This course will examine the craft, technology, and aesthetic principles of media production. Drawing heavily on a wide array of historical examples, the course will examine the many expressive strategies potentially usable in the creation of moving image art forms: image construction and manipulation, editing, composition, sound, narrative, and performance. An emphasis will be placed on story and storytelling. In addition to analyzing the works of others, students will also produce their own projects - putting theory into practice. PREREQUISITE(S): None.

**FILM 101 | FOUNDATIONS OF CINEMA FOR MAJORS (FORMERLY DC 110) | 4 quarter hours**
(Undergraduate)
This course deals with visualization and cinema literacy skills. Drawing heavily on a wide array of historical examples, the course will examine the many expressive strategies potentially usable in the creation of moving image art forms: the importance of story and controlling ideas, storytelling with images, the basics of composition and editing, and an examination of narrative, documentary, and experimental approaches. In addition to analyzing the works of others, students will also produce their own projects thus, putting theory into practice. PREREQUISITE(S): None.

**FILM 102 | FOUNDATIONS OF CINEMA FOR NON-MAJORS (FORMERLY DC 205) | 4 quarter hours**
(Undergraduate)
This course will examine the craft, technology, and aesthetic principles of media production. Drawing heavily on a wide array of historical examples, the course will examine the many expressive strategies potentially usable in the creation of moving image art forms: the importance of story and controlling ideas, storytelling with images, the basics of composition and editing, and an examination of narrative, documentary, and experimental approaches. In addition to analyzing the works of others, students will also produce their own projects thus, putting theory into practice. PREREQUISITE(S): None.

**FILM 104 | VIDEO FOR SOCIAL MEDIA (FORMERLY DC 111) | 4 quarter hours**
(Undergraduate)
An introduction to video production for social media. Students learn how to produce videos with consumer-grade equipment (including cell phones). The course covers the basic principles of shooting, editing and uploading to social media sites. The course offers students an opportunity to create media specifically targeted for social websites such as: Facebook, MySpace, Twitter, etc. Students will learn the production process from idea execution to distribution. PREREQUISITE(S): None.

**FILM 105 | FOUNDATIONS OF TELEVISION (FORMERLY TV 110) | 4 quarter hours**
(Undergraduate)
This course provides an introduction and framework of the history of television production. Evolving story forms will be examined from television’s beginnings to the present. Developments in story and production styles will be analyzed and discussed. Professionals from different sectors of the Chicago television industry will speak to the class in panels.
FILM 145 | DIGITAL MEDIA LITERACIES (FORMERLY DC 105) | 4 quarter hours
(Undergraduate)
This course is designed to help students develop an informed, critical and practical understanding of new communication media, including ways to read, write and produce in a digital environment. We will explore implications of these technologies and their uses in schools, communities, and workplaces. The course also focuses on practices involving current and future technologies that hold promise for the creation and distribution of all media.

FILM 165 | DIGITAL STILL PHOTOGRAPHY FOR NON-MAJORS (FORMERLY DC 125) | 4 quarter hours
(Undergraduate)
This course is an introduction to the history and aesthetics of still photography and to the concept of photography as a descriptive and interpretive artistic medium. Students studying photographs in this context will discover relationships between individual photographers' choices and their own understanding of meaning. Discussions of the photos' cultural contexts and meanings will deepen their understanding of the role of still photography as a conduit for cultural values. Students will learn the fundamental concepts necessary to shoot, edit, manipulate, and print digital still photographs. Also, students will acquire the knowledge needed to analyze and critique existing work. Students will be required to use their own digital still cameras for this course.

FILM 170 | THE ART OF PRODUCTION DESIGN (FORMERLY DC 121) | 4 quarter hours
(Undergraduate)
This course explores production design and art direction as a narrative art form in cinema and examines the collaborative relationship between director, production designer and cinematographer. Using films, observational readings, screenplays, lectures, research, and discussion, students will study the fundamentals of a production designer's approach towards visualizing and conceptualizing story. Students will also gain a historical perspective of how the role of production design has evolved and how advances in technology have influenced the various crafts.

FILM 184 | STAND-UP COMEDY (FORMERLY DC 104) | 4 quarter hours
(Undergraduate)
Students will analyze and practice stand-up comedy as an art form, both onstage and as a foundation for film and television work. Students will learn about the history of stand-up comedy, particularly about the comedians who parlayed success on the stage into success in television and films. The process of how comedians create material and hone it on stage will be analyzed. Additionally, students will mine their own lives for material, creating original stand-up comedy routines and workshopping them in class. Finally, these routines will be performed in public, at venues such as the Main Stage at the world-renowned Zanies Comedy Club.

FILM 210 | CINEMA PRODUCTION II (FORMERLY DC 310) | 4 quarter hours
(Undergraduate)
This course expands on topics covered in DC 210 Production I. Students will refine their skills in the areas of line-producing, pre-production, cinematography, lighting, sound recording, post production work flow. FILM 250 and POST 124 are prerequisites for this class.

FILM 228 | ETHICS IN COMPUTER GAMES AND CINEMA (FORMERLY DC 228) | 4 quarter hours
(Undergraduate)
Societies function based on normative ethics utilizing common sense to distinguish between ethical and unethical behavior. Most of us are not aware of the underlying theories when arriving at ethical judgments about right and wrong. However, the fast pace of progress in information technologies and digital entertainment creates an environment, in which ethical challenges are particularly complex. In the eyes of many, games and movies are violent, offensive and immoral. This course will concentrate on analyzing the impact of digital entertainment on an individual and society. Implications of certain values embedded in games and movies will be discussed. Elements of the ethical code of conduct for a game or movie creator will be formulated. The issue of balancing individual creativity vs. cultural impact particularly on children will be discussed.

FILM 232 | CREATIVE METHODOLOGIES FOR FILM AND TELEVISION (FORMERLY DC 213) | 4 quarter hours
(Undergraduate)
This class focuses on creative methods and processes useful for a variety of roles in film and television, including: ideation, divergent thinking, the role of environment/community, and how to avoid creative blocks. The class encourages students to embrace self-directed learning, explore who they are as creative individuals, and unlock the themes and forms at the core of their artistic visions.

FILM 233 | CINEMA & ART (FORMERLY DC 233) | 4 quarter hours
(Undergraduate)
This course will provide an overview of avant-garde film, video, animation and installation, and the relationship of these cinematic forms to Modern and Contemporary art. Students will be introduced to the major styles and themes of alternative and experimental moving image work from the past hundred years. Cinema & Art places emphasis on moving image work that is not usually included in a survey of mainstream cinema or film history. A major concern for the class is first-hand exposure to these original sources, and an examination of the relationship of these works to mainstream cinema and other types of popular culture. Topics covered in the class include the avant-garde and kitsch, Surrealism, experimental film, abstract animation, video art, camp, and video installation. In addition to lectures by visiting artists and viewing films, videos, and installation work, students will produce a short creative work in the style of their choice that responds to the work studied during the quarter.

FILM 235 | FILM AESTHETICS: TIME, SPACE, AND MEMORY (FORMERLY DC 273) | 4 quarter hours
(Undergraduate)
This course introduces students to practical applications of aesthetics in the production and appreciation of cinema. Analyzing a diverse selection of films throughout the course, students will identify and define the aesthetic systems of time, space, and memory in the process of filmmaking. In doing so, students will enhance identification of the application of aesthetics in their own personal work. The culmination of the course will find students producing a media project encompassing the conceptual framework of the course.
FILM 236 | FILM PHILOSOPHY FOR MAJORS (FORMERLY DC 226) | 4 quarter hours (Undergraduate)
Using film as a lens through which philosophical ideas are examined, students will analyze narrative or documentary films (classic or contemporary) on enduring philosophical questions such as: what is truth; what is right; or what is the meaning of life. Particular attention will be paid to the possible influence of philosophy on aesthetic and storytelling choices made by filmmakers. PREREQUISITE(S): None.

FILM 237 | FILM PHILOSOPHY (FORMERLY DC 227) | 4 quarter hours (Undergraduate)
An introduction to philosophy using film as a lens through which philosophical ideas are examined. In discussion and writing, students analyze narrative or documentary films (classic or contemporary) on enduring philosophical questions such as: what is truth; what is right; or what is the meaning of life.

FILM 245 | MEDIA LITERACIES (FORMERLY DC 200) | 4 quarter hours (Undergraduate)
This course is designed to help students develop an informed, critical and practical understanding of new communication media, including ways to read, write and produce in a digital environment. We will explore implications of these technologies and their uses in schools, communities, and workplaces. The course also focuses on practices involving current and future technologies that hold promise for the creation and distribution of all media. Prerequisites: None.

FILM 250 | CINEMATOGRAPHY I (FORMERLY DC 275) | 4 quarter hours (Undergraduate)
This course is an overview of the technologies and aesthetic principles of cinematography. The concepts covered will include digital formats, measurement and control of exposure, basic lens properties, camera support and movement, rules of composition and the placement and control of light. Class sessions will consist of lectures, demonstrations, hands-on exercises and screenings of selected film clips which demonstrate specific cinematography techniques. FILM 110 is a prerequisite for this class.

FILM 251 | CINEMATOGRAPHERS AT WORK (FORMERLY DC 276) | 4 quarter hours (Undergraduate)
This course explores the aesthetic and technological developments of cinematography from early cinema to the digital age by examining the works of notable cinematographers. Students will examine the changing styles of cinematography as an art form. FILM 250 is a prerequisite for this class.

FILM 254 | IMAGE, OPTICS AND CINEMATIC MOTION (FORMERLY DC 274) | 4 quarter hours (Undergraduate)
Cinematography is the scientifically grounded discipline of making lighting and camera choices in order to record moving images. This course deals with the basic mathematics, physics, and photochemistry that underlie cinematography and that motivate camera design and construction. A student who masters the foundations of cinematography through a mixture of lectures, readings, exercises, and labs will be able to evaluate and understand how motion based recording choices affect perception of moving images they see every day.

FILM 256 | DIGITAL STILL PHOTOGRAPHY (FORMERLY DC 225) | 4 quarter hours (Undergraduate)
This course is an introduction to the history and aesthetics of still photography and to the concept of photography as a descriptive and interpretive artistic medium. Students will learn the fundamental concepts necessary to shoot, edit, manipulate, and print digital still photographs. Students will learn to scan, capture, correct and enhance digital images and prepare files for output on black and white and color printing devices. Introduces students to theories, terminology, and applications of digital imaging technologies. Students will acquire the knowledge needed to analyze and critique existing work. In addition, students will involve themselves in hands-on exercises with digital still photography, manipulation and printing. Demonstrations will facilitate learning software techniques and systems of working. Use of Adobe Photoshop will be extensively covered in this course.

FILM 259 | VISUAL DESIGN (FORMERLY DC 376) | 4 quarter hours (Undergraduate)
Definition, analysis, and structure of visual components that cinema employs to support and emphasize the story. Theory of visual design will be applied through student still photos, as well as an original, visually-oriented, narrative or documentary short film, animation or game design. FILM 110 is a prerequisite for this class.

FILM 260 | INTRODUCTION TO DIRECTING | 4 quarter hours (Undergraduate)
This course is an introduction to directing for the screen. Topics include casting, script analysis, working with actors, and pre-visualization. Each student will direct and produce a short scene study. This course in NOT intended for students majoring in the BFA Film and Television Directing Concentration.

FILM 261 | THE ART OF SCREEN ACTING (FORMERLY DC 250) | 4 quarter hours (Undergraduate)
This course will examine the role of acting, actors, and actor-director collaboration in the development of narrative cinema. The screen demanded a new approach to acting which differed markedly from the theatrical traditions which proceeded it. Seminal practitioners of actor training such as Constantin Stanislavski and his American interpreters Lee Strasberg, Sanford Meisner, and Stella Adler and their students (such as Brando, Pacino, DeNiro, Hoffman, and Duvall) have had an incalculable influence on how screen actors prepare for a role and work with directors. This course will survey the major acting techniques and approaches, examine major films as case studies, and explore contemporary approaches to screen acting and actor-director collaboration in the cinema.
**FILM 282 | ACTING FOR THE CAMERA (FORMERLY DC 251) | 4 quarter hours**  
(Undergraduate)  
This course is designed for acting and directing students who want to develop skills and gain experience in acting and directing for the camera. Course sessions include lecture, practical exercises and preparation for analyzing and blocking a scene and working on a set. Students will screen select film clips to evaluate performances, explore methods to prepare for an audition, discuss the actor/director relationship and examine the professional requirements of relating to a crew. The final project will include directing or acting in a short dialogue scene for analysis and critique.  
(FILM 110 and FILM 281) or PRF 313 is a prerequisite for this class.

**FILM 283 | SCRIPT ANALYSIS FOR DIRECTORS | 4 quarter hours**  
(Undergraduate)  
Script analysis informs a director’s creative decision making. Through a series of practical exercises, students will learn the process of analyzing a script based on the film's narrative elements. In doing so they will uncover their unique vision for the story that will aid in collaboration with actors and crew.

**FILM 284 | CASTING AND REHEARSING | 4 quarter hours**  
(Undergraduate)  
Each film project requires a customized approach to casting and rehearsing. Students will learn to create individualized plans for any size cast (individuals, pairs, ensembles) and strategies that will take them from casting room to table read to set.

**FILM 285 | DIRECTING (FORMERLY DC 390) | 4 quarter hours**  
(Undergraduate)  
This is a course in directing motion pictures. Topics include casting, rehearsals, the basic relationship between the director, actor, and script, script breakdown, camera placement, and shooting for continuity editing. Each student will produce and direct a scene study and a short narrative film.

**FILM 210 is a prerequisite for this class.**

**FILM 290 | TOPICS IN DIGITAL CINEMA (FORMERLY DC 270) | 4 quarter hours**  
(Undergraduate)  
Advanced study in cinema focusing on a specific genre each quarter such as: Science Fiction, Film Noir, Comedy, Action-Adventure, Nonfiction, etc. Please check the CDM website for description of specific quarter offering.

**FILM 298 | INTERNSHIP IN MEDIA PRODUCTION/POST-PRODUCTION (FORMERLY DC 298) | 4 quarter hours**  
(Undergraduate)  
This course offers students the opportunity to reflect on an internship while gaining professional experience, industry contact, and referrals while still in school. The class fulfills the Junior Year Experiential Learning credit and must be taken concurrently with an approved internship. Opportunities in post-production, motion picture production, advertising, television, animation, game design, graphic design, motion graphics and interactive media can qualify for the course. Classroom time is required. Admission to the program requires consent of internship course instructor after the verification of the student’s internship. Prerequisites: Internship.

**FILM 299 | INTERNSHIPS IN MEDIA AND DESIGN (NON-EL) (FORMERLY DC 299) | 1-4 quarter hours**  
(Undergraduate)  
This course is an internship/independent study course for students who have already fulfilled their EL credit. This course offers students the opportunity to reflect on an internship while gaining professional experience, industry contact and referrals while still in school. Opportunities in post-production, motion picture production, advertising, television, animation, game design, graphic design, motion graphics and interactive media can all qualify for this course. Students will work independently on class assignments. Assignments will be determined by the instructor and based on the number of credits in which the student is enrolled. Admission to the program requires consent of the internship course instructor after verification of the student's internship. PREREQUISITE(S): Internship (variable credit)

**FILM 318 | TV PRODUCTION WORKSHOP (FORMERLY TV 310) | 2 quarter hours**  
(Undergraduate)  
In this workshop students will produce projects for internal and external clients. Students will learn professional practices and work with clients to create projects such as promos, documentaries, commercials, short series and live events from concept inception to finished product. Through this process, students will examine different professional roles involved in the TV production process. PREREQUISITE(S): None (2 quarter hours)

**FILM 319 | LIVE EVENT/TALK TV WORKSHOP (FORMERLY TV 381) | 2 quarter hours**  
(Undergraduate)  
In this workshop students will produce events with guest artists, presented in front of a live studio audience. Students will help prep each appearance and participate a crew members in the multi-camera production and telecasting of the events. They will learn the professional practices and positions that constitute talk-show format television production. Post-production and finishing for Web Streaming and VOD delivery will also be addressed. May be repeated for credit. (2 quarter hours)

**FILM 321 | COMMERCIAL PRODUCTION (FORMERLY DC 361) | 4 quarter hours**  
(Undergraduate)  
This course will study the commercial production industry and the production techniques and processes of televised commercials and public service announcements. Industry standards for creating commercials for a client will be discussed. Additional topics include copywriting, style guides, casting, media, and client-relations. FILM 110 is a prerequisite for this class.

**FILM 323 | MUSIC VIDEO PRODUCTION (FORMERLY DC 311) | 4 quarter hours**  
(Undergraduate)  
In this course, we will analyze ways in which artists combine visual imagery with music as with MTV-style music videos. The music business and how it relates/effects music videos. Each student will develop his or her own music video project from script to final edit with a local band of their choice, through their own scheduling process. FILM 110 is a prerequisite for this class.
FILM 325 | EXPERIMENTAL FILMMAKING I (FORMERLY DC 345) | 4 quarter hours  
(Undergraduate)  
This production-based course explores breaking the boundaries of conventional cinema through experimental formal approaches, techniques and content. Students will create projects in the modes of key figures form the history of experimental and avant-garde film and video, such as Kenneth Anger, Stan Brakhage, Luis Bunuel, Maya Deren, Dana Hodgdon, David Lynch, Bill Viola, or Andy Warhol. Additionally, students will be encouraged to capture, edit and process material through non-traditional means, and to explore unconventional content. Screenings of experimental works may be tailored to the specific interests of students as projects develop. The influences of experimental cinema on conventional media such as Hollywood movies, commercials, and music video will also be analyzed.

FILM 326 or POST 110 is a prerequisite for this class.

FILM 345 | IMMERSIVE AND 360 VIDEO PRODUCTION | 4 quarter hours  
(Undergraduate)  
This class will focus on the development, production and post-production of live-action 360 video. The medium of virtual reality will be analyzed within the context of the evolution of time-based and interactive media. Experimental projects will offer students the opportunity to tell stories in new ways while exploring the affordances and challenges of the evolving medium.

FILM 110 is a prerequisite for this class.

FILM 348 | FILM FESTIVALS (FORMERLY DC 393) | 4 quarter hours  
(Undergraduate)  
Film festivals and their role in independent cinema and the Hollywood studio system. The global proliferation of film festivals will be examined from the perspectives of both film studies scholars and film making professionals. Students will research the history of major festivals, develop festival strategies for students’ own or other students’ films, and attend film festival screenings, panels, and/or networking events.

PREREQUISITE(S): None (variable credit)

FILM 350 | CINEMATOGRAPHY II (FORMERLY DC 375) | 4 quarter hours  
(Undergraduate)  
This class explores he creation of visual imagery and meaning through cinematography. Students will study advanced cinematography techniques including visual language, composition and movement as well as advanced tools in lighting and camera.

FILM 250 is a prerequisite for this class.

FILM 355 | LIGHTING I (FORMERLY DC 377) | 4 quarter hours  
(Undergraduate)  
Introduction to safe and established practical operation of studio lighting and grip equipment. Students will learn a variety of basic lighting techniques, set electrical distribution, dolly set up, grip and lighting equipment.

FILM 110 is a prerequisite for this class.

FILM 356 | LIGHTING II (FORMERLY DC 384) | 4 quarter hours  
(Undergraduate)  
Continuation of Lighting for Cinema 1 with introduction to more advanced lighting setups. Students will learn a variety of lighting techniques - night exterior, practical location, complex lighting cues, etc. Advanced lighting and grip equipment will be utilized - Hmi, LED, theatrical and fluorescent.

FILM 357 | CINEMATIC SPACE (FORMERLY DC 333) | 4 quarter hours  
(Undergraduate)  
This seminar mixes theory and practice to expose students to an in-depth exploration of different techniques and possibilities concerning cinematic space. Beginning with an introduction to the fundamental differences between montage and mise-en-scene, the course will teach students the art and craft of designing, blocking and executing plan sequences, starting with static camera shots and ending in complex 3D camera moves.

FILM 358 and FILM 250 are prerequisites for this class.

FILM 359 | VISUAL EFFECTS CINEMATOGRAPHY (FORMERLY DC 359) | 4 quarter hours  
(Undergraduate)  
This course examines both traditional “in-camera” and contemporary digital visual effects techniques and the tools used to create them from a cinematographer’s vantage point. Students will develop a sense of when to use each technique to achieve a specific visual task.

FILM 350 and FILM 355 are prerequisites for this class.

FILM 360 | CAMERA OPERATING WORKSHOP | 2-2.25 quarter hours  
(Undergraduate)  
This course will refine a student’s ability to operate a camera successfully in a variety of narrative film scenarios. Students will learn operating techniques to accomplish specific cinematic goals. This is a two-credit-hour course.

FILM 350 and FILM 355 are prerequisites for this class.

FILM 364 | CINEMATOGRAPHY III (FORMERLY DC 394) | 4 quarter hours  
(Undergraduate)  
This seminar focuses on the art and craft of designing, blocking and executing planned sequences. It mixes theory and practice to expose students to an in-depth exploration of different techniques and possibilities concerning cinematic space. Emphasis will be on storytelling from the perspective of the cinematographer, specifically exploring how the camera is used to serve the narrative.

FILM 350 and FILM 355 are prerequisites for this class.
FILM 370 | ADVANCED PRODUCTION DESIGN (FORMERLY DC 331) | 4 quarter hours (Undergraduate)
In this course, students will construct a set from a prepared script. Beginning with the written page, students will synthesize through all the stages of construction including visualizing, drafting, constructing, painting and finishing.
FILM 270 is a prerequisite for this class.

FILM 375 | SCRIPT SUPERVISOR WORKSHOP | 2-2.25 quarter hours (Undergraduate)
This course explores the role of the script supervisor on a film or television project. The duties of this role that will be studied include: working with various departments during production, assisting in preserving screen direction, maintaining continuity through photographs and other tools, documenting script coverage with script notes and lining scripts, and assigning slate numbers. Professional script supervising software will be introduced and utilized. This is a two-credit-hour course.

FILM 376 | CASTING DIRECTOR WORKSHOP | 2-2.25 quarter hours (Undergraduate)
This course explores the role of the casting director/agency on a film or television project. The duties of this role that will be studied include: working with directors and producers, sourcing actors, posting calls, scheduling and running casting sessions, making offers and booking sheets, negotiating contracts, dealing with actor representation and implementing SAG guidelines. Professional casting software will be introduced and utilized. This is a two-credit-hour course.

FILM 377 | ASSISTANT DIRECTOR WORKSHOP | 2-2.25 quarter hours (Undergraduate)
This course explores the role of the assistant director on a film or television project. The duties of this role that will be studied include: working with directors, breaking down a script, scheduling using a one-liner and day out of days, managing cast and crew on set, directing extras, calling shots, keeping to a schedule, and creating call sheets and reports for each shoot day. Professional scheduling software will be utilized towards the pre-production of existing or future projects. This is a two-credit-hour course.

FILM 380 | PROJECT BLUELIGHT (FORMERLY DC 380) | 4 quarter hours (Undergraduate)
Production of a feature-length digital motion picture written by students or faculty within the Digital Cinema program. Students will work as crew under supervision of faculty members heading each of the various production areas. Goal is to produce a completed digital motion picture suitable for festivals or distribution.

FILM 381 | ACTING FOR FILMMAKERS (FORMERLY DC 349) | 4 quarter hours (Undergraduate)
This course is designed to provide students who plan to work with actors in any aspect of cinema or interactive media, with a foundation in the actor's craft. This will be a hands-on, practical class in which all students will be required to participate fully in the exercises and scene work. Topics to be covered include: relaxation, concentration, trust, listening, sensory work, physical actions, improvisation, imagination, needs, circumstances, objectives, obstacles, scene analysis and scene work. The course will culminate in a staged scene to be presented in class. PREREQUISITE(S): None.

FILM 384 | DIRECTING FOR TELEVISION | 4 quarter hours (Undergraduate)
This course provides abilities and knowledge to direct multiple episodes on a television series. As a response to available time and resources, students will learn how to direct television episodes at a fast pace. They will explore the intricacies of multiple-camera blocking, single-camera production, and the post-production processes of an episodic program. Also, students will explore the differences between directing the TV pilot versus an episode.
FILM 285 is a prerequisite for this class.

FILM 385 | DIRECTING II (FORMERLY DC 392) | 4 quarter hours (Undergraduate)
Advanced study of directing for cinema. Students will continue exploration of directing concepts including: casting, rehearsing, analyzing script, blocking and working with actors, blocking and moving camera, and re-directing through editing and sound. Course will culminate in a final project directed by each student, using professional actors, professional equipment and/or facilities, and an original screenplay.
FILM 285 is a prerequisite for this class.

FILM 386 | REHEARSAL WORKSHOP FOR DIRECTORS (FORMERLY DC 352) | 2 quarter hours (Undergraduate)
The rehearsal workshop deepens a director's understanding of effective rehearsal techniques. Students learn tools to work with any size cast (individuals, pairs and ensembles) at every stage of the process from table read to set.
FILM 285 is a prerequisite for this class.

FILM 387 | DIRECTING THE SHORT FILM (FORMERLY DC 350) | 4 quarter hours (Undergraduate)
Through managing the technical, theoretical and creative responsibilities of the director, students produce a narrative fiction short film. Students must enter with a finished, producible short film script with major principal pre-production elements in place. Advanced pre-production skills and topics to be covered include: script break down, schedule and budget, pre-visualization, creative collaboration and management, set procedures, and directing post-production and delivery.
FILM 210, CP 320 and SCWR 308 are prerequisites for this class.

FILM 390 | ADVANCED TOPICS IN CINEMA (FORMERLY DC 370) | 4 quarter hours (Undergraduate)
This class will be an in-depth examination of a filmmaker, film genre, or film movement that has had a significant influence on the development of cinematic storytelling and expression. Through lectures, screenings, readings, discussions, and critical writing assignments, students will analyze the distinctive traits of the selected topic within the broader context of cinema history and culture. Specific topics will be selected by the instructor and will vary with each quarter. PREREQUISITE(S): None.

FILM 391 | TOPICS IN PRODUCTION (FORMERLY DC 395) | 4 quarter hours (Undergraduate)
This course allows advanced students to work in close conjunction with a faculty member to develop a digital media project. Topics focus on a specific genre or medium each quarter such as: traditional movie production (horror, comedy, action/adventure, documentary, experimental, etc.), animation (narrative, non-narrative, web-based, cinematic, etc.), and advanced digital game design (story, strategy, graphics, etc.). Students work to produce a five to ten minute project.
FILM 210 is a prerequisite for this class.
FILM 392 | TOPICS IN TV PRODUCTION (FORMERLY TV 372) | 4 quarter hours
(Undergraduate)
This course is a hands-on experience in television production of news and public affairs programs. Students learn through theory and practice the role TV Producers and their teams play in creating various TV programs. PREREQUISITE(S): None.

FILM 393 | TOPICS IN STUDY ABROAD (FORMERLY DC 396) | 4 quarter hours
(Undergraduate)
This practical course offers students an intensive experience studying cinema and/or television production abroad. Students will be introduced to the cultural context, practices, philosophies, styles and business of film and TV. Facility tours, screenings and cultural experiences may be used to supplement the classroom activities in order to deepen the understanding of the experience abroad. PREREQUISITE(S): None.

FILM 396 | NON-CREDIT INDEPENDENT STUDY | 0 quarter hours
(Undergraduate)
Registration through the online Independent Study application form, which requires a certification that the student is actively working on a project under a faculty member's supervision. Approval by the Dean is required. This course is for zero-credit hour.

FILM 397 | CAPSTONE DEVELOPMENT (FORMERLY DC 397) | 4 quarter hours
(Undergraduate)
In this course, students will create a proposal that outlines what they will do for their Senior Capstone Project. The project should be a culmination of all of the course work that the student did during their time in the School of the Cinematic Arts. Each project must adhere to the guidelines for their degree concentration. Students will begin to work on their projects in this class; the first version, cut, or draft of their project must be ready by the time the student begins DC 398 Digital Cinema Capstone. ANI 340 or SCWR 352 or SCWR 353 or FILM 210 is a prerequisite for this class.

FILM 398 | DIGITAL CINEMA CAPSTONE (FORMERLY DC 398) | 4 quarter hours
(Undergraduate)
This course provides a Digital Cinema-specific capstone experience for the student. Students must have completed at least one of the three Topics in Production courses before they enroll in this course. The capstone course will connect the students’ Digital Cinema course work with the University courses s/he has taken through three components: student-generated production packages, class/instructor discussions, and the actual creation/production of the student’s proposal. The production piece is the primary focus of this course.

FILM 399 | INDEPENDENT STUDY | 1-8 quarter hours
(Undergraduate)
Variable credit. PREREQUISITE(S): Consent of dean.

FILM 401 | FUNDAMENTALS OF CINEMA PRODUCTION (FORMERLY DC 414) | 4 quarter hours
(Graduate)
This course is a beginning workshop in narrative film production. The course provides an introduction to the fundamentals of cinema production, including camera and lens technology, composition, lighting, directing, sound recording, and basic editing. Students will produce several short films with an emphasis on visual storytelling and personal expression. PREREQUISITE(S): None.

FILM 409 | PRODUCTION WORKSHOP (FORMERLY DC 461) | 4 quarter hours
(Graduate)
Students work in teams to produce a completed project every two weeks. Each team will be assigned a specific genre or medium of cinema/media production. Students will be exposed to every aspect of media production from live action shooting to visual effects. Students will also learn how to work well in a team environment and be forced to adhere to deadlines, time constraints and medium limitations. PREREQUISITE(S): None.

FILM 419 | LIVE EVENT/ TALK TV WORKSHOP (FORMERLY TV 481) | 2 quarter hours
(Graduate)
In this workshop students will produce events with guest artists, presented in front of a live studio audience. Students will help prep each appearance and participate as crew members in the multi-camera production and telecasting of the events. They will learn the professional practices and positions that constitute talk-show format television production. Post-production and finishing for Web Streaming and VOD delivery will also be addressed. May be repeated for credit. (2 quarter hours)

FILM 423 | MUSIC VIDEO PRODUCTION (FORMERLY DC 411) | 4 quarter hours
(Graduate)
In this course, we will analyze ways in which artists combine visual imagery with music as with MTV-style music videos. The music business and how it relates/effects music videos. Each student will develop his or her own music video project from script to final edit with a local band of their choice, through their own scheduling process. FILM 401 or FILM 410 is a prerequisite for this class.

FILM 425 | EXPERIMENTAL FILMMAKING I (FORMERLY DC 447) | 4 quarter hours
(Graduate)
This production-based course explores breaking the boundaries of conventional cinema through experimental formal approaches, techniques and content. Students will create projects in the modes of key figures from the history of experimental and avant-garde film and video, such as Kenneth Anger, Stan Brakhage, Luis Bunuel, Maya Deren, Dana Hodgdon, David Lynch, Bill Viola, or Andy Warhol. Additionally, students will be encouraged to capture, edit and process material through non-traditional means, and to explore unconventional content. Screenings of experimental works may be tailored to the specific interests of students as projects develop. The influences of experimental cinema on conventional media such as Hollywood movies, commercials, and music video will also be analyzed. FILM 410 is a prerequisite for this class.

FILM 426 | EXPERIMENTAL FILMMAKING II (FORMERLY DC 448) | 4 quarter hours
(Graduate)
In this production-based course, students will build on skills gained in Experimental Filmmaking I with a focus on the professional execution of an experimental film project. From creating the abstract, to an intensive focus on pre-production, to non-traditional filmmaking techniques, to critique through various stages of post-production, the student will be pushed to create a visionary work for the film festival circuit and beyond. Through this regimented process, the filmmaker will learn skills necessary to write grants, produce and package professional quality cinematic work targeted toward having distribution success. FILM 425 is a prerequisite for this class.
FILM 430 | FUNDAMENTALS OF SHORT FILM (FORMERLY DC 460) | 4 quarter hours
(Graduate)
Students will study approximately 100 well-crafted and landmark short films from throughout film history. Through these screenings, students will learn film vernacular, the roles these short films served their respective filmmakers and the concept of how "calling card" shorts can be used to illustrate a filmmaker's voice. Short film genres and styles that will be explored will include: narrative, experimental, documentary and animation, ranging from early silent films to contemporary films being screened at festivals today. PREREQUISITE(S): None.

FILM 431 | FILM HISTORY FROM THE FILMMAKER'S PERSPECTIVE (FORMERLY DC 520) | 4 quarter hours
(Graduate)
In film history, countless directors have established distinct directorial styles or voices through their unique use of film form and content. In this course, students will analyze the work of several of these directors through screenings, lectures and discussions of directorial choices in composition, movement, editing, production design, sound or story. Concepts will be applied to assignments that will help students develop their own directorial voices. PREREQUISITE(S): None.

FILM 445 | IMMERSIVE AND 360 VIDEO PRODUCTION | 4 quarter hours
(Graduate)
This class will focus on the development, production and post-production of live-action 360 video. The medium of virtual reality will be analyzed within the context of the evolution of time-based and interactive media. Experimental projects will offer students the opportunity to tell stories in new ways while exploring the affordances and challenges of the evolving medium.

FILM 448 | FILM FESTIVALS (FORMERLY DC 493) | 4 quarter hours
(Graduate)
Film festivals and their role in independent cinema and the Hollywood studio system. The global proliferation of film festivals will be examined from the perspectives of both film scholars and film making professionals. Students will research the history of major festivals, and attend film festival screenings, panels, and/or networking events. A festival strategy and budget will be developed for students' own films. PREREQUISITE(S): None (2 quarter hours)

FILM 450 | CINEMATOGRAPHY (FORMERLY DC 475) | 4 quarter hours
(Graduate)
In this course, students learn advanced production techniques of camera movement, lighting, rigging, filtration and shot composition. Students will be given hands on training in the use of the latest high definition cameras and then create a short script which they will shoot and edit.

FILM 451 | LIGHTING FOR CINEMA II (FORMERLY DC 484) | 4 quarter hours
(Graduate)
This continuation of Lighting for Cinema I is a hands-on, experimental class exploring advanced lighting techniques with an emphasis on engaging the audience visually. Students will learn night exterior lighting techniques, practical location lighting approaches, Hollywood gag and moving lights applications. The proper, efficient and safe use of advanced lighting and grip equipment will be demonstrated - Hmi, LED, theatrical, large tungsten, fluorescent, overheads, rigging and dollies. Students will work together in groups to accomplish visual tasks in class each week. FILM 455 is a prerequisite for this class.

FILM 456 | LIGHTING FOR CINEMA II (FORMERLY DC 484) | 4 quarter hours
(Graduate)
In this course, students will analyze the work of several of these directors through screenings, lectures and discussions of directorial choices in composition, movement, editing, production design, sound or story. Concepts will be applied to assignments that will help students develop their own directorial voices. PREREQUISITE(S): None.

FILM 457 | CINEMATIC SPACE (FORMERLY DC 433) | 4 quarter hours
(Graduate)
This seminar focuses on the art and craft of designing, blocking and executing plan sequences, starting with static camera shots and ending in complex 3D camera moves.

FILM 458 | ADVANCED CAMERA TECHNOLOGIES (FORMERLY DC 458) | 4 quarter hours
(Graduate)
This course is an advanced camera workshop covering the specific jobs of 1st and 2nd Assistants, DIT and data manager in a narrative film environment. Students will learn how to build, maintain and utilize advanced camera equipment, follow set protocols, apply industry standard processes to safely record, download, protect and transcode media for editorial workflows.

FILM 460 | PRODUCTION DESIGN (FORMERLY DC 421) | 4 quarter hours
(Graduate)
Analysis of production design and art direction in motion pictures.

FILM 461 | ADVANCED CINEMATOGRAPHY (FORMERLY DC 494) | 4 quarter hours
(Graduate)
This seminar focuses on the art and craft of designing, blocking and executing planned sequences. It mixes theory and practice to expose students to an in-depth exploration of different techniques and possibilities concerning cinematic space. Beginning with an introduction to the fundamental differences between montage and mise-en-scene, the course will teach students the art and craft of designing, blocking and executing plan sequences, starting with static camera shots and ending in complex 3D camera moves.

FILM 464 | ADVANCED CINEMATOGRAPHY (FORMERLY DC 494) | 4 quarter hours
(Graduate)
This seminar focuses on the art and craft of designing, blocking and executing planned sequences. It mixes theory and practice to expose students to an in-depth exploration of different techniques and possibilities concerning cinematic space. Emphasis will be on storytelling from the perspective of the cinematographer, specifically exploring how the camera is used to service the narrative.

FILM 465 | PRODUCTION DESIGN (FORMERLY DC 421) | 4 quarter hours
(Graduate)
Analysis of production design and art direction in motion pictures.

FILM 466 | VISUAL DESIGN (FORMERLY DC 476) | 4 quarter hours
(Graduate)
Definition, analysis, and structure of visual components that cinema employs to support and emphasize the story. Theory of visual design will be applied through student still photos, as well as an original, visually-oriented, narrative or documentary short film, animation or game design. FILM 410 or ANI 422 is a prerequisite for this class.
FILM 480 | PROJECT BLU ELIGHT (FORMERLY DC 480) | 4 quarter hours
(Graduate)
Production of a feature-length digital motion picture written by students or faculty within the Digital Cinema program. Students will work as crew under supervision of faculty members heading each of the various production areas. Goal is to produce a completed digital motion picture suitable for festivals or distribution. In addition to production work, graduate students are required to write a 7-10 page paper which analyzes the experience and how it relates to their MS/MFA course of study.

FILM 481 | ACTING FOR FILMMAKERS (FORMERLY DC 449) | 4 quarter hours
(Graduate)
This course is designed to provide students who plan to work with actors in any aspect of cinema or interactive media, with a foundation in the actor's craft. This will be a hands-on, practical class in which all students will be required to participate fully in the exercises and scene work. Topics to be covered include: relaxation, concentration, trust, listening, sensory work, physical actions, improvisation, imagination, needs, circumstances, objectives, obstacles, scene analysis and scene work. The course will culminate in a staged scene to be presented in class. PREREQUISITE(S): None.

FILM 484 | DIRECTING ACTORS (FORMERLY DC 462) | 4 quarter hours
(Graduate)
Emphasis on directing actors for film. Topics include script analysis, script interpretation, casting, rehearsals, director-actor relationship and director-actor communication. Projects will focus primarily on actor performance.

FILM 410 is a prerequisite for this class.

FILM 485 | DIRECTING THE PRODUCTION (FORMERLY DC 490) | 4 quarter hours
(Graduate)
Emphasis on directing the production. Topics covered include blocking actors, blocking camera, directing a crew, coverage and locations. Projects should include multiple setups and crews with, at the minimum, a producer, cinematographer and production designer.

FILM 484 is a prerequisite for this class.

FILM 486 | REHEARSAL WORKSHOP FOR DIRECTORS (FORMERLY DC 452) | 2 quarter hours
(Graduate)
The rehearsal workshop deepens a director's understanding of effective rehearsal techniques. Students learn tools to work with any size cast (individual, pairs and ensemble) at every stage of the process from table read to set.

FILM 484 is a prerequisite for this class.

FILM 487 | DIRECTING THE SHORT MOTION PICTURE (FORMERLY DC 495) | 4 quarter hours
(Graduate)
The penultimate production course for directors. Students must enter with a finished, producible, short film script with some principal pre-production elements in place. Advanced pre-production skills and topics to be covered include: prepping and breaking down the shooting script, schedule and budget, pre-visualization and storyboards, casting, rehearsals and directing actors, blocking, continuity, shot design, locations, aesthetics and visual design, working with crew, set procedures, the production binder, and directing from prep through post-production and delivery.

CP 420 or FILM 484 is a prerequisite for this class.

FILM 488 | DIRECTING ACTORS FOR THE CAMERA (FORMERLY DC 450) | 4 quarter hours
(Graduate)
Directing students from SCA and acting students from TTS enroll in the same course and explore unique challenges and opportunities of collaboration between film directors and theater actors. Emphasis will be placed on the actor/director relationship, the relationship between the camera and performer, casting for film/TV, blocking for the camera and on-set technical considerations. Students will work toward the creation of a final, polished short film, using scripts written by screenwriting students. PREREQUISITE(S): None.

FILM 489 | DIRECTING THE WEB SERIES (FORMERLY DC 465) | 4 quarter hours
(Graduate)
This course is an introduction to directing narrative content for the Internet. Students will learn how to direct a production in an episodic or serialized environment where the primary goal is to maintain a tone and tenor consistent with the show-runner’s vision. The course also covers the basic principles of budgeting, financing, casting, hiring talent, scheduling, securing locations, shooting and gathering social media artifacts for a series. Students will shepherd the project from idea execution through production, and finish the course with a five-episode web series.

FILM 487 is a prerequisite for this class.

FILM 490 | ADVANCED TOPICS IN CINEMA (FORMERLY DC 470) | 4 quarter hours
(Graduate)
This class will be an in-depth examination of a filmmaker, film genre, or film movement that has had a significant influence on the development of cinematic storytelling and expression. Through lectures, screenings, readings, discussions, and critical writing assignments, students will analyze the distinctive traits of the selected topic within the broader context of cinema history and culture. Specific topics will be selected by the instructor and will vary with each quarter.

FILM 493 | TOPICS IN STUDY ABROAD (FORMERLY DC 496) | 4 quarter hours
(Graduate)
This practical course offers students an intensive experience studying film and TV. Facility tours, screenings and cultural experiences may be used to supplement the classroom activities in order to deepen the understanding of the experience abroad. PREREQUISITE(S): None.

FILM 499 | INTERNSHIPS IN MEDIA AND DESIGN | 1-4 quarter hours
(Graduate)
This is an internship/independent study course for graduate students, which offers the opportunity to reflect on an internship while gaining professional experience, industry contact and referrals while still in school. Opportunities in post-production, motion picture production, advertising, television, animation, game design, graphic design, motion graphics and interactive media can all qualify for the course. Students will work independently on class assignments. Assignments will be determined by the instructor and based on the number of credits in which the student is enrolled. Admission to the program requires consent of the internship course instructor after verification of the student's internship. PREREQUISITE(S): Internship. (variable credit)
FILM 501 | ADVANCED PRE-PRODUCTION FOR THESIS (FORMERLY DC 571) | 4 quarter hours (Graduate)
Advanced concepts and techniques in pre-production for directors, such as: supervising fundraising, budgeting, and scheduling, crew assembly, casting and pre-visualization are taught in lecture and workshop. These concepts and techniques will be applied to the pre-production of MFA thesis films, laying the foundation necessary to begin principal photography. PREREQUISITE(S): None.

FILM 510 | CINEMA THESIS I | 4 quarter hours (Graduate)
In this class, students work intensively on a thesis project proposal based on responses from the instructor, their classmates, and from graduate faculty thesis advisors. For narrative work, the goals is to finalize a shooting script for the thesis project. PREREQUISITE(S): Faculty permission.

FILM 511 | CINEMA THESIS II (FORMERLY DC 566) | 4 quarter hours (Graduate)
In this class, students work intensively on a thesis project proposal based on responses from the instructor, their classmates, and from graduate faculty thesis advisors. For narrative work, the goal is to finalize pre-production for the thesis project. FILM 510 and instructor consent are prerequisites for this class.

FILM 560 | GRADUATE TEACHING SEMINAR | 4 quarter hours (Graduate)
This seminar exposes students to effective methods and professional practices of teaching undergraduate and graduate students. A variety of approaches to course materials and projects will be introduced and discussed in detail. In addition to work in class, students will work closely with a faculty member in order to gain first-hand knowledge, including class observation, of practical aspects of creative and academic instruction. PREREQUISITE(S): none. FORMERLY DC 560.

FILM 599 | INDEPENDENT STUDY | 0 quarter hours (Graduate)
Independent study form required. PREREQUISITE(S): Consent of instructor. (variable credit)

FILM 701 | THESIS CONTINUATION | 0 quarter hours (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. (0 credit hours) FILM 510 or ANI 640 is a prerequisite for this class.