card.

MAXIMUM TIME ALLOWED TO COMPLETE A COURSE

Students must complete the course within the enrollment period as specified in the enrollment agreement. Students wishing to cancel must submit a cancellation request in writing to the registrar prior to the second class session. See cancellation agreement portion of this catalog for more information.

TRANSFERS BETWEEN SESSIONS

There are no transfers permitted between sessions.

TEACHER-STUDENT RATIO

The teacher-to-student ratio for the lecture and lab classes is between a minimum of 5 and a maximum of 20 students. The average teacher to student ratio in the lecture room and the lab is 1:10.

| PROGRAM CREDITS, LENGTH & HOURS (WEEKDAYS) | | | | |
|---|--------------------------------------|--|---------------------|--|
| | PT 101 | PT 110 | PT 201 | PT 210M |
| Hours Per Day: | 3-8 hours | 3-8 hours | 3-8 hours | 3-8 hours |
| Days Per Week: | 1-2 | 1-2 | 1-2 | 1-2 |
| Instruction Days *: | Friday and Saturday | Friday and Saturday | Friday and Saturday | Friday and Saturday |
| Instruction Weeks**: | 4 | 4 | 4 | 4 |
| Instruction Hours: | 24 | 30 | 20 | 30 |
| Academic Course Credits | 2 | 3 | 2 | 3 |
| Financial Aid Credits: | N/A | N/A | N/A | N/A |
| Class Schedule * | Week 1 Week 2 Week 3 Week 4 | Friday Evening Saturday Evening Saturday Evening Saturday Evening | | 6pm-9pm 9am-5pm 9am-5pm 9am-5pm |

**Please contact admission for a schedule of start days for Pro Tools course*

PRO TOOLS COURSE BREAK DOWN

PRO TOOLS 101 INTRODUCTION TO PRO TOOLS CERTIFICATION COURSE (PT101)

This course covers basic Pro Tools principles. It provides everything you need to complete a Pro Tools project-from initial set up to final mixdown. The course focuses on Pro Tools software and covers a multitude of new functions and feature enhancements. Whether your project involves recording live instruments, MIDI sequencing of software synthesizers, or audio editing or region looping, this course will give you the basic skills to succeed.

Prerequisite: Basic understanding of recording techniques, processes, and equipment.

PRO TOOLS 110 INTRODUCTION TO PRO TOOLS PRODUCTION 1(PT110)

This course provides a more detailed look at the Pro Tools system above and beyond the knowledge you gained in the Pro Tools 101 course. It covers all the key concepts and skills needed to operate a Pro Tools system at the User level. This course, along with the Pro Tools 101: An Introduction to Pro Tools, provides the foundation to Pro Tools User Certification and for the later 200-series of courses on Pro Tools music and post production.

Prerequisite: Pro Tools 101, Access to the 110 exam requires passing of Pro Tools 101 exam.

PRO TOOLS 201 INTRODUCTION TO PRO TOOLS 11 (PT201)

This course covers the core concepts and skills needed to operate a Pro Tools in a professional studio environment. The course continues to build on the fundamental concepts and topics covered in the Pro Tools 100-series of courses.

Prerequisite: Pro Tools 110, Access to the 201 exam requires passing of Pro Tools 110 exam.

PRO TOOLS 210M MUSIC PRODUCTION TECHNIQUES (PT210M)

This course covers techniques for working with Pro Tools systems in a professional music production environment. Concepts and skills learned in Pro Tools 101, 110, and 201 are reinforced with practical music-specific examples. Access to the certification exam requires that previous exams have been passed.

Prerequisite: Pro Tools 201, Access to the 210 exam requires passing of Pro Tools 201 exam.

SCHOOL POLICIES

RESERVED RIGHTS

The school reserves the right to change the requirements for admission or graduation; modify the staff; content or materials of courses; change tuition fees, class schedules, and any regulations affecting the student body; and consider extenuating circumstances related to individual application of the policies stated in the catalog. Also reserved is the right to cancel a course if there is insufficient enrollment. Such changes shall become effective on a date determined by the administration. Changes in tuition or length of course will not affect those students who are currently enrolled (unless the student desires otherwise). The school strives to meet the needs of the student and the business community. Periodic revisions of courses and programs are made to benefit the student in his/her job training.

TRANSFER OF CREDITS

There are two policies of the school related to transfer of credit. One policy involves new students transferring into the school who may have pertinent work or academic experience. The other involves graduated students who seek to apply credits earned at Pinnacle College toward program requirements at other schools.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS

EARNED AT OUR INSTITUTION: The transferability of credits you earn at Pinnacle College is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the diploma you earn in the Music Production program or the certificate for the VGSD and Recording Engineer program is also at the complete discretion of the institution to which you may seek to transfer. If the credits or diploma that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Pinnacle College to determine if your credits, diploma or certificate will transfer. Pinnacle College has not entered into an articulation or transfer agreement with any college or university.

Pinnacle College does not charge any fees for testing, evaluation, or granting transfer of credits.

INCOMING STUDENT CREDIT TRANSFERS

A student who wishes to attend the school may challenge a portion of the course based on previous work experience or formal training. The following details the specifics of what is permitted, the methodology used and its impact on the student's tuition.

WORK EXPERIENCE-BASED CREDITS

The maximum number of credits that can be transferred in is not more than 25% of the total credits for the program the student wishes to enroll in. An applicant who wishes to earn this credit must (a) provide written documentation of work experience and (b) pass with a score of 80% (“B”) the challenge exam that will be provided by the College. The challenge will be given only once and must be successfully completed prior to enrollment. The results of the test are final and not subject to appeal.

If an applicant successfully meets the challenge, then the tuition will be adjusted downwards, on a pro-rata basis, up to a maximum of 10% of the tuition amount. Please consult with the Financial Aid Director for information on how this may impact your financial aid eligibility.

TRANSFER OF CREDITS

If an applicant believes they have sufficient experience to challenge a class, they must inform the admission representative during the admissions process. The school strives to meet the needs of the student and the business community. Periodic revisions of courses and programs are made to benefit the student in his/her job training.

ACADEMIC-EXPERIENCE-BASED CREDITS

The maximum number of credits that can be transferred in is not more than 25% of the total credits for the program the student wishes to enroll. Pinnacle College considers (a) any institution that is listed in ACE’s Center for Adult Learning and Education Credentials or (b) any recognized credit-through-examination centers or (c) any institution accredited by an agency recognized by either the US Department of Education or the Council for Higher Education Accreditation as valid learning institutions.

An applicant who wishes to transfer in academic credits must (a) provide transcripts from the institution she or he attended demonstrating that he or she has attained a minimum of “c” letter grade or its equivalent numeric value; and (b) provide one of the following: a catalog, syllabus, or outline that will assist us in assessing the transcripts.

The assessment will be based on the overall similarities between the course wishing to be transferred and the course offered at Pinnacle College. In the assessment process, the program director will use the following criteria to determine if a course is eligible for transfer.

Course objectives, relevant theory taught, relevant hands on experience taught, and relevant technology used to instruct the course. The final judgment will be based on the knowledge base the student received from taking the course as outlined in the syllabus and catalog provided, and the student’s ability to benefit the Pinnacle College program by transferring the course in.

After the Program Director assesses the transcripts, the applicant will be notified by the admission representative whether the transcripts provided meet Pinnacle College’s criteria. An

applicant may appeal the decision by contacting the President in writing, who will make the final decision.

If Pinnacle College transfers in an applicant's credits, his/her tuition will be adjusted downwards on a pro-rata basis, up to a maximum LOA of 25% of the tuition amount. Please consult with the Financial Aid Director for additional information on how this may impact your financial aid eligibility.

GRADUATE CREDIT TRANSFERS

Pinnacle College will make its official transcript and copy of its applicable school catalog available to other institutions at a student's request. However, all students are reminded that acceptance of Pinnacle College credits is purely at the discretion of the receiving institution. This means Pinnacle College has no control or influence on what other (receiving) schools do with credits we make available.

TUTORING

When deemed necessary by the instructor, one-hour study sessions may be arranged for diverse learners. These sessions are at no extra cost to the student. Counseling to discuss grades and/or attendance is also available upon request.

CREDITS FOR ACADEMIC AND FINANCIAL AID PURPOSES

Pinnacle College calculates credits differently, for academic and financial aid purposes.

For academic purposes, the conversion is as follows:

| | |
|-----------------------|------------------|
| 10 lecture hours | 1 Quarter Credit |
| 20 lab hours: | 1 Quarter Credit |
| 30 externship* hours: | 1 Quarter Credit |

*At present, externship is not required for any of the courses offered by Pinnacle College.

For programs which are traditional term semesters:

1 term = 10 weeks = 12 credits.

Each term is made up of 3-4 classes, for a total of 12 credits.

For financial aid purposes, the clock hour/credit conversion is uniform and is as follows:

For non-degree programs which are not acceptable for full credit towards a degree, the conversion is as follows:

| | |
|-------------------|------------------|
| 25 lecture hours: | 1 Quarter Credit |
| 25 lab hours: | 1 Quarter Credit |

SATISFACTORY ACADEMIC PROGRESS (SAP)

The student's continued enrollment at Pinnacle College and his/her ability to receive financial aid, if eligible, is contingent on his/her willingness and ability to maintain satisfactory academic progress (SAP). Simply put, this means that there are required attendance and academic benchmarks students have to meet throughout their academic period to maintain their enrollment status at Pinnacle College and, if eligible, to receive financial aid:

Attendance: The school's attendance policy is 100%, less an excused absence 10% policy, thus a student must attend 90% of the overall course hours to successfully complete the program.

Attendance is taken and monitored daily. A student receives attendance for the minutes they attend the class, thus a student's late arrival or early departure will affect the student's ability to maintain SAP (see tardy policy). The school reports the student's attendance rate to students at the end of each term (15 week for the Recording Engineer Program/ 10 week for the Music Production Recording Arts Associate of Applied Science Degree, Music Production Video Game Sound Design, and VGSD certificate Programs) to ensure the 90% attendance is met. It is the student's responsibility to ensure they remain with in SAP.

Excused Absences are Defined as:

A student is said to have an "excused absence" if any absence is due to any of the following:

- 1) Illness of self or family member*
- 2) Bereavement or attend funeral service of family members
- 3) Jury duty
- 4) Court appearance
- 5) Religious holiday or ceremony
- 6) Emergencies and rare mitigating circumstances

*Family members are defined as spouse, sibling, parents, parents-in-law, son, daughter, son-in-law, and daughter-in-law.

Students must communicate reasons for their absence by phone or email to any school administrator including: admissions staff, registrar, financial aid director, instructor, or program director. The school official will communicate the information promptly to the school registrar.



Hours Required to Complete Programs

| Program | Program Hours | Minimum Hours Required to Graduate |
|---|---------------|------------------------------------|
| Music Production Recording Arts Associate of Applied Science Degree Program | 1340 | 1206 |
| Music Production Video Game Sound Design | 840 | 756 |
| Recording Engineer | 900 | 810 |
| Video Game Sound Design Certificate | 840 | 756 |

Tardiness: A student is allowed to have 3 tardies (15 minutes late) within a 5-week period without penalty. If a student receives a 4th tardy (or arrives to class up to 15 minutes late) within a 5-week period, the student will place on attendance probation and referral to the Program Director for counseling. Failure to improve attending class on time after counseling will result in mandatory make up or disciplinary action including enrollment termination.

Make up: Students must makeup hours for any absence that places them in danger of not meeting the overall 90% minimum required to graduate. At any time during the student's 15 week term (RE) or 10 week term (MP-RA, MP-VGSD, VGSD) the student falls below 90% attendance, the student will be required to make up the excessive absences, within 14 calendar days, by completing written assignments of questions, practice problems, and/or essays. This 14-day period may be extended by the Director for extenuating circumstances. Two weeks (14 calendar days, including weekends) of consecutive absences will result in final judgment of a student's enrollment status. Three weeks (21 calendar days, including weekends) of consecutive absence will be considered a withdrawal from the school. Students are notified by phone when they have fallen short of the SAP attendance requirements.

Grades: Pinnacle College's grading system is as follows:

| Percentage | Grade | Points |
|-------------|-------|--------------|
| 90 – 100% | A | 4.0 Passing |
| 80 – 89% | B | 3.0 Passing |
| 70 – 79% | C | 2.0 Passing |
| 60 – 69% | D | 1.0 Failing |
| 59% or Less | F | 0.0 Failing |
| Incomplete | I | - Incomplete |

To successfully complete the program, a student must achieve at least 70% (C or better) in each course they are enrolled in and 90% overall attendance. If a student receives a score of less than 70% (D, F) or an Incomplete (I), he or she has 7 calendar days from the day the grades were posted to score 70% (C or better) to maintain SAP status.

Grades are comprised from various assessments including exams, quizzes, projects, and homework that are properly weighted and compiled to achieve a final grade. If a student fails to achieve a 70%, they will need to improve their grade by re-taking weighted assessment/s within 7 days.

Grades are posted between 24 and 48 hours from the day the exam was administered or the showcase was due. Students will be notified by email if they have not successfully completed an exam. This 7-day grace period may be extended by the Director for extenuating circumstances. SAP is monitored at the end of each subject as well as at mid-point of the program. In some instances, the student will not be able to attend the corresponding workshop classes until he/she demonstrates an understanding of the theoretical underpinnings by scheduling and passing an exam. This is why it is in the student's best interest to schedule a make-up exam as soon as possible within the 7-day grace period. If the student fails to schedule an examination or if he/she does not receive a passing grade within the allotted grace period, his/her academic progress will be deemed unsatisfactory and the student's enrollment with the school will be terminated.

Students are not permitted to receive an incomplete grade in any course, students will either need to retake the course (see transfer policy) or will be terminated from the program. If a student is granted a transfer and receives an incomplete grade or withdraws from a course in progress as the result of the transfer, their overall GPA will not be affected. However their transcript will reflect an incomplete in any course they have received attendance for.

GRADE CALCULATION

Music Production Recording Arts AA Degree Program: Student assessment is comprised of written exams, class projects and assignments, portfolio review, and performance exams. The final grade for any given course is a percentage-based calculation based on relevant assessments. In courses that include ample theory classes a written test is given in addition to projects and assignments. In courses that include ample hands-on training and/or advanced lab-based work assessments rely on class projects, portfolio review, assignments and/or performance exams.

Music Production Video Game Sound Design Program: Student assessment is comprised of written exams, class projects and assignments, portfolio review, and performance exams. The final grade for any given course is a percentage-based calculation based on relevant assessments. In courses that include ample theory classes a written test is given in addition to projects and assignments. In courses that include ample hands-on training and/or advanced lab-based work assessments rely on class projects, portfolio review, assignments and/or performance exams.

Recording Engineer Program: A written final exam is given at the end of each theory class. In lecture classes, while the homework assignments (BRT, IRT, ART, AVPT) and quizzes the students are given periodically are used as evaluation tools to determine if the student requires tutoring or remediation, the final exam accounts for 100% of the letter grade the student will receive in the course. In workshops, students are graded 100% on a final performance exam.

Video Game Sound Design Program: Student assessment is comprised of written exams, class projects and assignments, portfolio review, and performance exams. The final grade for any given course is a percentage-based calculation based on relevant assessments. In courses that include ample theory classes a written test is given in addition to projects and assignments. In courses that include ample hands-on training and/or advanced lab-based work assessments rely on class projects, portfolio review, assignments and/or performance exams.

ACHIEVING A PASSING GRADE

Students are given a total of three attempts to satisfactorily pass course work which may include exams, projects, showcases, or hand on assessments. If a student fails to receive a passing grade (70% or better) on any course work that is weighted as part of their grade (excluding homework), they will have two more opportunities to improve their grade by either re-taking a failed exam, or completing additional work on a project or showcase sufficient enough to improve the score. If students miss a scheduled exam, project, homework, or showcase, they will have three opportunities to improve their grade by taking the exam or completing the project, homework, or showcase. There is a 5-point penalty for retaking failed or missed scheduled exams and/or projects. Tests are kept onsite.

PROBATION

As defined above, Satisfactory Academic Progress (SAP) refers to grades and attendance. If a student fails to maintain Satisfactory Academic Progress, he/she will be placed on probation for 7 calendar days for missed/failed exams and 14 calendar days for excessive absence. If Satisfactory Academic Progress is not restored within the probationary period, the student will be terminated and any unused tuition will be refunded to the proper parties, as stated in the Refund Policy. If there are mitigating circumstances, the student can appeal dismissal, as described below. Students placed probation remain eligible for student financial assistance (SFA) funding; however, failure to meet satisfactory academic progress (SAP) will result in termination and the student will be ineligible for SFA.

STUDENT DISMISSAL & APPEALS

An appeal for dismissal is accepted for attendance termination or failure to take and/or pass a final exam within the school's progress period for illness, injury, or other circumstances beyond the student's control. The student must submit a written appeal request, and supporting documentation to the school describing the mitigating circumstances which may warrant special consideration. The appeal must be submitted to the school within five (5) business days of the

date of the termination letter. The school will review the appeal and make a decision within ten (10) days of receiving it. If the school accepts the appeal, the student may be reinstated and, if so, will be required to achieve satisfactory progress within a given deadline. If the appeal is not accepted upon review, the termination will remain in effect and any unused tuition will be refunded to the proper parties.

The school upholds a zero tolerance policy regarding the following: consumption or sale of alcohol or drugs, possession of firearms or other weapons, or cheating on exams, and there is no appeal to termination for any of these reasons (see "Student Conduct" section below). Whether termination of enrollment is voluntary or involuntary, students will remain obligated for the amount of tuition due to the school based on the Refund Policy. The unused tuition will be refunded to the proper agencies. An incomplete or withdrawal will not be considered as credit successfully completed. Tuition will be charged for any courses repeated for any reason including termination for unsatisfactory progress. In computing the grade point average (G.P.A.), the credits for said subject with the higher grade will be counted.

STUDENT CONDUCT

Pinnacle College students have a responsibility to contribute towards maintaining an environment conducive to training. Our students are expected to conduct themselves at school as they would on the job. The School will take disciplinary measures, including termination, for any of the following:

- * Cheating
- * Conduct that reflects poorly on the school or on other students.
- * Possession of drugs and / or alcohol and/or weapons on school premises.
- * Nonconformity to the rules and regulation of the school.
- * Falsifying school records.
- * Entering the school classes while under the influence of effects of alcohol, drugs or narcotics of any kind.
- * Disorderly conduct which interferes with the learning process of any other student, the classroom presentation by the teacher, or the progress of the class in general.
- * Instigation and or participation in rebellious activities against the school and/or its students.
- * Solicitation which reflects unfavorably upon the school or its students.
- * Use of profane language.
- * Vandalism or theft of school property

LEAVE OF ABSENCE

A leave of absence is a temporary break in the student's attendance during which he or she is considered to be continuously enrolled in school. Among the policies and procedures a school must maintain is one that discusses the procedures a student must follow in applying for a leave of absence and the criteria the institution will apply in determining whether to approve the application.

Pinnacle College offers a leave of absence for students for the duration limited to not less than 21 days and not more than 70 days in any 12 month period. In rare circumstance, a leave of absence may be extended beyond 70 days but only if this will not extend the student's graduation date beyond the 150% times the length of the program the student is enrolled in and there is reasonable assurance that the student will return from the leave of absence.

In order to apply for a leave of absence a student must:

1. The student must initiate and request the leave of absence in writing in advance of the beginning date of the leave of absence, unless unforeseen circumstances prevent the student from doing so.
 1. An unforeseen circumstance would be any circumstance for which a student could not notify the school for example: if a student were injured in a car accident and needed a few weeks to recover before returning to school, the student would not have been able to request the leave of absence in advance.
 2. In the event of an unforeseen circumstance, the student must notify the school as soon as they are reasonable able, if the school is not notified for more than 3 weeks the student will be considered a termination (see withdrawal and termination section of this catalog for more information).
2. Students wishing to request a leave of absence must submit a letter in writing to the school director. The letter must include the following:
 1. Start date for requested leave of absence
 2. Return date for requested leave of absence
 3. Specify a reason for the leave of absence
 4. Be signed and dated
3. A leave of absence will only be granted if there is a reasonable expectation that the student will return from the requested leave of absence.
4. The leave of absence becomes final only when the school provides written notice to the student of acceptance of the leave of absence and provides a return date for the student.
5. Students who simply absent themselves from class without providing appropriate notice of intent to take a leave of absence will be dropped from their program of record as stipulate in the withdrawal or termination section of this catalog.

CRITERIA THE SCHOOL USES TO GRANT A LEAVE OF ABSENCE

The school uses the following criteria when granting a leave of absence:

1. The student followed the schools policy for requesting a leave of absence.
2. The student is able to pick up their education where they left off.
3. The leave of absence does not exceed 70 days.
4. The minimum granted leave of absence is not less than 21 days (3 weeks).
5. The student has demonstrated a reasonable expectation they will return.

RETURNING FROM OR FAILING TO RETURN FROM A LEAVE OF ABSENCE

1. Students returning from a leave of absence must make an appointment with the school director prior to resuming classes.
2. Student returning from a leave of absence will be given time to complete any outstanding course work.
3. A student will not be assessed any additional charges as a result of a leave of absence.
4. If a student fails to resume attendance at the point in the academic program where he or she interrupted training at the beginning of the leave of absence, the student will be terminated from the program of record.
5. In the event a student does not return from a leave of absence, any refunds due will be made to the appropriate financial aid programs within 45 days of the date the student was scheduled to return.

TITLE IV FUNDS AND LEAVE OF ABSENCE

A student who is granted a leave of absence is not considered to have withdrawn from school, and no return of Title IV funds will occur. (*See return of Title IV funds in this catalog for more information.*) Upon the students return from the leave of absence, he or she continues to earn the Federal Student Aid previously awarded for the period.

If a student is granted a leave of absence and is a Title IV loan recipient and fails to return to school, the students Title IV loan repayment terms may be effected. The school must report a change in enrollment status to the holder of the loans, one possible consequence of not returning form a leave of absence is that a student's grace period for a Title IV program loan might be exhausted.

INTERNATIONAL STUDENTS LEAVE OF ABSENCE POLICIES

A student enrolled under a F-1 or M-1 visa may be granted leaves of absence or vacations in accordance with the regulations of the Department of Homeland Security and the following guidelines:

- (a) in emergency situations such as a serious illness or a death in the immediate family. The leave is not to extend beyond 70 days in a 12 month period
- (b) vacations are permitted during the 2 week winter holiday period in accordance with the regulations of the Department of Homeland Security
- (c) an extended absence whether it be for a leave of absence or vacation (more than four weeks) may require retesting upon reentry into the program.

COPYRIGHT & COMPUTER USE

As an educational institution, particularly as a school which trains students in sound arts, we believe we (our faculty, staff and students) are required to strictly observe copyright laws. The computers are to be used for educational purposes only. This policy will set the broad guidelines of the do's and don'ts of our copyright and computer use policy. The school's administrative staff is responsible for enforcing copyright and computer use policy.

COMPUTER USE POLICY

Pinnacle College gives students access to computers, computer files, the email system, and software to use in doing their work. Students should not use a password, access a file, or retrieve any stored communication without authorization. We strive to maintain an educational environment that is free of harassment and sensitive to the diversity of our students. Therefore, we prohibit the use of computers and the email system in ways that are disruptive, offensive to others, or harmful to morale. We prohibit displaying, downloading, or emailing sexually explicit images, messages, and cartoons. Other examples of unacceptable computer usage include (but are not limited to) ethnic slurs, racial comments, off-color jokes, or anything that may be seen by another person as harassment or disrespectful. You may not use email to solicit others for commercial ventures, religious or political causes, outside organizations, or other non-business matters. Computers with Internet access are provided to facilitate your education. All Internet data that is composed, transmitted, or received via our computer systems is considered to be part of our official records. This means that it is subject to disclosure to law enforcement or other third parties. Therefore, you should always make sure that the business information contained in Internet email messages and other transmissions is accurate, appropriate, ethical, and lawful.

The equipment, services, and technology that you use to access the Internet are always the property of Pinnacle College. Therefore, the school reserves the right to monitor Internet traffic. We also reserve the right to retrieve and read any data that is composed, sent, or received through our online connections or is stored in our computer systems. We do not allow data that is composed, transmitted, accessed, or received via the Internet to contain content that could be considered discriminatory, offensive, obscene, threatening, harassing, intimidating, or disruptive to any employee or other person. Examples of unacceptable content include (but are not limited to) sexual comments or images, racial slurs, gender-specific comments, or other comments or

images that could reasonably offend someone on the basis of race, age, sex, religious or political beliefs, national origin, disability, sexual orientation, or any other characteristic protected by law.

COPYRIGHT POLICY

Pinnacle College purchases and licenses the use of various computer software for business purposes and does not own the copyright to this software or its related documentation. Unless the software developer authorizes us, we do not have the right to reproduce the software for use on more than one computer. You may only use software on local area networks or on multiple machines according to the software license agreement. Pinnacle prohibits the illegal duplication of software and its related documentation. You should notify your instructor (if a student) or any member of school management (if a student or employee) if you learn about a violation of this policy. Employees who violate this policy are subject to disciplinary action, up to and including termination of employment. Pinnacle does not allow the unauthorized use, installation, copying, or distribution of copyrighted, trademarked, or patented material on the Internet. As a general rule, if you did not create the material, do not own the rights to it, or have not received authorization for its use, you may not put the material on the Internet. You are also responsible for ensuring that a person sending material over the Internet has the appropriate distribution rights. To protect against computer viruses, you may not download any file from the Internet without prior authorization.

VIOLATIONS:

Employees and students whose Internet usage violates laws or Pinnacle College's policies are subject to disciplinary actions, up to and including, termination of employment or enrollment. The following are examples of some actions and activities that are prohibited and which could result in disciplinary action:

Sending or posting discriminatory, harassing, or threatening messages or images; using the organization's time and resources for personal gain; stealing, using, or disclosing someone else's code or password without authorization; copying, pirating, or downloading software and electronic files without permission; failing to observe licensing agreements; engaging in unauthorized transactions that may incur a cost to the organization or initiate unwanted Internet services and transmissions; sending or posting confidential material, trade secrets, or proprietary information outside of the organization; reputation; participating in the viewing or exchange of pornography or obscene materials; sending or posting messages that defame or slander other individuals; attempting to break into the computer system of another organization or person; refusing to cooperate with a security investigation; sending or posting chain letters, solicitations, or advertisements not related to business purposes or services; using the Internet for political causes or activities, religious activities, or any sort of gambling; jeopardizing the security of the organization's electronic communications systems; sending or posting messages that disparage another organization's products or services; passing off personal views as

representing those of the organization; sending anonymous email messages; engaging in any other illegal activities.

PEER-TO-PEER FILE SHARING POLICY

As an educational institution, particularly as a school which trains students in sound arts, we believe we (our faculty, staff and students) are required to strictly observe copyright laws and to use computers for their sole intent: a tool to facilitate training and administration of education. This policy will set the broad guidelines of the dos and donts of our computer and copyright use policy, specifically as it relates to unauthorized peer-to-peer file sharing, as required by the Higher Education Opportunity Act of 2008 (the "HEOA"). Additionally, this Policy is intended to mitigate the College's potential exposure to security risks and liabilities associated with the exploitation of P2P applications to illegally use, distribute and/or store copyrighted materials on the College's Network.

PERSONNEL

The school's faculty and staff are responsible for ensuring the school's peer-to-peer policy is being enforced. This Policy applies to all individuals (students, faculty, staff, College volunteers, contractors, consultants and other members of the public) who use the College's Information Technology Resources. *Peer-to-Peer (P2P)* is a network environment where participants share their resources (such as files, disk storage, or processing power) directly with their peers without having to go through an intermediary network host or server.

PROHIBITED ACTIVITY

It is a violation of this Policy to use Pinnacle College's assets Network or any Information Technology Resource of the College to distribute, download, upload, stream, scan, store or share any material including software, data, document, sound, music, video, picture, design, graphic, game, or any other electronic file when:

- (a) the file is copyrighted but distribution to the User has not been authorized by the copyright owner;
- (b) the intended use under the relevant circumstances is specified as illegal by any federal or state law, statute, regulation, proclamation, order, or decree;
- (c) when the material is considered by the College to be Protected Information under the College's Privacy Policy and the User is not authorized to access that information or to access that information for the purpose intended; or
- (d) when the User's intent is deployment or introduction of any virus or mal ware on any Information technology Resource.
- (e) when the user's attempt to circumvent, bypass, defeat, or disrupt any device, method, or technology implemented by the College for the purpose of implementing this Policy.

PREVENTING UNAUTHORIZED P2P FILE SHARING

Software usage is granted via a license agreement between Pinnacle College and the developers of the software, therefore, it cannot be used privately on any other computer other than campus computers. Each software or tool being used in our labs is backed by a specific EULA (End User License Agreement). For the most part it is part of an academic site license or volume license agreement. Each computer in the lab is password protected. No software can be installed or de-installed without administrator's rights: Only Program Directors have administrator's rights. Hardware copyright protectors (dongles) are used whenever applicable to further enhance copy protections. Devices currently used are the iLOK and eLicenser systems. All applicable installation documents and serial numbers are securely kept and are not displayed or stored in the classrooms. Our internal LAN and wifi networks are encrypted and file sharing, including peer-to-peer file sharing is disabled. The only method of moving files across our LAN is via our school's server and only by individuals with administrator's rights. Our school server holds archives of students' projects and manages network security. Students have limited access to the server in order to store and retrieve personal project data.

The school's lab computers are numbered and all software serial numbers are listed with their respective association to the various computers. In the event of stolen software, it makes it easy to contact the developer to report that particular serial number if needs be. Bandwidth Shaping/Traffic Monitoring: Our ISP provides periodic reports, and upon request, which provides detailed information on sites visited, time and date of visit, file sizes uploaded or downloaded and the unique IP address associated with each transaction.

SUPERVISION OF POLICY

The unauthorized acquisition or distribution of copyrighted material, including unauthorized peer-to-peer file sharing, may subject culpable individuals to civil and criminal liabilities. To the extent required by federal or state law, or when the College otherwise deems it to be in its best interest, the College will report certain illegal activities to designated law enforcement agencies without prior warning or notice to the infringing User. Alleged violations of the Digital Millennium Copyright Act (DMCA) shall be received by the Program Director and logged for tracking purposes. Attempts to identify the suspect computer(s) and User(s) will be made by the school's administration. In the case of suspected offenders who are students, if successful identification is made, a copy of the notice and name of student(s) identified shall be referred to the Executive Director. Similarly, In the case of suspected faculty or staff who are successfully identified, the notice and name of the staff or faculty member(s) and relevant identifying information shall be referred to the employee's supervisor. In circumstances when criminal activity is suspected, the Executive Director will report the incident, will report the incident immediately to the President.

DISCIPLINARY ACTION

Disciplinary proceedings involving students alleged to have violated this Policy shall be conducted in accordance with the Computer Use And Copyright policy, which is part of the Student Catalog. Disciplinary proceedings involving staff or faculty alleged to have violated this Policy shall be conducted as provided for in the employee handbook.

LEGAL ALTERNATIVES FOR DOWNLOADING OR OTHERWISE ACQUIRING COPYRIGHTED MATERIAL

There are institutions, national associations, and commercial entities that have developed and maintain up-to-date lists of legal sources for downloading or otherwise acquiring copyrighted material. Below the College references such entities and lists they maintain for the convenience of the College community.

EDUCAUSE

<http://www.educause.edu/legalcontent>

EDUCAUSE is a nonprofit association whose mission is to advance higher education by promoting the intelligent use of information technology.

RIAA

http://www.riaa.com/toolsforparents.php?content_selector=legal_music_sites

The Recording Industry Association of America (RIAA) is the trade organization that supports and promotes the creative and financial vitality of the major music companies.

MPAA

<http://www.mpaa.org/contentprotection/get-movies-tv-shows>

The Motion Picture Association of America, Inc. (MPAA), together with the Motion Picture Association (MPA) and MPAA's other subsidiaries and affiliates, serves as the voice and advocate of the American motion picture, home video and television industries in the United States and around the world. MPAA's members are the six major U.S. motion picture studios: The Walt Disney Studios; Paramount Pictures Corporation; Sony Pictures Entertainment, Inc.; Twentieth Century Fox Film Corporation; Universal City Studios, LLLP; and Warner Bros. Entertainment Inc. We are a proud champion of intellectual property rights, free and fair trade, innovative consumer choices, freedom of expression and the enduring power of movies to enrich and enhance people's lives.

GRADUATION

The school confers certificates of completion for graduates of its MPRA, MPVGS, Recording Engineer and VGS programs. Pro Tools certification is awarded when a student successfully completes the AVID Pro Tools certification exam. To be eligible for graduation, students must have completed 90% of the total instructional hours (refer to the SAP



table) with satisfactory GPA of 2.0, or better and have met all their financial obligations. The school holds graduation ceremonies annually in spring. Eligible graduates and their family members will be invited to attend the ceremony.

STUDENT RECORDS / TRANSCRIPTS

Certificates and official transcripts are issued to students who meet all program requirements including their financial obligations. Students can access their student records (attendance, grades, print *unofficial* transcripts, financial ledgers, etc.) online through secure portal via Campusnet. Please consult with the Registrar's Office for additional information and availability. For official copies of transcripts, there is a \$6.00 fee. In addition to permanently retaining a student's transcript, academic and financial aid records are retained for five years after the date of the student's graduation, withdrawal or termination. Transcripts and other documents must be requested, in writing, and will be provided within 30 days after receipt of the written request and/or fee. Written transcript request must include student's name/SSN/DOB/address/phone number, term start/end date, # of copies requested, and address where to send the requested forms. Students and parents/guardians of dependent students have the right to review student's school records and also to provide consent prior to disclosure of personally identifiable information (i.e. potential employers), in compliance with The Family Educational Rights and Privacy Act (FERPA.) The school does not release student information without the student's prior written consent.

TAPING

Tape recording, videotaping, taking still pictures of the classrooms, studios and hallways of Pinnacle College are not permitted.

LIBRARY

The School does not have a room set aside for research in the traditional definition of a library. The School has no scheduled classes on Fridays, and students are encouraged to use our labs (Pro-Tools labs and classroom computers) for further research into their program of study.

Additionally, the Program Directors of each program maintains a list of books that students can check out. A signup sheet to access the labs is available in the registrar's office at the Los Angeles campus and the Program Directors office at the Sacramento campus.

DISTANCE EDUCATION/ONLINE LEARNING

Pinnacle College offers the following general education courses in the MPRA program online: WR830 Writing and Rhetoric (GE), CPE850 Computer Programming Essentials (GE), SIM810 Survey of Interactive Media (GE), Micro Business Technology (GE).

Technology Requirements for Distance Education

It is our intent to assist students and to prepare them for their coursework at Pinnacle College. The following technology competencies and required to ensure students are able to effectively participate in online courses.

Competencies

Students must possess the following online competencies:

- Ability to access course and program material on the Web;
- Ability to correspond with College staff, students, and faculty using email and the Web; and
- Ability to use appropriate antivirus utilities so that files transmitted and received are virus free.

Minimally, students must have a computer with the following features and system configurations:

- Platforms: Mac OS X 10.2 or greater or Windows XP or greater;
- Hardware: 256 Mb RAM, CD-ROM, DVD player and 1 Gb free disk space;
- Productivity Software: Microsoft Word, PowerPoint and Excel 2003 or greater; Adobe Reader 8 or greater;
- Web Browser: Firefox 3.0 or greater, Internet Explorer 8.0 or greater, Safari 4.0 or greater, or Chrome;
- Networking: 56k dialup modem, DSL, or cable modem; and
- Email: Outlook, Outlook Express, Mac Mail, Eudora, Entourage, or Yahoo/Hotmail/Gmail.

The following are recommended for optimal performance:

- Productivity Software: Microsoft Word, PowerPoint, and Excel 2010 or greater;
- Networking: Broadband internet connection (DSL, Cable, or other).

Please note students may be required to download standard software readers for electronic document sharing in a course. Certain courses require the use of a microphone to record sound files or access to a scanner for document submission. Instructors may conduct optional tutoring sessions where student use of a webcam would optimize the learning experience.

PRIVACY

Information about student attendance, grades, and any other related information will not be disclosed without the student's consent, except as required by regulatory agencies and in accordance with the Graham-Leach-Bliley Law and the Family Education Rights & Privacy Act. (FERPA)



PAYMENT PLANS

INSTALLMENT NOTES

Tuition is charged at enrollment for the entire amount of the contract. As a matter of rule, the student should expect to pay his/her tuition amount within the length of the program he/she is enrolled in. Typically, the schedule for student payments is monthly.

The school may allow an extended payment plan beyond the length of the program. If this option is granted, the individual will be asked to sign an installment loan. A signed copy of the Installment Note and Disclosure Statement is considered part of the individual's enrollment agreement. The installment note itemizes annual percentage rates, the finance charges, the amount financed, the total of payments and the total price. Payments will be made directly to the school or any other third party servicer designated by the school.

Payments are accepted by cash, check, money order or credit card. Written requests to delay or extend payments due to hardship may be submitted to the school for consideration and possible approval.

The schedule of payments for Title IV funds is in payment periods which are specified below.

PAYMENT PERIODS

MUSIC PRODUCTION RECORDING ARTS ASSOCIATE OF APPLIED SCIENCE DEGREE PROGRAM

Tuition is applied per term. There are 8 terms in the MPRA degree program. The Registration and STRF fees are also included in payment period 1.

A student can fund his/her tuition, by making monthly, quarterly, or term payments. Students may also choose to pay tuition in full in advance.

MUSIC PRODUCTION VIDEO GAME SOUND DESIGN PROGRAM

Tuition is applied per term. There are 5 terms in the Certificate course program. The Registration and STRF fees are also included in payment period 1.

A student can fund his/her tuition, by making monthly, quarterly, or term payments. Students may also choose to pay tuition in full in advance.

RECORDING ENGINEER PROGRAM

Tuition is applied equally in two payment periods: Payment Period 1 from start date to midpoint date which also includes the registration and STRF fees; Payment Period 2 from midpoint date to end date. The Payment Period is for title IV fund purposes only.

A student can fund his/her tuition, by making monthly, quarterly, or term payments. Students may also choose to pay tuition in full in advance.

VIDEO GAME SOUND DESIGN:

Tuition is applied per term. There are 5 terms in the Certificate course program. The Registration and STRF fees are also included in payment period 1.

A student can fund his/her tuition, by making monthly, quarterly, or term payments. Students may also choose to pay tuition in full in advance.

PRO TOOLS CERTIFICATION COURSES AND EXAMS

Tuition and STRF fees are due on or before the first day of class.

Cash, check, or credit cards are the only forms of payment accepted for the Pro Tools Certification and Examination program.

BOUNCED CHECKS & LATE PAYMENTS

There will be a \$25.00 charge for all returned checks and, subsequently, the student will be required to submit further payments by cashier's check, money order, credit card, or cash only.

The school charges a late fee, in the amount of \$5.00, for failure to make any part of an installment payment more than ten (10) days past your payment due date.

If a student's account is not current at graduation, he/she will not be eligible to receive a diploma and/or an official transcript.

STUDENT PAYMENTS

Upon graduation, Pinnacle College reserves the right to transfer students payment accounts to a 3rd party collections agency.

DELINQUENT ACCOUNTS AND COLLECTION POLICY

Depending on eligibility and choice, students may fund their tuition through a variety of funding sources. One of these funding sources is Pinnacle College, which extends credit to eligible students. The terms of the loan are specified in the Retail Installment Contract, which specifies the Amount financed; the Promise to Pay; the Terms of Payment; the Total of Payments; the Total Price of Educational Services; the Right to Prepay; Late Charges; Collection Fees; Acceleration Upon Default; and Dishonored Payment Charges. Prior to enrollment, students are required to acknowledge that they understand its terms and have been provided with the a copy. This policy deals with the methods we pursue in the event students are delinquent on their payment plan.

Delinquent: Definition

Pinnacle College invoices students monthly. Payment is classified as delinquent if it is past due. A payment may be classified 1-30 days delinquent; 31-60 days delinquent, 61-90 days delinquent or over 90 days delinquent.

Methodology Used to Bring Account Current

A. Less than 30 days: If an account is past due for 1-30 days, the student account office will meet with the students and remind them of the status of their account.

B. 31-60 days delinquent: If an account is past due for 31-60 days, students will receive communication requesting that they contact the accounting office. The accounting staff will require a meeting to discuss the account status and determine if a revision of the retail installment note is required. The students will be reminded that complying with the Retail Installment Contract is a requirement of their continuous enrollment status at Pinnacle College. The late charge specified in the Retail Installment Contract will be assessed.

C. 61 – 90 days delinquent: If an account is past due for 61-90 days, students will receive communication requesting that they contact the accounting office. The accounting staff will require a meeting to discuss the account status and determine if a revision of the retail installment note is required. The students will be reminded that complying with the Retail Installment Contract is a requirement of their continuous enrollment status at Pinnacle College. The late charge specified in the Retail Installment Contract will be assessed
If an account

D. 91 + days delinquent: If an account is past due for more than 90 days, it is considered in default and will be referred to the College's Review Board (Campus Director, accounting staff, corporate office) will review the students file. Students will be notified that failure to bring their account due may result in dismissal from the school. Subject to response from student and other mitigating circumstance, the student's enrollment status may be discontinued effective immediately and the amount due will be referred to a collection agency. If the college is unable to collect a student's tuition and fees, the delinquent account may be submitted to a collections agency at the student's expense. The overdue account may also be reported to a Credit Bureau. If a student has previously been assigned to collections and has paid in full, the student may be required to pay in full for subsequent semesters, at the start of the semester.

REFUND POLICIES

CANCELLATION OF AGREEMENT

A student has the right to cancel his or her agreement for a course of instruction, without any penalty or obligations, through attendance at the first class session, or the seventh day (calendar days) after enrollment, whichever is later. After the end of the cancellation period, you also have the right to stop school at any time; and you have the right to receive a pro rata refund if you have completed sixty (60) percent* or less of the program (see withdrawal policy below). A notice of cancellation shall be in writing, and that a withdrawal may be effectuated by the student's written notice or by the student's conduct, including, but not necessarily limited to, a student's lack of attendance. Cancellation may occur when you provide a written notice of cancellation, by mail or hand delivery, at the following address: Pinnacle College, 1000 S Fremont Ave, Unit 14, Alhambra, CA 91803 or Pinnacle College, 11050 White Rock Rd, # 150, Rancho Cordova, CA 95670. The written notice of cancellation, if sent by mail, is effective when deposited in the mail properly addressed with proper postage. The notice need not take any particular form and, however expressed, it is effective if it shows that you no longer wish to be bound by the Enrollment Agreement. If the Enrollment Agreement is cancelled by the student for any reason (no show or the notice of cancellation is made through attendance at the first class session, or the seventh day after enrollment, whichever is later) the school will refund 100% of the amount paid for institutional charges, less a registration or administration fee not to exceed \$200 and STRF Fee, and less any deduction for equipment not returned in good condition, within 45 days after the notice of cancellation is received. If the cancellation is due to rejection of the applicant by the School, or cancellation of the program by the School, then the student will receive entire refund, including registration fee and STRF fees.

WITHDRAWAL OR TERMINATION

You may withdraw from the school at any time after the cancellation period (described above) and receive a pro rata refund if you have completed 60 percent or less of the period of attendance. The amount of that refund is to be "pro-rated" according to the not completed portion of the program (based on scheduled days) less the cost of any equipment returned in good condition (good condition does not include equipment that a seal is broken, log-on occurred, or is marked or damaged in any way) and a registration or administration fee not to exceed \$200.00. The refund is to be paid within 45 days of withdrawal. For the purpose of determining a refund under this section, a student shall be deemed to have withdrawn from a program of instruction when any of the following occurs: The student notifies the institution of the student's withdrawal or as of the date of the student's withdrawal, whichever is later; the institution terminates the student's enrollment for failure to maintain satisfactory progress; failure to abide by the rules and regulations of the institution; absence in excess of maximum set forth by the institution; and/or failure to meet financial obligations to the school; the student has

failed to attend class for 21 number of days. For the purpose of determining the amount of the refund, the date of the student's withdrawal shall be deemed the last date of recorded attendance. For the purpose of determining when the refund must be paid, the student shall be deemed to have withdrawn at the end of 14 days. However, if a student notifies the school, in writing, that he or she is withdrawing, the school will use the date on his/her withdrawal letter, or the 14-day after his/her LDA, whichever is earlier, as the date of determination.

Here's an example:

A student attends a scheduled class on 2/1/2010. The student fails to attend class for 14 consecutive calendar days, i.e., from 2/2/2010 – 2/15/10. The 14 days of absence will trigger a warning to the student that if he/she fails to return on or before 2/22/2010, he/she will be terminated. If the student fails to return, the following will occur:

For the purposes of calculating the AMOUNT of refund due to the student, the school will use 2/1/2010 as his/her LAST DAY OF RECORDED ATTENDANCE (LDA).

For the purposes of determining WHEN the refund is due to the student, the school will use 2/15/10 as his/her DATE OF DETERMINATION of withdrawal. The student or the tuition funding source will receive a refund (if applicable) no later than 45 days from the date of determination.

Within 45 days of any refund, the student will receive a Notice of Refund stating the amount and to whom the refund was made, if applicable. If any portion of his/her tuition was paid from the proceeds of a loan, then the refund will first be used to repay any student financial aid programs in the following order: Unsubsidized Federal Stafford loans, Subsidized Federal Stafford loans, Federal PLUS loans, Federal Direct Stafford loans, Federal Direct PLUS loans up to the amount of disbursement; any additional refunds will next be made to the PELL, or SEOG and other federal, state, private, or institutional student financial assistance from which the student received benefits, in proportion to the amount of the benefits received. Any remaining amount will be made to the student or sponsor. Any overpayment of monies disbursed for non-tuition educational expenses will be based on the percentage of time completed over the total time in that payment period. The student will be responsible for the repayment of any such overpayment. The refund for non-tuition educational expenses, if any, will be made to the appropriated account.

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 monies not paid from federal student financial aid program funds. If a student is eligible for a loan guaranteed by the federal or state government and the student defaults on the loan, both of the following may occur: (1) The federal or state government or a loan guarantee agency may

take action against the student, including applying any income tax refund to which the person is entitled to reduce the balance owed on the loan; (2) The student may not be eligible for any other federal student financial aid at another institution or other government assistance until the loan is repaid.

RETURN OF TITLE IV FUNDS

The law specifies how Pinnacle College must determine the amount of Title IV program assistance that you earn if you withdraw from school. The Title IV programs that are covered by this law are: *Federal Pell Grants, Academic Competitiveness Grants, National SMARTgrants, TEACHGrants, Stafford Loans, PLUS Loans, Federal Supplemental Educational Opportunity Grants (FSEOGs), and Federal Perkins Loans.*

When you withdraw during your payment period the amount of Title IV program assistance that you have earned up to that point is determined by a specific formula. If you received (or your school or parent received on your behalf) less assistance than the amount that you earned, you may be able to receive those additional funds. If you received more assistance than you earned, the excess funds must be returned by the school and/or you.

The amount of assistance that you have earned is determined on a prorata basis. For example, if you completed 30% of your payment period or period of enrollment, you earn 30% of the assistance you were originally scheduled to receive. Once you have completed more than 60% of the payment period or period of enrollment, you earn all the assistance that you were scheduled to receive for that period.

If you did not receive all of the funds that you earned, you may be due a Post-withdrawal disbursement. If your Post-withdrawal disbursement includes loan funds, Pinnacle College must get your permission before it can disburse them. You may choose to decline some or all of the loan funds so that you don't incur additional debt. Your school may automatically use all or a portion of your Post-withdrawal disbursement of grant funds for tuition, fees, and room and board charges (as contracted with the school). The school needs your permission to use the Post-withdrawal grant disbursement for all other school charges. If you do not give your permission (some schools ask for this when you enroll), you will be offered the funds. However, it may be in your best interest to allow the school to keep the funds to reduce your debt at the school.

There are some Title IV funds that you were scheduled to receive that cannot be disbursed to you once you withdraw because of other eligibility requirements. For example, if you are a first-time, first-year undergraduate student and you have not completed the first 30 days of your program before you withdraw, you will not receive any Direct loan funds that you would have received had you remained enrolled past the 30th day.

If you receive (or your school or parent receive on your behalf) excess Title IV program funds that must be returned, your school must return a portion of the excess equal to the lesser of: your institutional charges multiplied by the unearned percentage of your funds; or the entire amount of

excess funds. The school must return this amount even if it didn't keep this amount of your Title IV program funds.

If your school is not required to return all of the excess funds, you must return the remaining amount. Any loan funds that you must return, you (or your parent for a PLUS Loan) repay in accordance with the terms of the promissory note. That is, you make scheduled payments to the holder of the loan over a period of time. Any amount of unearned grant funds that you must return is called an overpayment. The maximum amount of a grant overpayment that you must repay is half of the grant funds you received or were scheduled to receive. You must make arrangements with your school or the Department of Education to return the unearned grant funds.

The requirements for Title IV program funds when you withdraw are separate from any refund policy that your school may have. (Please refer to the preceding pages to see Pinnacle College's Refund Policy.) Therefore, you may still owe funds to the school to cover unpaid institutional charges. Your school may also charge you for any Title IV program funds that the school was required to return.

STUDENT TUITION RECOVERY FUND (STRF)

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by California residents who were students attending certain schools regulated by the Bureau for Private Postsecondary Education. You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF)--the fee, non-refundable, is \$.50 per \$1,000 tuition paid, rounded to the nearest \$1,000--if all of the following applies to you:

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

(1.) You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all of part of your tuition either by cash, guaranteed student loans, or personal loans, and

(2) Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

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

(1) You are not a California resident; or are not enrolled in a residency program, or

(2) Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party."

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

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

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

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

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



INTERNATIONAL STUDENTS

ADMISSIONS PROCESS

Pinnacle College is authorized to issue I-20 for M-1 Visa to eligible students. The steps are as follows:

1. Fill out a Pinnacle College application form.
2. Read the School Catalog (available at pinnaclecollege.edu) and schedule a phone call or a chat session with admissions office.
2. Schedule a *Wonderlic* online test., this test is used to determine math and English language proficiency (will be explained to prospects via email provided.)
3. If the prospective student passes the test, Pinnacle College will mail him/her an enrollment agreement. The prospective student needs to sign the enrollment agreement and submit the required documentation:
 - A. Evidence of completion of high school or its equivalent;
 - B. Identification: Driver's License or ID, and government issued social insurance forms.
 - C. Pay Tuition: prospects must pay the first four months of tuition in advance. After 50% of the program has been offered, full payment of tuition balance is due. (Refer to school refund policy for details).
4. Mail back: A copy of the enrollment agreement, signed by the School, will be mailed back to the enrolled student.

Once the above requirements are fulfilled, the College will issue an I-20 for M-1 visa which will be express mailed to the enrolled international student. This form contains a unique barcode which will make movement through Port of Entry, and actions with the USCIS, much easier. The enrolled student must sign Page 1 of the I-20 (#11, Student Certification)

EMBASSY REQUIREMENTS

1. The prospective student needs to schedule an appointment with the American embassy for an interview. Depending on the country, this process may take weeks or months, so it must be scheduled weeks in advance of the planned enrollment date.
2. The American Embassy will require the following prior to the date of the interview to grant an entry visa to the United States:
 - A. A valid passport;
 - B. An executed enrollment agreement: signed by the prospective student and the school;
 - C. I-20 for M-1 visa;
 - D. Evidence of payment of visa application fee. The prospective student may get this information from the following web site: <https://www.fmjfee.com/index.jhtml> (visa application fee, I-901). The international student needs to print the receipt, and present it, along with all the other documents, at the time of his/her visa interview with the embassy.
 - E. Documentation of Financial Independence: The US government wants assurances that

the prospective student will not be a burden on taxpayers. The prospective student needs to get a statement from his/her bank stating that s/he has the financial resources necessary to live in the United States for the duration of his/her stay here. Please fax or e-mail a scanned copy of this letter to the school. (admin@pinnaclecollege.edu or fax to 626.234.4329.

ARRIVING AT PORT OF ENTRY

When an international student arrives at a US Port of Entry, the Customs Officer will ask him/her to present the I-20, along with his/her passport and embassy document(s). The Customs Officer MUST stamp the I-20, AND attach an I-94 card to the visa. The student will be required to allow the school to photocopy these documents upon arrival. The admissions office will provide an emergency phone number where they can be reached in case the help of the school is required with the Customs Office.

The student must make their own transportation and housing arrangements, these services are not provided by Pinnacle College.

DOCUMENTATION

Pinnacle College is required by law to provide, on a timely basis, any change of International Student status (failure to attend classes, etc.) via a SEVIS portal. It is extremely important that international students maintain daily communication with the College.

INTERNATIONAL STUDENT TRANSFERS

TRANSFER IN TO PINNACLE COLLEGE

International students who want to transfer into Pinnacle College from another college within the United States must demonstrate that they have the financial resources required for their education and to stay in the United States. Additionally, to be considered for transfer to Pinnacle College, students must:

- (a) currently be attending school full-time with a valid M-1 status;
- (b) intend to be a full-time student at Pinnacle College;
- (c) currently be attending a college that provides training in music production, recording arts, audio for film and video or have the same educational objectives as Pinnacle College;
- (d) apply for transfer no later than six months after attending the institution the student wishes to transfer from.

ACADEMIC ASSESSMENT

Pinnacle College will use its academic transfer policy to determine how many credits, if any, it will accept from the institution the student is transferring from. This will be done by reviewing the school's catalog, program descriptions and objective and, if necessary, by administering an entrance exam to provide the student the opportunity to challenge by examination. (Please refer to school policy on academic transfers.)

DOCUMENTATION

If the student's transfer request is approved by Pinnacle College, then both the School and the student will fill out the necessary documents required by USCIS. These are:

- (a) Form I-539 or Application to Extend or Change Nonimmigrant Status (completed by student.)
- (b) Form I-201-D or Certificate of Eligibility for Nonimmigrant M-1 Student Status (completed by student.)
- (c) Form I-20M-N or Certificate of Eligibility for Nonimmigrant Status for Vocational Students (completed by school.)

Final Approval: Pinnacle College may accept a transfer-in sixty (60) days after the student has filed the necessary application (Form I-539) to USCIS. However, it should be noted that the final approval belongs to USCIS. If the application to extend or change nonimmigrant status is denied by USCIS, then the student will be considered "out of status" and may not resume his or her studies at Pinnacle College.

TRANSFER OUT FROM PINNACLE COLLEGE

For current international student who wish to transfer out of Pinnacle College, the institution will provide information on the student's M-1 status as well as transcripts to the receiving institution. The receiving institution (the school that the international student wants to transfer to) will follow its own policies as well as the requirements of USCIS to admit international students transferring out from Pinnacle College.



EQUAL OPPORTUNITY

At Pinnacle College, our objective is to enroll potential graduates. Enrollment is open to candidates who meet the prerequisites and have the passion, an interest and an aptitude required to start and successfully graduate from the program. The school does not discriminate any candidate on the basis of race, sex, religion, national origin, creed, color ancestry, marital status, age disability or any other factor prohibited by law. This institution does not provide English-as-a-Second Language (ESL) instruction.

RESOLUTION STATEMENT

To resolve problems or complaints, please first contact the Program Director. The Program Director may ask the student to put his/her complaint in writing and will give him/her a subsequent date; in the interim, the Director will be gathering information and consulting with his colleagues. If the matter is still not resolved to the student's satisfaction by the Director or the President, please see below:

IF ATTENDING PINNACLE COLLEGE SCHOOLS IN CALIFORNIA

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- *Physical Address:* 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833; *Mailing Address:* P.O. Box 980818, West Sacramento, CA 95798-0818; www.bppe.ca.gov; *Phone Number* (916) 431-6959, *Toll-free telephone* (888)370-7589; or by *Fax* (916) 263-1897. As a prospective student you are encouraged to review this catalog and the School Performance Fact Sheet, which must be provided to you, prior to signing an Enrollment Agreement. Moreover, the school shall provide the school catalog, to any person, upon request. A student or any member of the public may file a complaint about this institution with the Bureau by calling 888.370.7589 or by completing a complaint form which can be attained on the Bureau's Internet website, www.bppe.ca.gov.

Alternatively, the student (regardless of which Pinnacle College s/he attends) may write to ACCET, 1722 N Street, N.W., and Washington, D.C. 20036 or call 202-955-1113, or e-mail at complaints@accet.org. The school will provide a written summary of its complaint procedure, upon request. The school strives to achieve resolution to ensure the best education.

ACKNOWLEDGEMENTS

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

The Bureau for Private Postsecondary Education has determined that Pinnacle College is in compliance with the requirements of Title 5, California Code of Regulations (CCR), Section 71390. Therefore, Pinnacle College is granted approval to operate under the terms of California Education Code (CEC) Section 94890 (a) (1) until April 15, 2013 per CEC Section 94890 (b.).

DISCLOSURES

GAINFUL EMPLOYMENT

Recording Engineer Program

A. Occupation: Sound Engineering Technicians
 Standard Occupational Code (SOC): 27-4014
<http://www.onetonline.org/link/summary/27-4014.00>

B. Costs (tuition, fees, and books)

Tuition: \$19,650

Fees: STRF: \$10.00

Registration: \$100

Books: Non- applicable

C. On time completion rate: 76 % (2012-13 Award Year, reported as of June 30, 2013)

D. Placement rate: 73.3 % (2012 Calendar Year: 1/1/12-12/31/12)

E. *Median Loan Debt (2012-13 Award Year):

| | |
|-------------------------|---------|
| Title IV Debt | \$9,500 |
| Private Education Loan | \$0 |
| Institutional Financing | \$3,722 |

**The Title IV (federal financial aid student loans) and Private Education Loan Debt amounts listed above represents the median loan debt incurred by students who completed the program between 7/1/12-6/30/2013. The median of Institutional Financing Plan Debt includes any loan, extension of credit, payment plan, or other financing mechanism that would not otherwise be considered a Private Education loan but that results in a debt obligation that a student must pay to an institution after completing the program.*

Video Game Sound Design Program Certificate

A. Occupation: Music/Audio Composers or Arrangers
 Standard Occupational Code (SOC): 27-2041.04
<http://www.onetonline.org/link/summary/27-2041.04>

B. Costs (tuition, fees, and books)

Tuition: \$19,650 (Certificate)

Fees: STRF: \$10.00

Registration: \$100

Books: Non- applicable

C. On time completion rate: 83.3% (2012-13 Award Year, reported as of June 30, 2013)

D. Placement rate: 75% (2012 Calendar Year: 1/1/12-12/31/12)

E. *Median Loan Debt (2012-13 Award Year):

| | |
|-------------------------|----------|
| Title IV Debt | \$16,500 |
| Private Education Loan | \$0 |
| Institutional Financing | \$793 |

**The Title IV (federal financial aid student loans) and Private Education Loan Debt amounts listed above represents the median loan debt incurred by students who completed the program between 7/1/12-6/30/2013. The median of Institutional Financing Plan Debt includes any loan, extension of credit, payment plan, or other financing mechanism that would not otherwise be considered a Private Education loan but that results in a debt obligation that a student must pay to an institution after completing the program.*

****We have no 2012-13 Award Year completion rates, 2012 Calendar Year placement rates, or 2012-13 Award Year Median Loan Debt for the Music Production Recording Arts Associate of Applied Science Degree (MPRA) and Music Production Video Game Sound Design (MP-VGSD), or Pro Tools Course or Exams programs as the school started its first terms Spring 2013 (MPRA, MPVGSD).**

**MUSIC PRODUCTION RECORDING ARTS ASSOCIATE OF APPLIED SCIENCE
DEGREE PROGRAM**

A. Occupation: Music/Audio Composers or Arrangers
Standard Occupational Code (SOC): 27-2041.04
<http://www.onetonline.org/link/summary/27-2041.04>

B. Costs (tuition, fees, and books)

Tuition: \$30,400 (Associate of Applied Science Degree)

Fees: STRF: \$15.50

Registration: \$100

Books: Non- applicable

Equipment Fee: (Mac Book Pro Computer)

Los Angeles: \$1638.

Sacramento: \$1623.

C.* On time completion rate: *Not Available*

D. * Placement rate: *Not Available*

E. *Median Loan Debt: *Not Available*

| | |
|-------------------------|----|
| Title IV Debt | ** |
| Private Education Loan | ** |
| Institutional Financing | ** |

**We have no statistical report for the Music Production Recording Arts Associate of Applied Science Degree as the school started its first term on March 25, 2013.*

MUSIC PRODUCTION VIDEO GAME SOUND DESIGN CERTIFICATE PROGRAM

A. Occupation: Music/Audio Composers or Arrangers
 Standard Occupational Code (SOC): 27-2041.04
<http://www.onetonline.org/link/summary/27-2041.04>

B. Costs (tuition, fees, and books)

Tuition: \$18,500 (Certificate)

Fees: STRF: \$9.50

Registration: \$100

Books: Non- applicable

C.* On time completion rate: *Not Available*

D. * Placement rate: *Not Available*

E. *Median Loan Debt: *Not Available*

| | |
|-------------------------|----|
| Title IV Debt | ** |
| Private Education Loan | ** |
| Institutional Financing | ** |

**We have no statistical report for the Music Production Video Game Sound Design Program, as the school started its first term on June 3, 2013.*

FINANCIAL AID

ESTABLISHING ELIGIBILITY

Pinnacle College is pleased to participate in the U.S. Department of Education federal financial aid programs, and as such, have disclosed all consumer information herein. The requirements for financial aid eligibility include, but are not limited to:

- (1) Documenting High school diploma, G.E.D or its equivalent;
- (2) Evidence of U.S. citizenship or eligible non-citizen status
- (3) Establishing registration with Selective Service (if required)
- (4) Enrolled at Pinnacle College as a regular student working toward a certificate
- (5) Meet the satisfactory progress policy
- (6) Have no outstanding Federal grant refund(s)
- (7) Cannot be in default on a Federal educational loan

If a prospective student wants to apply for financial aid, he/she must complete a FAFSA (Free Application for Federal Student Aid) application. Applications are now available on FAFSA's website at www.fafsa.ed.gov.

APPLYING FOR FINANCIAL AID

- (1) Complete and electronically sign the Free Application for Federal Student Aid online from www.fafsa.ed.gov.
- (2) Make an appointment with the Financial Aid Office to determine your eligibility. The school's Financial Aid officer will help with any questions on the application. If completing the FAFSA online, the applicant will need to include the school's code: 026089 (Los Angeles) or E01613 (Sacramento) in order for the financial office to access it online. If the applicant is completing the printed version, bring it to the appointment for further assistance.
- (3) Bring the following to the financial aid appointment:
 - (4) Applicant's (and parent's, if dependent) IRS Tax Account Transcript from the previous year, if did not successfully use the IRS Data Retrieval Tool (DRT) with an "02" value on SAR/ISIR when completing the FAFSA online
 - (5) A copy of applicant's High School Diploma, G.E.D., or high school transcripts. If proof of applicant's graduation is not readily available, it may be submitted to the school no later than 30 days from the first day of classes.
 - (6) Applicant's social security card
 - (7) Applicant's Driver's license

FINANCIAL AID CONSUMER INFORMATION

MAINTAINING FINANCIAL AID ELIGIBILITY

A student's continuing eligibility for Financial Aid is subject to many factors. Eligibility is conditioned on prospective student, student, or parent's ability (in the case of dependent students) to comply with conditions set forth by the US Department of Education including: student attendance, student grades, student's ability to provide required documentation and student conduct. These requirements are explained in great detail in the subsequent pages in the Financial Aid Consumer Information pages. Please take the time to read them carefully.

FINANCIAL AID AND SAP

To maintain FA eligibility, students are required to meet the School's Satisfactory Academic Progress (SAP) policy, which are outlined in a previous page. Students must meet minimum attendance (90%) and grades (a letter grade of C) to be in SAP. Students who have been placed on probation for failure to meet SAP may be reinstated if they prevail upon appeal and will be considered to be making satisfactory progress until their next evaluation period. During this period, the student will be eligible for financial aid. Students reapplying for financial aid will need to schedule an appointment with the Financial Aid Office: submit a new FAFSA (if applicable); provide additional documentation, if applicable; sign SFAC; demonstrate that they do not owe a refund on any grant; show that they are not in default/delinquent status on any loan; or have not borrowed in excess of the loan limits per academic year.

SUMMARY OF LOANS AND GRANTS

Here is a summary of the maximum (*) amount (first year) in loans and grants, for those who qualify:

2013-14 Award Year

| | |
|---|------------------|
| Pell Grant: | \$5,645 |
| SEOG: | \$300 |
| Subsidized Stafford Student Loan: (Gross) | \$3,500 |
| Subsidized Stafford Student Loan: (Net) | \$3,464 |
| Subsidized Interest rate (fixed rate) | 3.86% |
| Unsubsidized Stafford Student Loan (Gross) | \$6,000 |
| Unsubsidized Stafford Student Loan (Net) | \$5,937 |
| Unsubsidized Stafford Loan interest rate (fixed rate) | 3.86% |
| Parent Loan (PLUS) | No Maximum Limit |
| Parent Loan (PLUS) interest rate (fixed rate) | 6.41% |

For PLUS (parent) Loan, there is no borrowing limit based on a determination of applicant's

financial need. Applicants may borrow any amount up to the cost of education, minus any other financial aid received.

There is a 6 month grace period, after graduation, for repayment of the student loans.

(*) Programs that are more than one academic year are eligible for more funding. Please see the financial aid office for details.

CONTACT INFORMATION

Los Angeles Campus, Financial Aid Office

Hours: Monday - Friday 11:00 a.m. - 7:30 p.m. Phone: (626) 284-0050 ext. 21

Sacramento Campus: Financial Aid Office.

Hours: Monday - Friday 9:00 a.m. - 6:00 p.m. Phone: (916)520-2503

INTRODUCTION

The school Financial Aid Program offers assistance to students who can demonstrate need. All middle and low-income students are encouraged to apply and determine their eligibility. Financial aid consists of grants and loans provided from the federal government. Each program has its own rules and regulations and, as a result, the student aid application process is complicated. The documents that are provided by the school offer an explanation of these rules and regulations. However, if an applicant still has questions, he/she is encouraged to contact the school Financial Aid counselor for further assistance.

WHAT WILL MY EXPENSES BE?

In subsequent pages of this catalog, the tuition for the program the applicant is interested in and the refund policy is disclosed in detail. In addition, student budgets for living expenses are provided; however, they must be adjusted according to the length of student's academic year (see attached insert).

COMMON FINANCIAL AID ABBREVIATIONS

| | |
|-------|--|
| FAFSA | Free Application for Federal Student Aid |
| FWS | Federal Work Study |
| ISIR | Institutional Student Information Record |
| FAO | Financial Aid Officer |
| PLUS | Federal Parent Loans for Undergraduate Students |
| SAR | Student Aid Report |
| FSEOG | Federal Supplemental Educational Opportunity Grant |
| USDE | United States Department of Education |

AVAILABLE PROGRAMS

Information regarding various Federal Financial Aid Programs is contained in “Funding Education beyond High School-The Guide to the FSA” available in the school’s Financial Aid Office. By filling out the federal student aid application applicant may be considered for the following programs (if applicable) at this school:

FEDERAL PELL (BASIC) GRANT:

A Federal Pell Grant, unlike a loan, typically does not have to be paid back. Only students who have not earned a bachelor's or professional degree and are financially eligible can receive Pell.

FEDERAL DIRECT STAFFORD LOAN PROGRAM:

Stafford Loans are either subsidized or unsubsidized.

Stafford loans are available through the Federal Direct Student Loan Program under which loans are obtained from the federal government through the school. Stafford Loans must be paid back. A subsidized loan is awarded on the basis of financial need. This program requires a separate online application and all Stafford applicants are required to complete Stafford Entrance and Exit counseling. Stafford loan repayment begins 6 months after the student leaves school or is enrolled less than half-time. Subsidized Stafford loans do not accrue interest while the student is enrolled at least half-time. Interest begins to accrue during the borrower’s six-month grace period. If students have an Unsubsidized Stafford Loan, they will be responsible for the interest during the time in school and during the six-month grace period after the student graduates, withdraws, or is enrolled less than half-time. Under certain conditions the student can receive forbearance or a deferment (postponement of payments), or loan cancellation. Information on deferment, cancellation, and forbearance is available in the school’s Financial Aid Office. For new borrowers, the interest is fixed at 6.8% for Subsidized Stafford loans and Unsubsidized Stafford loans. Typical repayment plans are as follows:

| Amount Borrowed | Number of Payments | Monthly Payments | Finance Charge at 6.8% Annual Rate | Total Payments |
|-----------------|--------------------|------------------|------------------------------------|----------------|
| \$3,500.00 | 90 | \$50.00 | \$971.02 | \$4,471.02 |
| \$4,000.00 | 107 | \$50.00 | \$1,343.75 | \$5,343.75 |

FEDERAL DIRECT PARENT LOANS FOR UNDERGRADUATE STUDENTS (PLUS):

The PLUS program provides loans to parents of dependent undergraduate students, or dependent graduate students. The repayment period begins on the day of the last disbursement of the loan proceeds. Parents may be eligible for deferment, forbearance, and cancellation. Interest rate is fixed at 7.9%. PLUS Loans require a separate application. PLUS Loans must be paid back.

Typical PLUS repayment plan sample as follows:

| Principal | Interest Rate | Monthly Payments | Finance Charge | Total Payment |
|-----------|---------------|------------------|----------------|---------------|
| \$14,000 | 7.90% | 120 | \$169.12 | \$20,294.40 |

PLUS loans are available through the Federal Direct Student Loan Program. Applicant cannot receive both Direct and FFEL Program loan for the same enrollment period.

CAMPUS BASED PROGRAM

The school participates in the Federal Supplemental Educational Opportunity Grants (SEOG) and Federal Work Study (Sacramento location only). To be eligible for the programs, the student must demonstrate financial need, be eligible for Pell (SEOG) and demonstrate ability to maintain Satisfactory Academic Progress (SAP.) For more information on eligibility criteria, please visit our Financial Aid office.

OTHER SOURCES OF STUDENT AID

The State Aid: For information on State Aid, obtain the address and telephone number of the State Agency by calling 1-800-433-3243.

INSTITUTIONAL SCHOLARSHIP

The school has budgeted \$10,000 in scholarship funds per campus for calendar year 2013. To be considered for scholarship funding, applicants are required to fill out a scholarship application and write an essay making a compelling argument for their need. A scholarship committee, made up of the President, the Financial Aid Officer and the Program Director will assess the application and make a determination. The minimum scholarship award is \$100. and the maximum scholarship award is \$2,000. Scholarship awards will be disbursed in two equal payment periods for the Recording Engineer Program. Typically, payments will be made at the beginning and mid-point of the academic year. Scholarship awards for the VGSD, MPRA, MPVGSD programs will be applied equally at the beginning of each term, per Academic Year. All weeks and units must be completed before funds can be awarded for the next payment period.

Brian Ingoldsby Recording Engineer Scholarship

The Brian Ingoldsby (BI) Recording Engineer Scholarship is named after our founder Brian Ingoldsby, a recording producer and sound master and engineer. It is awarded to students who have a passion for audio engineering but do not have the means to afford the tuition. To be eligible for the BI Scholarship, which is award only to those enrolling in our Recording Engineer program, students must submit a narrative application and demonstrate that they lack the financial means to pay the tuition. The award size is up to \$7,000 and the determination, which is final, is made by a scholarship committee.

HOW DO I APPLY FOR FINANCIAL AID?

After reading about student aid programs, complete the Free Application for Federal Student Aid (FAFSA) online at <https://fafsa.ed.gov/>. Student/Parent master promissory loan (MPN) applications and required Entrance/Exit Counseling forms can be completed online at <https://studentloans.gov/myDirectLoan/index.action>. Carefully read and follow the instructions and return all application materials, if applicable, to the school for processing. A student's file is complete when all required application materials and supplementary documents are received. All application materials are accepted and considered as funds are available.

AM I A DEPENDENT OR INDEPENDENT STUDENT?

Refer to "Funding Education beyond High School-The Guide to the FSA" available in the school's Financial Aid Office.

WHAT ARE STUDENT ELIGIBILITY REQUIREMENTS?

To receive aid from the major student aid programs, an applicant must have financial need (see below), except for some loan programs, have a high school diploma or a General Education Development (GED) Certificate, pass an entrance exam, be enrolled as a regular student working toward a degree or certificate in an eligible program, be a U.S. citizen or eligible non-citizen, have a valid Social Security Number, register (or have registered) for Selective Service (if required), and make satisfactory academic progress.

Moreover, you must sign a statement of educational purpose and a certification statement on overpayment and default (both found on the Free Application for Federal Student Aid (FAFSA)). In certain cases, students convicted of drug-related offenses while receiving financial aid, will lose their eligibility to receive federal financial aid for a period of time. When applicant's FAFSA is being processed, data matches with various government agencies will be made in order to confirm eligibility under some of the criteria. If applicant's status under these criteria is not confirmed, he/she will generally have at least 30 days to provide documentation to the institution to prove eligibility.

HOW IS FINANCIAL AID ELIGIBILITY DETERMINED?

The school uses the U.S. Department of Education Federal Need Analysis Methodology to assess an applicant's need in accordance with pre-established student budgets. The applicant's income, net assets, dependency status, etc., are all considered to determine an "Expected Family Contribution," which is the amount he/she and his/her family can reasonably be expected to contribute to applicant's educational costs. This figure is subtracted from the appropriate "Student Budget," resulting in applicant's "Financial Aid Eligibility" or "Financial Need."

CRITERIA FOR SELECTING RECIPIENTS

Since applicants enroll on a continuing basis, they are funded when eligible, and when funds are available. If several applicants enroll at the same time and there are insufficient funds, those with the greatest need will be funded first. Initial funding is based on exceptional need, with priority to receive FSEOG given to Pell Grant students.

HOW IS MY FINANCIAL AID AWARD DETERMINED?

Applicants are offered financial aid award packages composed of grants and loans. The school determines which programs to include in his/her package, based on his/her need and the availability of funds. A Financial Aid Notice of award will be provided to the applicant with a payment schedule. If there are special circumstances, they will be explained at this time. An applicant can accept or decline by signing and returning the notice to the school.

STUDENT LOAN COUNSELING

The school provides loan counseling on a continual basis:

Prior to enrollment to prospective students and their families

At the start of the program (Entrance Interview)

During (mid-point) the program (Check Delivery)

At Graduation (Exit Interview)

Students attend loan counseling sessions to receive information about the source and amount of each type of aid offered, the method by which aid is determined, disbursed and applied to the student's account, the rights and responsibilities of the student associated with the student's enrollment and receipt of financial aid (including serious consequences of failing to pay back their loans) and more.

Federal Student Aid (FSA) Student Loan Ombudsman

If you are in a dispute about your federal student loan, contact the Ombudsman Group as a last resort. The Ombudsman Group is dedicated to helping resolve disputes related to Direct Loans, Federal Family Education Loan (FFEL) Program loans, Guaranteed Student Loans, and Perkins Loans:

On-Line assistance: <http://studentaid.gov/repay-loans/disputes/prepare>

Via Telephone: (877) 557-2575

Via Fax: (202) 275-0549

Via Mail U.S. Department of Education
 FSA Ombudsman Group
 830 First Street, N.E., Mail Stop 5144
 Washington, D.C. 20202-5144

PAYMENT PROCEDURE

The student's financial aid award will be applied toward tuition, are electronically delivery to the school and credited to the student's account. For those who qualified, the school will issue a check to the student in the amount of the award credited toward living expenses. The Financial Aid Disbursement Notice list the student's payments and payment dates. Typically, payments will be made at the beginning and mid-point of the academic year (non-standard term programs) or at the beginning of each 10 week term for standard-term based programs. All weeks and units in non-standard terms must be completed before funds can be delivered for the next payment period. There is a 30 day delay for government student loan disbursements for new 1st time borrowers.

VERIFICATION

At random, the government may select a student's application to be reviewed in a process called Verification. If selected, the student will be required to submit a completed verification worksheet along with signed copies of his/her (his/her spouse's, his/her parent's) financial documents to the school within a specified time period. For further information, see Student Financial Aid Verification Policy.

SATISFACTORY PROGRESS REQUIRED

Students who receive financial aid must maintain satisfactory progress. See the School's Policies for the description of the satisfactory academic progress standards. Students not maintaining satisfactory progress will be terminated from financial aid programs and will receive no additional financial assistance until he/she is reinstated. Students may appeal termination by submitting a written request to the school. The school will decide whether or not to honor the appeal. Upon review of student's ledger account, FA history, and the student's academic record, if it is determined that ineligible Title IV funds were disbursed, the school must return said funds within 30 days from Date of Determination or the date funds were credited to student's account, whichever is later.

TERMINATION PROCEDURES AND APPEAL PROCESS

Students not maintaining satisfactory progress will be terminated from financial aid programs and will receive no additional financial assistance until he/she is reinstated. Students may appeal termination by submitting a written request to the school. The school will decide whether or not to honor the appeal. (See Education Policy)

SCHOOL TUITION REFUND POLICY

The student has the right to withdraw at any time. If a student wishes to withdraw, a signed dated withdrawal notice indicating the date of withdrawal must be delivered to the school. Once the student is determined to have withdrawn, the school will calculate and remit any applicable refund (See Education Policy).

STUDENT REPAYMENT POLICY

Disbursements of Pell, FSEOG, and Perkins made directly to the student for living expenses not yet incurred at the time of withdrawal must be repaid by the student. The student is only allowed to retain the portion of the living expenses (room and board, miscellaneous, transportation) allotted to the student equal to the portion of the period of enrollment that has been completed by the student on the last recorded day of attendance. For example, if the student's allotted living expenses were \$3,000 for a period of enrollment and the student withdrew after completing 40% of the enrollment period, the student could retain only 40% of the \$3,000, which would equal \$1,200. If the total Pell, FSEOG, and Perkins disbursements made directly to the student for living expenses exceeded the \$1,200, the student must repay the excess amount. (If the repayment owed is \$100 or less, the student is not required to repay it.) Repayments are to be made in the following order: Perkins Loans, Pell, and FSEOG.

CONFIRMATION OF ELIGIBLE NON-CITIZEN STATUS

Financial aid applicants reporting non-citizen status will be processed through an electronic match between the Department of Education (ED) and United States Citizenship and Immigration Services (USCIS) in order to confirm their non-citizen eligibility. If a match is not achieved, the student will be required to submit copies of eligible non-citizen documents to the school within a specific time frame so that they may be forwarded on to Department of Homeland Security, U.S. Citizenship and Immigration Services for secondary confirmation.

STUDENT FINANCIAL AID CONFIRMATION POLICY FOR ELIGIBLE NON-CITIZENS

Pinnacle College has established the following procedures relative to the secondary citizenship confirmation process for Title IV financial aid applicants who have indicated that they are eligible non-citizens or permanent residents of the United States. If the primary confirmation process does not confirm eligible Title IV applicant status and the student submits reasonable evidence of eligible status, the school will initiate the secondary confirmation process. **ALL STUDENTS WHO INDICATE AN ELIGIBLE STATUS BUT WHOSE ELIGIBLE STATUS IS NOT CONFIRMED BY THE U.S. DEPARTMENT OF EDUCATION'S (ED) CENTRAL PROCESSING SYSTEM OUTPUT DOCUMENT, WILL BE GIVEN A COPY OF THESE PROCEDURES.**

1. Students have 30 days from the later of the date the students receives this document, or the date the institution receives ED's Central Processing System output document to submit documentation for consideration of eligible non-citizen status.
2. Failure to submit the information by the deadline prevents the institution from disbursing any

Title IV funds or certifying the student as eligible for any Title IV funds.

3. The institution will not make the decision regarding "eligible non-citizen" status without the student having the opportunity to submit documentation supporting a claim of eligibility.
4. Students must submit documentation of their current immigration status to the Financial Aid Office. This documentation must be official documents from the U.S. Citizenship and Immigration Service (USCIS). In order to initiate the required process, students must submit USCIS documents which are legible and which demonstrate the latest status with USCIS.
5. The institution will initiate secondary confirmation within 10 business days of receiving both ED's Central Processing System output document and the student's immigration status documents.
6. Students will be provided and instructed to use the applicable address listed on USCIS' Website at Direct Filing Addresses for Form G-845 to determine where they must submit the latest Form G-845 .

STUDENT FINANCIAL AID VERIFICATION POLICIES AND PROCEDURES

Pinnacle College has developed the following policies and procedures for the verification of information provided by applicants for Federal student financial aid under the Title IV Programs. The purpose of verification is to ensure that the Federal income tax return data and other required documentation match the information on the Institutional Student Information Record (SAR/ISIR). A SAR/ISIR has been selected for verification if there is an asterisk (*) next to the Expected Family Contribution (EFC).

1. Only those students who are selected for verification by the U.S. Department of Education (ED) or those with conflicting information in their records will be required to submit supporting documentation. In most cases, the required documentation consists of a completed Verification Worksheet and a Federal Tax Return Transcript (and a Federal Tax Account Transcript *if* an amended tax return was filed) from the prior year. Any conflicting information in the student's file must be resolved before any financial aid may be disbursed, regardless of the student's verification status. Beginning in the 2012-13 Award Year, all applicants selected for verification must complete verification before any Professional Judgment (PJ) adjustments are made to the FAFSA or COA. The results of verification cannot be submitted on the same day.
2. No Federal Pell Grant, Campus-Based aid, or Federal Direct Subsidized Stafford Loan Funds will be disbursed prior to the completion of verification (see exclusions #8 below).
3. A Federal Direct Stafford Loan will not be originated until all verification has been completed.
4. Students eligible to receive a Pell Grant, Campus-Based aid, or a Subsidized Direct Loan will have until 120 days after their last day of attendance or by the deadline published in the Federal Register each year (deadline is usually around the end of September), whichever is earlier, to complete verification. However, in the interim, the student must have made arrangements with the school for payment of all tuition and fees due or risk termination from school. After the aforementioned period, all financial aid that might have been due is forfeited.
5. All students will be notified on a timely basis if they have been selected for verification and

what supporting documentation is required. At that time the student will be informed of the time parameters and the consequences of not completing the verification cycle. The institution will notify the student of the result of the verification process and any other documentation needed. The institution will assist the student in correcting any information that is inaccurate and will notify any student via award letter if an award changes. The institution will use as its reference the most recent Verification Guide supplied by ED.

6. If the student receives an overpayment based on providing inaccurate or conflicting information on any application, and refuses to correct the information or repay the Federal funds after being counseled by the institution, the school will refer the case to ED for resolution. Unless required by the ED, no Federal financial aid will be disbursed to the student.

7. The financial aid file must be documented with the date that verification is completed.

8. Verification Exclusions: No verification is required if applicant is eligible to receive only unsubsidized aid; received no aid for reasons other than failure to complete verification; transfer student already completed verification for the award year at a prior school (current school to collect statement from prior school, providing transaction number of applicable ISIR); or death of applicant. Not required to verify FAFSA information for parents of dependent student or spouse of independent student if parents/spouse reside outside U.S. and cannot be contacted by normal means of communication; cannot be located because contact information is unknown and cannot be obtained; mentally incapacitated; or deceased (spouse).

9. Verification—Marital Status: The FAFSA must reflect accurate household size, number in college, dependency status and family financial information. Beginning in the 2012-13 Award Year, this MAY require the student to update the FAFSA if change in marital status is necessary to address an inequity or reflect more accurately ability to pay. This is not considered a Professional Judgment and may be done at the school's option, on an individual student basis. Marital status may not be projected on the FAFSA.

STUDENT FINANCIAL AID VERIFICATION POLICIES AND PROCEDURES

The following is a step-by-step procedure to follow when verifying a student's SAR/ISIR.

1. Read Page I (Eligibility Letter) of the SAR/ISIR and follow the instructions.

2. Verification of IRS income and tax data elements via the IRS Data Retrieval Tool (DRT) is the most accurate method of verifying the required data elements on the SAR/ISIR that are available on Federal Income Tax Returns. The IRS request field(s) on the ISIR must indicate a value of "02" in order to be acceptable for verification purposes. If the IRS request field shows "02", no further steps are required to complete verification of ISIR data *that comes from the Federal Income Tax Return*.

3. If the IRS request field on the ISIR does not have a value of "02", **IRS Tax Account Transcripts** must be received and reviewed to verify the student 's/spouse's and parent's (if dependent): (a) **Adjusted Gross Income** on the student's/spouse's/parent's 2011 Federal Income Tax Return to the AGI on the SAR/ISIR; (b) **Income Taxes Paid** on the student's/spouse's/parent's Federal Income Tax Return to "Tax Paid" on the SAR/ISIR ;

Specific Untaxed Income Data Elements on the student's/spouse's/parent's 2011 Federal Income Tax Return to the corresponding fields on the SAR/ISIR: 1. Education Credits (*student* FAFSA #43a and ISIR Field 50; *parent* FAFSA #91a and ISIR Field #114); ii. IRA deductions and payments (*student* FAFSA #44b and ISIR Field 57; *parent* FAFSA #92b and ISIR Field #121); iii. Tax Exempt Interest Income (*student* FAFSA #44d and ISIR Field 59; *parent* FAFSA #92d and ISIR Field #123); iv. Untaxed Portions of IRA Distributions (*student* FAFSA #44e and ISIR Field 60; *parent* FAFSA #92e and ISIR Field #124)*; v. Untaxed Portions of Pensions (*student* FAFSA #44f and ISIR Field 61; *parent* FAFSA #92f and ISIR Field #125)*; *NOTE: There is one case where a taxpayer may need to provide additional information to the FA Office regarding the data on the Tax Transcript. If need to modify all or a portion of pension because of a rollover, must submit written statement indicating the amount of the distribution that was excluded because it was an authorized IRS rollover. Statement must be signed and dated by the tax filer.

4. Beginning with the 2013-14 Award Year, the U.S. Department of Education provided new data items to be verified annually. The Department implemented customized verification selection criteria, called Verification Tracking Flags, V1-V5, which appear on the student's SAR/ISIR indicating what items a school must verify for the student.

Verification Tracking Group V1: Standard Verification-Student must verify household size; number in college; tax account transcript, if not linked using the IRS Data Retrieval Tool-see #3 above for all items required to verify; SNAP, and child support paid

Verification Tracking Group V2: Supplemental Nutrition Assistance Program Verification or SNAP (formerly known as the Food Stamp Program)-Student or member of student's household must certify benefits received from said program.

Verification Tracking Group V3: Child Support Verification-signed statement from student or parent listing name who paid the support, name of the child support recipient, name(s) of child or children for whom support was paid, amount of support paid during the calendar year.

Verification Tracking Group V4: Custom Verification –student must verify SNAP; child support paid; documentation of a high school diploma or recognized equivalent; Identity and Statement of Educational Purpose. The student must appear in person at the school to verify his or her identity by presenting valid government-issued photo identification, such as, but not limited to, a driver's license or other state-issued ID card, passport, or military ID. The school will maintain a copy of the student's photo ID that is annotated with the date it was received and the name of the official at the school authorized to collect the student's ID. In addition, the student must sign, in the presence of the school official, a Statement of Educational Purpose verifying federal student financial assistance funds will only be used for educational purposes and to pay the cost of attending the school. If the student is unable to provide the valid government-issued ID and Statement of Educational Purpose in person, the student must prove a copy of said ID that is acknowledged in a notarized statement along with the original notarized Statement of

Educational Purpose provided by the school.

Verification Tracking Group V5: Aggregate Verification-student must provide all verification items listed in Verification Tracking Groups V1 through V5.

5. Notes: (1) All sections of the Verification Worksheet must be completed and signed by the student (spouse signature, if applicable, is optional) at least one parent of the dependent student (whose income s reported on the SAR/ISIR); (2) No Federal Direct Loan funds can be disbursed without a SAR/ISIR; (3) Students applying for a Federal Direct Loan must meet all eligibility requirements (citizenship, Selective Service, etc.) and have completed all verification requirements before a Direct Loan record may be originated; (4) Although verification is not required for PLUS or Unsubsidized Loans, the student must still complete a FAFSA and meet all citizenship, Selective Service, and all other eligibility requirements; (5) Rarely will a paper tax return be acceptable for verification purposes.

ACCREDITATION AND LICENSING

Information regarding agencies and associations which license and accredit the school (see School catalog) are available for review in the school office.

EMPLOYMENT STATISTICS

Employment/Completion statistics are noted in the School Performance Fact Sheet (SPFS) given upon enrollment. Upon successful completion of their courses, graduates will be ready for an entry level position in their chosen field and they will be provided job counseling and job placement assistance. Although every effort will be made to assist graduates with job placement, the school in no way implies that students' job placement are guaranteed. Upon enrollment, the institution shall disclose each year not later than September 1 for each succeeding group of students who completed or graduated within 150% of the normal time for completion or graduation from their programs as of August 31 of the preceding year.

TUTORING

The school offers tutoring, upon availability and approval. Details of this service are available upon student request.

DISCLOSURE OF STUDENT INFORMATION

A student has the right to inspect and review his/her education records, and to request that a school correct those records he/she believes to be inaccurate or misleading. If the school decides not to amend the records, the student has a right to request a hearing. After the hearing, if the school still decides not to amend the records, the student has the right to attach a statement to the relevant record commenting on and/or contesting the information in the record. Students who wish to see their records should contact the school's Registrar.

EDUCATION TAX BENEFITS

Federal regulations created two tax incentives for costs associated with higher education. The

following two tax credits may apply to students and can provide a credit on their next tax bill: The Hope Credit and The Lifetime Learning Credit. Students should consult their tax instructions and/or contact a qualified tax advisor. The school will issue a 1098-T to all applicable students no later than January 31st.

CRIME AWARENESS AND CAMPUS SECURITY PROGRAM

This institution prepares, publishes and distributes information regarding its Crime Awareness and Campus Security Program to all current students and employees upon enrollment/employment and to any applicant for enrollment or employment, upon request.

REFERRALS FOR FRAUD AND CRIMINAL ACTIVITY

If the institution has any information indicating that an applicant for Title IV program assistance may have engaged in fraud or other criminal misconduct in connection with his or her application, it must be referred to the Office of Inspector General of the Department of Education, or, if more appropriate, to a State or local law enforcement agency with jurisdiction to investigate the matter. In addition, the institution-is required to report to the Office of Inspector General for each calendar year all referrals made to the State or local law enforcement agencies under this paragraph for that calendar year.

PLACEMENT

The placement information provided below (also see “Gainful Employment Disclosure” above) are the reported percentages submitted to our accreditation agency, ACCET. The associated timeframe(s) include all classes that were scheduled to graduate in 2011. The school’s methodology in calculating its placement rate (see below) include taking the ratio of placed graduates (as defined by ACCET’s standards, including but limited to self-employment, company employed, continuous employment, part-time, etc.) by the total number of eligible graduates for placement (as defined by ACCET’s standards).

Program: Recording Engineer (Main and Branch Campuses, Combined)

Placement Rate: 73.28% (2012 Calendar Year: 1/1/12-12/31/12)

Program: Video Game Sound Design-Certificate (Main Campus Only)

Placement Rate: 75% (2012 Calendar Year: 1/1/12-12/31/12)

FEDERAL RETENTION AND COMPLETION RATES

Under federal regulations, institutions are required to prepare annual information regarding the retention, completion or graduation rate, and the transfer out rate of certificate, full-time undergraduate first time students entering their institution.

Retention Rate, as disclosed to IPEDS (2012-13 Spring Survey):

| Students from Fall 2010 cohort, still enrolled or completed as of Fall 2011 | Students from Fall 2011 cohort, still enrolled or completed as of Fall 2012 |
|---|---|
| 81% | 86% |

Completers: Calendar Year 2012

1. Gender: Recording Engineer Program

| | |
|---------------|------------|
| Men | 144 |
| Women | 8 |
| Total: | 152 |

1. Gender: Video Game Sound Design (Certificate)

| | |
|-------|----|
| Men | 15 |
| Women | 0 |

2. Ethnicity: Recording Engineer Program

| | |
|------------------------|------------|
| <i>Black</i> | 34 |
| <i>Hispanic</i> | 54 |
| <i>White</i> | 56 |
| <i>Asian</i> | 4 |
| <i>American Indian</i> | 0 |
| <i>2 or more races</i> | 3 |
| <i>Not Specified</i> | 1 |
| Total | 152 |

2. Ethnicity: Video Game Sound Design

| | |
|------------------------|-----------|
| <i>Black</i> | 3 |
| <i>Hispanic</i> | 4 |
| <i>White</i> | 5 |
| <i>Asian</i> | 0 |
| <i>American Indian</i> | 0 |
| <i>2 or more races</i> | 3 |
| <i>Not Specified</i> | 0 |
| Total | 15 |

3. Financial Aid Recipients: Recording Engineer

| | |
|---------------------------------------|------------|
| <i>Pell Grant Recipients</i> | 117 |
| <i>Subsidized Loan, no Pell Grant</i> | 24 |
| <i>No Pell Grant, No Subsidized</i> | 1 |
| Total: | 142 |

3. Financial Aid Recipients: VGSD Certificate

| | |
|---------------------------------------|-----------|
| <i>Pell Grant Recipients</i> | 10 |
| <i>Subsidized Loan, no Pell Grant</i> | 1 |
| <i>No Pell Grant, No Subsidized</i> | 2 |
| Total | 13 |

CONSUMER INFORMATION

DRUG PREVENTION

DRUG AND ALCOHOL ABUSE PROGRAM

Information regarding drug and alcohol abuse programs available to all students and employees may be obtained from the school's financial aid officer.

DRUG PREVENTION PROGRAM

This school participates in a Drug Prevention Program which has zero tolerance for the unlawful possession, sale, or use of illicit drugs and alcohol by students and employees on or off campus during school hours. Engagement in any of the prohibited activities will result in immediate termination and/or referral for prosecution.

In certain cases, students convicted of drug-related offenses, while receiving financial aid, will lose their eligibility for a period of time. If applicants/students have any questions regarding this policy, they must refer to the Free Application for Federal Student Aid (FAFSA).

STANDARDS OF CONDUCT

The Drug and Alcohol Abuse Prevention Program policy applies to all students and employees. The unlawful possession, use, or distribution of illicit drugs and alcohol are strictly prohibited at this institution.

INSTITUTIONAL SANCTIONS

The institution will notify the student or employee, in writing, if the institution becomes aware of any violation of this policy. If an employee is convicted of a drug charge, the employee must notify the school/employer within five (5) days. Then the school/employer must notify the Department of Education within ten (10) days.

Staff and students who violate these standards of conduct subject themselves to disciplinary action. As per the school's zero tolerance policy, immediate termination of enrollment (or employment) will result, with no appeal, from the possession, dispensing, or use of alcohol or illicit drugs on or off campus during school hours.

LEGAL SANCTIONS (FEDERAL, STATE, AND LOCAL)

There are numerous legal sanctions under local, state, and federal laws which can be used to punish violators. Penalties range from suspensions, revocation, denial of a drivers license, and/or 20-50 years imprisonment at hard labor without benefit or parole. Property may be seized. Community services may be mandated.

Federal anti-drug laws affect a number of areas in everyone's lives. Students could lose eligibility for financial aid, could be denied other federal benefits, such as Social Security, retirement, welfare, health care, disability, and veteran benefits.

In addition to local and state authorities, the federal government has four agencies employing approximately 52,500 personnel engaged in fighting illicit drugs. These agencies are: The Drug Enforcement Agency, U.S. Customs Service, Federal Bureau of Investigations, and the U.S. Coast Guard.

CONSUMER INFORMATION

LOSS OF ELIGIBILITY

A federal or state drug conviction can disqualify a student for FSA funds. Students lose their eligibility if they were convicted for an offense that occurred during a period of enrollment for which the student was receiving Title IV aid. If the conviction was reversed, set aside, or removed from the student's record, or if the conviction occurred while the student was a juvenile (unless s/he was tried as an adult) it will not affect student's eligibility.

If students lose their financial aid eligibility, the school will notify them of their status in writing in a clear and conspicuous memo. It will also notify the students of how they can regain their eligibility.

HEALTH RISKS ASSOCIATED WITH USE AND ABUSE

Drug abuse is the utilization of natural and/or synthetic chemical substances for non-medical reasons to affect the body and its processes, the mind and nervous system, and behavior. The abuse of drugs can affect a person's physical and emotional health and social life. Alcohol is the most abused drug in the United States.

Drugs can be highly addictive and injurious to the body, as well as one's self. People tend to lose their sense of responsibility and coordination. Restlessness, irritability, anxiety, paranoia, depressions, acting slow moving, inattentiveness, loss of appetite, sexual indifference, comas, convulsions, or even death can result from overuse or abuse of drugs.

DRUG AND ALCOHOL COUNSELING/TREATMENT AVAILABILITY

The National Institute on Drug Abuse Hotline

Information and referral line that directs callers to treatment centers in the local community, (800) 662-HELP or visit www.findtreatment.samhsa.gov

The National Institute on Drug Abuse Workplace Helpline

A line that provides information only to private entities about workplace programs and drug testing. Proprietary, not public, postsecondary schools may use this line, (800) 843-4971.

The National Clearinghouse for Alcohol and Drug Information

Information and referral line that distributes Department of Education publications about drug and alcohol prevention programs, as well as, material from other federal agencies, (800) 729-6686 or (301)468-2600.

The Network of Colleges/Universities Committed to the Elimination of Drug/Alcohol Abuse Established as a joint effort of the Department of Education and the higher education community to develop a response to alcohol and other drug problems on campus, including a set of standards for education programs, assessment techniques, and enforcement procedures. Information can also be provided about training and conferencing activities, and regional members of the network, (202) 357-6206.

Department of Education Regional Centers Drug-Free Schools and Communities
Assist schools and other entities in developing prevention programs by providing training and technical assistance (Southeast Region, 404-688-9227).

RECORDING ENGINEER PROGRAM LOS ANGELES

Since 1972, we have been training students the art and science of audio engineering. For 40 years, our Career Resources department has been assisting our graduates to help them find employment in a field related to their training.

We stay in contact with our graduates and are extremely proud of their continued accomplishments. Some of our graduates have been Grammy and Oscar-worthy: nominated for, or actually winning these awards either as part of a team or leading a team.

Pinnacle College graduates are working for recording artists, recording studios, post-production facilities, radio, AV Corporations, live production venues, television and film nation-wide. Many Pinnacle College graduates have opened their own recording studio facilities in and around the Los Angeles area and throughout the United States. Graduates have also moved on to excel in Australia, Argentina, Brazil, France, Germany, Holland, Japan, Mexico, Norway, Puerto Rico, Sweden, Tahiti, the United Kingdom, Korea, and Venezuela, to name a few. Some of our graduates have advanced to a level where they have hired either fellow classmates or past graduates to work with them in their new endeavors. Some are part of our Industry Advisory Committee.

VIDEO GAME SOUND DESIGN PROGRAM LOS ANGELES

The Video Game Sound Design Certificate program of Los Angeles had its first graduating class in August 2011. The Video Game Sound Design program is another example of Pinnacle College innovating to train outstanding sound professionals to the service the multi-billion dollar gaming industry. Our students spend a significant amount of time studying music composition, production, live recording and sound design through the lens of interactive media. Graduates have done everything from working for world-class development studios such as Treyarch (Tony Hawk, Spiderman, Call of Duty) and Sledgehammer Games (Modern Warfare 3) to executing exciting freelance opportunities on a variety of gaming platforms including PlayStation 3, Xbox 360, PC, Mac, and iOS. Our utilization of industry standard middleware and technology like the Unreal Development Kit, Solid State Logic, Avid, and Basehead allow our graduates to have the confidence necessary to be a contributor on the first day they are hired. As the venues to game

expand to cell phones, tablet computers, and social media, our graduates will be prepared to evolve with this ever-changing industry.

RECORDING ENGINEER PROGRAM SACRAMENTO

Graduates from Pinnacle College's branch in Sacramento have gone on to find success working at recording studios, live sound companies, post production facilities, radio & TV stations, and also working for national sports teams, pro audio companies and other facets of the audio industry. Our alumni have gone on to open studios both locally in the Sacramento area and throughout the US, often offering internships or employment for their fellow Pinnacle College alumni.

MUSIC PRODUCTION ASSOCIATE OF APPLIED SCIENCE DEGREE PROGRAM

This program is scheduled to graduate its first class in the Fall of 2014.

MUSIC PRODUCTION VIDEO GAME SOUND DESIGN PROGRAM

This program is scheduled to graduate its first class in the Spring of 2014.

PRO TOOLS CERTIFICATION AND EXAMINATION COURSES

Individuals who become certified in Pro Tools are recognized as being competent in their use of Pro Tools as evidenced by their ability to pass the AVID Pro Tools Examination.



CAREER RESOURCES

PLACEMENT ASSISTANCE SERVICES

The school's Career Services provides career workshops/classes which are designed to improve the job-readiness of our graduates and to better prepare them for entry-level positions in their respective fields. Additionally, graduates are offered counseling and job placement assistance.

All graduates, irrespective of the program they are enrolled in, are required to submit a completed resume to Career Services prior to receiving job referrals and leads. The student's contact information should be kept current and active for at least 18 months following Graduation. If 30 days or more elapse with unexpected drop of Graduate participation in the placement assistance program, the student must submit in writing an explanation for the elapsed time and failure to correspond. Each graduating class has priority placement until the next class graduates. Previous graduating classes are given job referrals that are not chosen by the most recent graduating class. **Although every effort is made to assist our graduates, the school in no way implies guaranteed placement. For the most recent completion and placement rates, please refer to the School Performance Fact Sheet which is part of the admissions process disclosure document.**





Creating Tomorrow's Sound Masters

Catalog Addendum

Academic Calendar

Updated 3/27/14

PINNACLE COLLEGE CATALOG ADDENDUM

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PINNACLE COLLEGE 2014 ACADEMIC CALENDAR
LOS ANGELES CAMPUS

| Los Angeles: Music Production Recording Arts Associate of Applied Science Degree | | |
|---|---|---------------------|
| Session Hours: | Morning Classes: 9:30 AM – 2:00PM Afternoon Classes: 2:00PM-6:30PM Evening Classes: 5:30PM – 10:00PM | |
| <i>Start Date</i> | <i>End Date</i> | <i>Session</i> |
| 1/27/2014 | 8/13/15 | Evening |
| 3/10/2014 | 9/24/15 | Morning and Evening |
| 3/31/2014 | 10/15/15 | Afternoon |
| 4/14/14 | 10/29/15 | Morning |
| 6/23/14 | 1/21/16 | Evening |
| 8/4/14 | 3/3/16 | Morning and Evening |
| 8/25/14 | 3/24/16 | Afternoon |
| 10/6/14 | 5/5/16 | Morning and Evening |
| 11/10/14 | 6/9/16 | Morning |

| Los Angeles: Video Game Sound Design (Certificate) | | |
|---|--|----------------|
| Session Hours: | Day Classes: 9:30 AM—2:00 PM Afternoon Classes: 2:00 PM—6:30 PM | |
| <i>Start Date</i> | <i>End Date</i> | <i>Session</i> |
| 8/25/14 | 8/20/15 | Afternoon |

GRADUATION CEREMONIES

Los Angeles Campus: June 13, 2014

PINNACLE COLLEGE 2014 ACADEMIC CALENDAR

SACRAMENTO CAMPUS

| Sacramento: Music Production Recording Arts Associate of Applied Science Degree | | |
|--|---|-----------------------|
| Session Hours: | Day Classes: 9:00 AM – 1:30 PM Afternoon Classes: 1:45 – 5:15 PM Eve Classes: 5:30PM – 10:00 PM | |
| <i>Start Date</i> | <i>End Date</i> | <i>Session</i> |
| 1/20/14 | 8/6/15 | Morning and Evening |
| 3/3/2014 | 9/17/15 | Evening |
| 4/7/14 | 10/22/15 | Afternoon |
| 6/16/14 | 1/14/16 | Morning and Afternoon |
| 8/25/14 | 3/24/16 | Morning and Evening |
| 9/29/14 | 4/28/16 | Morning and Evening |
| 11/3/14 | 6/2/16 | Afternoon |

GRADUATION CEREMONIES

Sacramento Campus: July 27, 2014

PRO TOOLS COURSES LOS ANGELES CAMPUS

CLASS SCHEDULE

| Los Angeles: Pro Tools 101 Course | | |
|--|--|--------------------------------|
| Session Schedule- 4 Week Course | Week 1- Friday 6pm-9pm Week 2- Saturday 9am-5pm Week 3- Saturday 9am- 5pm Week 4- Saturday 9am- 5pm | |
| <i>Start Date</i> | <i>Course End Date</i> | <i>Certification Exam Date</i> |
| ** | ** | ** |

**Please contact Anton Croos in the Admissions office at 626-284-0050 for Pro Tools 101, 110, 201, 210 course schedules

PRO TOOLS COURSES SACRAMENTO CAMPUS

CLASS SCHEDULE

| Sacramento: Pro Tools 101 Course | | |
|---|--|--------------------------------|
| Session Schedule- 4 Week Course | Week 1- Friday 6pm-9pm Week 2- Saturday 9am-5pm Week 3- Saturday 9am- 5pm Week 4- Saturday 9am- 5pm | |
| <i>Start Date</i> | <i>Course End Date</i> | <i>Certification Exam Date</i> |
| ** | ** | ** |

**Please contact Julie Munso in the Admissions office at 916-366-3431 for Pro Tools 101, 110, 201, 210 course schedules

2014-2015 SCHOOL HOLIDAYS (NO CLASS)

2014 HOLIDAY SCHEDULE

| | |
|-------------------------------------|---------------------|
| January 20, 2014 | *Martin Luther King |
| February 17, 2014 | *President's Day |
| May 26, 2014 | *Memorial Day |
| September 1, 2014 | *Labor Day |
| November 27, 2014 | *Thanksgiving Day |
| December 22, 2014 - January 4, 2015 | Winter Break |

2015 HOLIDAY SCHEDULE

| | |
|------------------------------------|---------------------|
| January 19, 2015 | *Martin Luther King |
| February 16, 2015 | *President's Day |
| May 25, 2015 | *Memorial Day |
| July 4, 2015 | *Independence Day |
| September 7, 2015 | *Labor Day |
| November 26, 2015 | *Thanksgiving Day |
| December 21, 2015- January 3, 2016 | Winter Break |

**Holiday make up classes scheduled on Friday; refer to class schedule*