This course introduces students to the key concepts behind producing (Undergraduate)
film. Students will learn how to prep a film with a focus on cast and crew
deals, location agreements, clearance, insurance, and working with the
major unions. This course focuses on the key steps of pre-production for a feature
film. Students will learn how to prep a film with a focus on cast and crew
deals, location agreements, clearance, insurance, and working with the
major unions. This two-credit course will provide valuable pre-production work on
targeted productions, such as Project Bluelight (faculty or student-led),
large-scale class projects, faculty creative projects, or independent and/or
professional productions. Professional scheduling, budgeting and pre-
visualization software may be utilized. PREREQUISITE(S): By instructor
permission only.

This course introduces students to the principals and strategies
of independent film producing with a focus on the following key
areas: packaging material, fundraising, foreign sales, and festival and
distribution strategies.

This course introduces students to the key concepts behind producing
for computer animation and the use of visual effects in live action
filmmaking such as production planning, cost estimating production and
post workflows.

This course is a course discussing the different roles of the television producer
and show runners. Particular emphasis will be put on exploring and
discussing the difference between line, segment, coordinating, field,
executive (show-runner), and supervising producers. Students wear many
television producer hats through the quarter, and will explore those roles
in relation to different scripted and non-scripted formats. Examining
and performing various tasks like budgets, staffing, and scheduling will
give students a comprehensive view of the needs and responsibilities
of different producers. Additional consideration will be given to the
on-set roles and responsibilities of the showrunner in the television
production environment. The class will culminate in the creation of short
promo segments of various styles of television shows. PREREQUISITES:
FILM 110, TV 306 OR TV 307.

Advanced production class develops a reality or factual show concept
and treatment. Students will produce and cast a pilot based on their
treatments. The class will focus on techniques and methods to build
engagement and conflict within the reality or factual genre.

This course introduces students to how a production company operates.
Students will learn how to build a film slate by identifying intellectual
properties and developing them into viable projects. There will be an
emphasis on story development with a focus on optioning material, talent
packaging, and fund raising.

This course will cover the fundamentals of film scheduling and
budgeting. Students will learn how to break a script down and create
a shooting schedule and working budget. Professional scheduling and
budgeting software will be utilized in a lab setting.

This course will provide a comprehensive view of the needs and responsibilities
of television producers and show runners. Particular emphasis will be put on
exploring and understanding the roles and responsibilities of the line,
segment, coordinating, field, executive (show-runner), and supervising
producer through the quarter, and will explore those roles in relation to the
scripted and non-scripted formats. Examining and performing various
tasks like budgets, staffing, and scheduling will give students a comprehensive
view of the needs and responsibilities of different producers. Additional
consideration will be given to the on-set roles and responsibilities of the
showrunner in the television production environment. The class will
culminate in the creation of short promo segments of various styles of
television shows. PREREQUISITES: FILM 110, TV 306 OR TV 307.

This course introduces students to the role of the Creative Producer.
Students will learn how to build a film and television slate by identifying
intellectual properties and developing them into viable projects. There will
be an emphasis on optioning material, talent packaging, and financing.
CP 412 | FEATURE FILM DEVELOPMENT | 4 quarter hours
(Graduate)
This course will focus on feature film development from a producer's perspective. Students will evaluate completed screenplays and the producer's role in developing them into films.

CP 414 | TELEVISION DEVELOPMENT | 4 quarter hours
(Graduate)
This course focuses on scripted television development from the producer's prospective. Emphasis will be placed on the industrial process and personnel of the networks, as well as the creative strategies needed to guide a project from concept ideation to hit series.

CP 420 | SCHEDULING & BUDGETING (FORMERLY DC 423) | 4 quarter hours
(Graduate)
This course will cover the fundamentals of film scheduling and budgeting. Students will learn how to break a script down and create a shooting schedule and working budget. Professional scheduling and budgeting software will be utilized in a lab setting.

CP 423 | PRE-PRODUCTION WORKSHOP (FORMERLY DC 479) | 2 quarter hours
(Graduate)
This two-credit course will provide valuable pre-production work on targeted productions, such as Project Bluelight (faculty or student-led), large-scale class projects, faculty creative projects, or independent and/or professional productions. Professional scheduling, budgeting and pre-visualization software may be utilized. PREREQUISITE(S): By instructor permission only. (2 quarter hours)

CP 440 | PRE-PRODUCTION FOR PRODUCERS (FORMERLY DC 485) | 4 quarter hours
(Graduate)
This course focuses on the fundamentals of pre-production for a feature film. Students will learn how to prep a film with a focus on cast and crew deals, location agreements, clearance, insurance, and working with the major unions.

CP 442 | THE AGENCY | 2-2.25 quarter hours
(Graduate)
This course will examine the essential role talent and literary agencies perform in the entertainment business. Students will learn how producers work with agencies to package films with talent and secure distribution for their projects. There will be a focus on the various departments at agencies including motion picture literary, story, talent, and packaging for television.

CP 444 | THE TALENT MANAGER | 2-2.25 quarter hours
(Graduate)
This course will examine the critical role the talent manager performs in today's entertainment industry. Students will learn how managers operate as producers and work with talent to develop and sell their projects to the studios.

CP 446 | THE STUDIO EXECUTIVE | 2-2.25 quarter hours
(Graduate)
This course provides an overview of the various departments at a major motion picture studio. Students will learn how studio executives develop projects and oversee production and distribution for the studio.

CP 448 | The Network Executive | 2-2.25 quarter hours
(Graduate)
This course provides an overview of the television departments at a network. Students will learn how television executives develop shows for the network and manage productions.

CP 450 | Producing Reality Television | 2-2.25 quarter hours
(Graduate)
This course will examine the process for producing reality shows. Students will learn how to develop ideas for reality shows and create pitch decks. There will be an emphasis on producing techniques for signing and working with reality show talent.

CP 452 | PRODUCING COMMERCIALS & MUSIC VIDEOS | 2-2.25 quarter hours
(Graduate)
This course examines the process and production techniques for producing commercials and music videos. Industry standards for creating commercials and music videos for clients will be discussed. Additional topics include copywriting, style guides, casting, media, and client-relations.

CP 460 | Producing Television | 4 quarter hours
(Graduate)
This course will examine the creative and business skills required for producing television. Students will review different genres and styles of television production while exploring the various roles in relation to specific scripted and non-scripted formats. Additional consideration will be given to the on-set roles and responsibilities of the showrunner on a television production.

CP 480 | ENTERTAINMENT LAW FOR PRODUCERS (FORMERLY DC 464) | 4 quarter hours
(Graduate)
This course introduces students to the principles and strategies of entertainment law with a focus on the following key areas: chain of title, production legal, clearance, music licensing, and delivery requirements. PREREQUISITE(S): None.

CP 482 | DISTRIBUTION AND EXHIBITION (FORMERLY DC 481) | 4 quarter hours
(Graduate)
Conventional and emerging modes of motion picture distribution with special emphasis on digital streaming and exhibition.

CP 484 | Post Production For Producers | 4 quarter hours
(Graduate)
This course will provide an overview of the post process for producers. Students will examine the key stages of post from edit to delivery, with an emphasis on producing visual effects for film and television.

CP 498 | Pre-Production Internship | 4 quarter hours
(Graduate)
This is an internship course for graduate creative producing students, which offers the opportunity to reflect on an internship while gaining professional experience, industry contact and referrals while still in school. Students will intern at an entertainment company with a focus on the development and pre-production stages of film and television.

CP 499 | POST-PRODUCTION INTERNSHIP (FORMERLY DC 499) | 4 quarter hours
(Graduate)
This is an internship course for graduate creative producing students, which offers the opportunity to reflect on an internship while gaining professional experience, industry contact and referrals while still in school. Students will intern at entertainment company with a focus on the production and distribution stages of film and television.
CP 511 | CREATIVE PRODUCING THESIS I (FORMERLY DC 511) | 4 quarter hours  
(Graduate)  
Students will be required to complete a final thesis project that involves creating a film and television slate. Students will be required to create a professional package for three projects which will entail optioning and developing source material such as a book, script, or magazine article. The ultimate goal for the thesis projects is for the students to have viable projects upon graduation that they can set up at a studio or produced independently. Student also have the option to produce a festival quality short film for their final thesis project subject to approval by the Creative Producing Committee.

CP 512 | CREATIVE PRODUCING THESIS II (FORMERLY DC 512) | 4 quarter hours  
(Graduate)  
Students will revise their thesis projects based on the feedback from the instructor and thesis advisors. During this stage, students will be expected to be actively producing their short film or sizzle reels, and securing any rights necessary for the completion of the project.

CP 540 | PRODUCING FOR DIRECTORS: PITCHING, PACKAGING, AND DISTRIBUTION | 4 quarter hours  
(Graduate)  
Current avenues for the development of the student director for a professional career will be explored, including film festivals, fundraising, self-distribution and pitching. Usable film festival strategies, self-distribution plans, and fundraising business plans will be created for the exploitation of existing or future projects.  
FILM 487 is a prerequisite for this class.

CP 599 | INDEPENDENT STUDY (FORMERLY DC 599) | 1-8 quarter hours  
(Graduate)  
Independent study form required. PREREQUISITE(S): Consent of instructor. Variable credit.

CP 701 | THESIS CONTINUATION (FORMERLY DC 701) | 0 quarter hour  
(Graduate)  
Non-credit. Students admitted to MFA program who have completed all the required coursework and who are regularly using the facilities of the University for thesis production and/or post-production are required to be registered each quarter of the academic year until the thesis and defense have been completed.  
FILM 510 or ANI 640 is a prerequisite for this class.