

# FILM & TELEVISION PRODUCTION (FILM)

## FILM 100 | INTRODUCTION TO CINEMA: THE ART OF MAKING MOVIES | 4 quarter hours (Undergraduate)

This lecture-based course will introduce students to the art of cinema from the point of view of the filmmaker. Through screenings of contemporary and classic films, students will gain an appreciation of the various crafts involved in the making of movies, such as: acting, directing, producing, screenwriting, cinematography, production design, editing, sound, or visual effects.

## FILM 101 | FOUNDATIONS OF CINEMA FOR MAJORS | 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: 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 102 | FOUNDATIONS OF CINEMA FOR NON-MAJORS | 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.

## FILM 104 | VIDEO FOR SOCIAL MEDIA | 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 | 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 110 | CINEMA PRODUCTION I FOR MAJORS | 4 quarter hours (Undergraduate)

This course is a beginning workshop in narrative film production. The course provides an introduction to the fundamentals of cinema, including camera and lens technology, composition, lighting, directing and sound recording. Utilizing digital technology, students will produce several films with an emphasis on visual storytelling and personal expression.

## FILM 111 | CINEMA PRODUCTION FOR NON-MAJORS | 4 quarter hours (Undergraduate)

The course provides an introduction to the fundamentals of cinema production, including cinematography, directing and sound. Students will produce at least one fiction project with an emphasis on visual storytelling. PREREQUISITE(S): None.

## FILM 115 | TELEVISION PRODUCTION I | 4 quarter hours (Undergraduate)

An introduction to the basic principles, procedures, and techniques of television production. Students are organized in teams and create various TV broadcasts. Students learn how to operate TV switchers, TV cameras, sound, and graphic equipment. The course covers the fundamentals of producing, scripting, directing, and editing for television.

**FILM 110 is a prerequisite for this class.**

## FILM 116 | INTRODUCTION TO TV PRODUCTION FOR NON-MAJORS | 4 quarter hours (Undergraduate)

An introduction to the basic principles, procedures, and techniques of television production. This course will explore how to create a single-cam and a multi-cam television program. It will also introduce live and pre-recorded processes, practicing the essential activities that crews need to perform in these different formats.

**FILM 110 or FILM 111 is a prerequisite for this class**

## FILM 130 | FUNDAMENTALS OF SHORT FILM | 4 quarter hours (Undergraduate)

Students will study approximately 100 well-crafted and landmark short films from throughout film history. Through screenings, analysis, discussion, and discussion, students will explore these short films' story structure, cinematic design and historical importance. Additionally, students will examine how the short film format can be used as an illustration of a filmmaker's skills in order to navigate the film industry. Short films will include: narrative, experimental, documentary, and animation from different parts of the world. PREREQUISITE(S): None.

## FILM 131 | HISTORY OF CINEMA PRODUCTION | 4 quarter hours (Undergraduate)

This course studies the origins and rise of cinema production from the perspective of a filmmaker. The course examines critical historical events that impacted the industry and the craft of filmmaking; the emergence of the studio system, the coming of sound, audience shifts, emergence of other media and the rise of digital technology. PREREQUISITE(S): NONE.

## FILM 145 | DIGITAL MEDIA LITERACIES | 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 150 | CINEMATOGRAPHY I (FORMERLY FILM 250) | 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 155 | LIGHTING FOR CINEMA I (FORMERLY FILM 355) | 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 150 OR FILM 250 is a prerequisites for this class.**

**FILM 165 | DIGITAL STILL PHOTOGRAPHY FOR NON-MAJORS | 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 | 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 171 | VISUALIZING CINEMA I: THE ART OF FILM DRAFTING | 4 quarter hours**  
**(Undergraduate)**

The first in a comprehensive series of three courses that cultivate Computer-Aided Design (CAD) software skills tailored for film and television design, incorporating architectural standards of drafting. Commencing with foundational concepts, participants will advance through sophisticated techniques, mastering the application of CAD software as a potent tool in the creative process. Acquire the ability to craft intricate designs and exact technical drawings vital for set design, construction, and production, including the generation of film-specific drafting drawings. The series places a strong emphasis on practical applications within the film and television context, ensuring students not only grasp but also apply their proficiency in leveraging CAD software to meet real-world design challenges.

**FILM 172 | VISUALIZING CINEMA II: ADVANCED FILM DRAFTING | 4 quarter hours**  
**(Undergraduate)**

The second of a comprehensive series of three courses that cultivate Computer-Aided Design (CAD) software skills tailored for film and television design, incorporating architectural standards of drafting. Commencing with foundational concepts, participants will advance through sophisticated techniques, mastering the application of CAD software as a potent tool in the creative process. Acquire the ability to craft intricate designs and exact technical drawings vital for set design, construction, and production, including the generation of film-specific drafting drawings. The series places a strong emphasis on practical applications within the film and television context, ensuring students not only grasp but also apply their proficiency in leveraging CAD software to meet real-world design challenges.

**FILM 171 is a prerequisite for this class.**

**FILM 173 | VISUALIZING CINEMA III: DRAFTING FOR PRODUCTION DESIGN | 4 quarter hours**  
**(Undergraduate)**

Students will cultivate Computer-Aided Design (CAD) software skills tailored for film and television design, incorporating architectural standards of drafting. Commencing with foundational concepts, participants will advance through sophisticated techniques, mastering the application of CAD software as a potent tool in the creative process. Acquire the ability to craft intricate designs and exact technical drawings vital for set design, construction, and production, including the generation of film-specific drafting drawings. The series places a strong emphasis on practical applications within the film and television context, ensuring students not only grasp but also apply their proficiency in leveraging CAD software to meet real-world design challenges.

**FILM 172 is a prerequisite for this class.**

**FILM 174 | VISUALIZING CINEMA IV: DESIGNING FOR THE ART DEPARTMENT | 4 quarter hours**  
**(Undergraduate)**

Students will improve their digital design skills. They will learn through surveys, location scouting, and research to enhance proficiency in using digital design tools. Develop comprehensive skills by creating drawings and supporting documents, utilizing CAD software, digital modeling, and rendering. Addressing design challenges from scripts. Demonstrating mastery of architectural standards for effective communication with construction departments. This hands-on course prepares students to manage the multiple responsibilities of film set design, fostering adaptability and expertise in meeting the needs of a professional art department.

**FILM 173**

**FILM 184 | STAND-UP COMEDY | 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 workshoping 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 | 4 quarter hours**  
(Undergraduate)

This course expands on topics covered in FILM 110 Digital Cinema Production I. Students will refine their skills in the areas of line-producing, pre-production, cinematography, lighting, sound recording, post production work flow.

**FILM 110 AND (FILM 150 (Previously FILM 250) or FILM 250) AND POST 110 AND (POST 124 or POST 128)**

**FILM 215 | TELEVISION PRODUCTION II: LIVE MULTICAM STUDIO PRODUCTION | 4 quarter hours**  
(Undergraduate)

Students in this course will review the basic principles, procedures, and techniques of Live Multicam Studio Production. Gathered in production teams students will practice the different jobs in the television control room and studio. They will learn the use of switchers, TV cameras, audio boards, and graphic equipment, as well as the creation of a rundown timing sheet and their use in a live television broadcast. In addition, the course will cover fundamentals of pre-production, production, scripting, directing, floor managing and packaging content for a Multicam Live Talk and Variety TV Shows.

**FILM 216 | PRODUCTION III: SCRIPTED MULTICAM STUDIO PRODUCTION | 4 quarter hours**  
(Undergraduate)

Students in this course will review the principles, procedures, and techniques of television production of a Scripted Multicam Studio Production. Gathered in production teams students will practice the different jobs in the television control room and studio while producing multiple episodes of a scripted show. They will practice writing, producing, and directing scripted multi-camera episodic series, as well as creating shot sheets and blocking actors and cameras for live-to-tape shootings of their episodes. Finally, they will practice the procedures to edit and finish their programs.

**FILM 228 | ETHICS IN COMPUTER GAMES AND CINEMA | 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 | 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 | 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 | 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 | 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 | 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 | 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 | 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 | 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 150 OR FILM 250 is a prerequisites for this class.**

**FILM 254 | IMAGE, OPTICS AND CINEMATIC MOTION | 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 | LIGHTING FOR CINEMA II (FORMERLY FILM 356) | 4 quarter hours  
(Undergraduate)**

This course explores 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, safe and efficient 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 each week.

**FILM 155 OR FILM 355 is a prerequisite for this class.**

**FILM 265 | DIGITAL STILL PHOTOGRAPHY | 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 270 | PRODUCTION DESIGN | 4 quarter hours  
(Undergraduate)**

In this course students will analyze the collaborative relationship between production designer, director and cinematographer as it relates to the role of production design. By the end of the term students will be able to demonstrate a comprehensive understanding of a production designer's role, critique the synthesis of stagecraft, set decoration, prop, costume, and make-up choices as narrative tools, and evaluate existing works as well as their own work.

**FILM 170 or GD 105 is a prerequisite for this class.**

**FILM 271 | SURVEY OF ARCHITECTURE AND ART FOR FILM I | 4 quarter hours  
(Undergraduate)**

This class is the first in a sequence of two focusing on period design and research for film. This course delves into the styles and aesthetics of art, architecture, and decorative arts, placing emphasis on research techniques and the adept utilization of period references. Students will gain insights into how historical elements contribute to the authenticity and visual storytelling in film and television production design and set decoration.

**FILM 272 | SURVEY OF ARCHITECTURE AND ART FOR FILM II | 4 quarter hours  
(Undergraduate)**

This course delves into the contemporary styles and aesthetics of architecture, art, and decorative arts. With a focus on modern design, students will explore research techniques and master the effective use of period references for film and television production design and set decoration. Students will engage the evolution of modern design principles, enriching understanding of how these elements shape visual narratives in the contemporary cinematic and televisual landscape.

**FILM 271 is a prerequisite for this class.**

**FILM 273 | INTERIOR DESIGN / SET DECORATION FOR FILM | 4 quarter hours  
(Undergraduate)**

This course explores the styles and aesthetics of furniture, art, decorative arts, and interior design. Emphasizing research techniques and the adept utilization of period references, students will develop proficiency in effectively utilizing and enhancing spatial elements for film and television production design, set decoration, and properties.

**FILM 170 or FILM 110 is a prerequisite for this class.**

**FILM 274 | BEHIND THE SCENES: FILM AND TELEVISION CONSTRUCTION METHODS, MATERIALS AND BUDGETING | 4 quarter hours  
(Undergraduate)**

Students will explore the methods and materials used in creating on-screen environments, covering film set construction, paint techniques, construction materials, and budgeting for both materials and labor. They will gain hands-on experience in bringing scripted worlds to life through the technical aspects of set construction.

**FILM 170 or FILM 110 is a prerequisite for this class.**

**FILM 279 | VISUAL DESIGN | 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 280 | 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 is NOT intended for students majoring in the BFA Film and Television Directing Concentration.

**FILM 281 | THE ART OF SCREEN ACTING | 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 preceded 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 FILMMAKERS | 4 quarter hours  
(Undergraduate)**

This course is designed to provide students who plan to work with actors in any aspect of film or television 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.

**FILM 283 | DIRECTING I: 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 | DIRECTING II: 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 III: SCENE STUDY | 4 quarter hours  
(Undergraduate)**

In this course students implement knowledge learned in casting and rehearsing to direct actors in micro-scenes increasing in complexity. Students will explore how staging changes from two- to three-person scenes and be introduced to ensemble work. The class culminates in exploring the relationship between camera and performance that will be deepened in subsequent courses.

**FILM 284 is a prerequisite for this class.**

**FILM 290 | TOPICS IN DIGITAL CINEMA | 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 | 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) | 4.00 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 309 | PRODUCTION DEVELOPMENT | 4 quarter hours  
(Undergraduate)**

Production III Development is an advanced course in fiction filmmaking where students will lay the foundations for a successful short film production. Through workshops and collaborative exercises, students will craft an original short film script and pre-production documents designed to be produced subsequently in FILM 310: Production III.

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

**FILM 310 | PRODUCTION III | 4 quarter hours  
(Undergraduate)**

FILM 310: Production III is an advanced course in narrative filmmaking that builds upon the skills developed in FILM 210: Production II. All students are required to begin the course with a previously completed short film script that is ready for production, along with major pre-production elements firmly established. Individually, students will undertake the responsibility for independently organizing a production, synthesizing their knowledge of the producing and directing processes to collaborate with actors and crew in developing, shooting, and editing a cohesive narrative. Advanced pre-production skills and topics to be covered include: script breakdowns, schedules, budgets, pre-visualization, production agreements, creative collaboration, crew management, set procedures, and oversight of post-production and final delivery.

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

**FILM 317 | ACTORS WORKING ON TELEVISION | 4 quarter hours  
(Undergraduate)**

In this class, students will learn about and inhabit the role of the actor in auditions, networking, on set, and finally: reoccurring on multiple seasons of a show. They will understand and role play the professional expectations, hierarchies, and styles of communication necessary to confidently navigate the world of Television Production in the US and abroad. Students will get a sense of when it's appropriate for an actor to voice their perspective, and how actors navigate their status at every level of the process with an awareness of the system in which they are working. They will also analyze case studies regarding the power of the actor in character development once they have established themselves as a regular in multiple seasons of a series.

**FILM 318 | TV PRODUCTION WORKSHOP | 2-2.25 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 | 2-2.25 quarter hours  
(Undergraduate)**

In this workshop students will produce events with guest artists presented in front of a live studio audience. Students will learn the professional practices and positions that constitute talk-show format television production. They will help prep each appearance and participate as crew members in the multi-camera production and telecasting of the events. Events are held on select Fridays and occasional Saturdays throughout the quarter, and attendance is required. May be repeated for credit. (2 quarter hours)

**FILM 321 | COMMERCIAL PRODUCTION | 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 | 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 | 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 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.

**POST 100 or POST 110 is a prerequisite for this class.**

**FILM 326 | EXPERIMENTAL FILMMAKING II | 4 quarter hours  
(Undergraduate)**

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 filming 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 distribution success.

**FILM 325 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 | 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 | 4 quarter hours  
(Undergraduate)**

This class explores the 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 155 OR FILM 355 is a prerequisite for this class.**

**FILM 355 | LIGHTING I | 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 356 | LIGHTING II | 4 quarter hours  
(Undergraduate)**

This course explores 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, safe and efficient 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 each week.

**FILM 355 is a prerequisite for this class.**

**FILM 357 | CINEMATIC SPACE | 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 350 is a prerequisite for this class.**

**FILM 358 | CAMERA WORKSHOP | 4 quarter hours  
(Undergraduate)**

This advanced camera workshop instructs students on the specific camera department jobs of 1st & 2nd Camera Assistants and Data wrangler 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 and download media.

**FILM 150 OR FILM 250 is a prerequisites for this class.**

**FILM 359 | VISUAL EFFECTS CINEMATOGRAPHY | 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 155 or FILM 355) are prerequisites for this class.**

**FILM 363 | 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 is a prerequisite for this class.**

**FILM 364 | CINEMATOGRAPHY III | 4 quarter hours  
(Undergraduate)**

This class focuses on the art and craft of designing, blocking, and executing planned sequences. The course mixes theory and practice to expose students to an in-depth exploration of montage and mise en scene shooting techniques. Emphasis and examination are placed on the cinematographers' choice of shots that serve both the narrative and audience engagement.

**FILM 350 and FILM 356 (or permission from Instructor) are prerequisites for this class.**

**FILM 365 | CINEMATOGRAPHY IV | 4 quarter hours  
(Undergraduate)**

This seminar focuses on the art and craft of developing unique visual worlds for narrative scripts. Students will imagine, develop, experiment, and refine visual choices to engage specific audiences. This course is a hands-on workshop style class where each week we will accomplish a variety of visual goals within a narrative filmmaking framework.

**FILM 364 OR FILM 357 is a prerequisite for this course.**

**FILM 370 | ADVANCED PRODUCTION DESIGN | 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 371 | PRODUCTION DESIGN IV: PRODUCTION DESIGN STUDIO | 4 quarter hours  
(Undergraduate)**

Students in this class will delve into advanced concepts and hands-on experiences in the field of production design. This course provides students with the opportunity to engage in a studio setting, applying their knowledge and skills to real-world scenarios.

**FILM 370 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 | 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 II | 4 quarter hours  
(Undergraduate)**

This course is designed to build upon a foundation of a filmmaker's knowledge of 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: substitutions, relaxation, concentration, trust, listening, sensory work, physical actions, improvisation, imagination, needs, circumstances, objectives, obstacles, scene analysis and scene work.

**FILM 282 is a prerequisite for this class.**

**FILM 382 | DEPAUL + CHA MEDIA MENTORSHIP | 4 quarter hours  
(Undergraduate)**

A service-learning course (offered in collaboration with the Chicago Housing Authority) designed to build community bridges while providing access to film and media training to Chicago youth residing in under-resourced neighborhoods. CHA residents are mentored by DePaul students and guided by faculty and industry professionals.

**Junior or Senior standing and permission of instructor are prerequisites for this class.**

**FILM 384 | DIRECTING FOR TELEVISION | 4 quarter hours  
(Undergraduate)**

In this class students will learn about the director's role in creating different genres of episodic television and web series. The class will explore how the TV director's role diverges from feature film direction in collaborating with the showrunner to incorporate the existing tone, tenor and style of the series into their creative decisions. Through a series of practical assignments, students will learn the intricacies of multiple-camera blocking, single-camera production, and the post-production processes of an episodic program.

**FILM 115 is a prerequisite for this class.**

**FILM 385 | DIRECTING IV: BLOCKING FOR CAMERA | 4 quarter hours  
(Undergraduate)**

This course builds on the skills developed in scene study and deepens the director's experience in staging actors and blocking for the camera. Through a series of visualization tools and practical exercises, students will explore the intersection between the camera, lighting, actors and movement in creating an onscreen performance.

**FILM 285 is a prerequisite for this class.**

**FILM 386 | REHEARSAL WORKSHOP FOR DIRECTORS | 2-2.25 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 V: DIRECTING THE SHORT FILM | 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 385 is a prerequisite for this class.**

**FILM 388 | DIRECTING ACTORS FOR CAMERA | 4 quarter hours  
(Undergraduate)**

Directing and cinematography students from SCA and acting students from TTS explore unique challenges and opportunities of collaboration between film directors, cinematographers, and theater actors. Emphasis will be placed on the actor/director and director/DP relationships, the relationship between the camera and performer, visual storytelling, blocking for the camera, and onset logistical considerations. Through a series of in-class exercises students will craft scenes for 2 - 3 actors.

**FILM 390 | ADVANCED TOPICS IN CINEMA | 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 | 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 | 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 | 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 | 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 FILM 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 | 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 | 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 410 | PRODUCTION WORKSHOP | 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 | 2-2.25 quarter hours  
(Graduate)**

In this workshop students will produce events with guest artists presented in front of a live studio audience. Students will learn the professional practices and positions that constitute talk-show format television production. They will help prep each appearance and participate as crew members in the multi-camera production and telecasting of the events. Events are held on select Fridays and occasional Saturdays throughout the quarter, and attendance is required. May be repeated for credit. (2 quarter hours)

**FILM 423 | MUSIC VIDEO PRODUCTION | 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 | 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 401 or FILM 410 is a prerequisite for this class.**

**FILM 426 | EXPERIMENTAL FILMMAKING II | 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 | 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 | 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 410 is a prerequisite for this class.**

**FILM 448 | FILM FESTIVALS | 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 studies 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 | 4 quarter hours  
(Graduate)**

In this course, students visually translate narrative scripts into meaningful and engaging imagery for cinema. Each week, students will visualize, block and shoot short sequences. Skills-building instruction will include the use of waveform monitors, light meters, cameras, optics, grip equipment, dollies, electricity, and lighting instruments. This class is a hands-on and experiential class with an emphasis on the cinematographer's practical and aesthetic visual choices.

**FILM 401 or FILM 410 is a prerequisite for this class.**

**FILM 455 | LIGHTING I | 4 quarter hours  
(Graduate)**

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. PREREQUISITE(S): None or instructor permission.

**FILM 456 | LIGHTING FOR CINEMA II | 4 quarter hours  
(Graduate)**

This continuation of FILM 455 Lighting for Cinema I is a hands-on and experiential class exploring advanced lighting techniques and skills. Students will learn the safe and efficient use of set electrical equipment, advanced lighting instruments and grip equipment, including HMI, LED and large Tungsten fixtures, dollies, overheads and specialty rigs.

**FILM 455 is a prerequisite for this class.**

**FILM 457 | CINEMATIC SPACE | 4 quarter hours  
(Graduate)**

This seminar style course mixes theory and practice to explore ? cinematic space?. Students will learn both montage and mise-en-scene shooting techniques. Students will learn the art and craft of designing, blocking and executing planned sequences starting with a static camera and ending with complex camera movement.

**FILM 450 is a prerequisite for this class.**

**FILM 458 | CAMERA WORKSHOP | 4 quarter hours  
(Graduate)**

This advanced camera workshop instructs students on the specific camera department jobs of 1st & 2nd Camera Assistants and Data wrangler 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 and download media.

**FILM 450 is a prerequisite for this class.**

**FILM 460 | CINEMATOGRAPHY II | 4 quarter hours  
(Graduate)**

This seminar style course mixes theory and practice to explore "cinematic space". Students will learn both montage and mise-en-scene shooting techniques. Students will learn the art and craft of designing, blocking and executing planned sequences starting with a static camera and ending with complex camera movement.

**FILM 450 or FILM 457 is a prerequisite for this class.**

**FILM 463 | CAMERA OPERATING WORKSHOP | 2-2.5 quarter hours  
(Graduate)**

This course explores camera operating techniques to accomplish specific cinematic goals in a variety of filmmaking scenarios. This course is hands-on and experiential course designed to improve the student's ability to operate both static and moving cameras.

**FILM 450 is a prerequisite for this class.**

**FILM 464 | CINEMATOGRAPHY III | 4 quarter hours  
(Graduate)**

This seminar focuses on the art and craft of developing unique visual worlds for narrative scripts. Students will imagine, develop, experiment and refine visual choices to engage specific audiences. This course is a hands-on workshop style class where each week we will accomplish a variety of visual goals within a narrative filmmaking framework.

**FILM 460 is a prerequisite for this class.**

**FILM 470 | PRODUCTION DESIGN | 4 quarter hours  
(Graduate)**

Analysis of production design and art direction in motion pictures.

**FILM 479 | VISUAL DESIGN | 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 401 or FILM 410 or ANI 422 are prerequisites for this class.**

**FILM 480 | PROJECT BLUELIGHT | 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 | 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 482 | DIRECTING I: SCRIPT ANALYSIS | 4 quarter hours  
(Graduate)**

Collaboration with actors and crew requires a director to prepare for casting, rehearsing, and pre-production. Script analysis demystifies directors' creative decision-making and enables them to determine how the story will be shown through film techniques. Through a series of practical exercises, students will learn the process of analyzing a script to uncover their unique vision for the story. In doing so they will uncover their unique vision for the story that will aid in collaboration with actors and crew.

**FILM 410 is a prerequisite for this class.**

**FILM 483 | DIRECTING II: CASTING AND REHEARSING | 4 quarter hours (Graduate)**

Each film 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 through rehearsals and to set. Additionally, students will identify how to create an equitable and safe working environment by collaborating with intimacy coordinators, stunt coordinators or fight choreographers.

**FILM 482 is a prerequisite for this class.**

**FILM 484 | DIRECTING III: SCENE STUDY | 4 quarter hours (Graduate)**

In this course students apply knowledge learned in the first two directing courses to direct actors in micro-scenes increasing in complexity. Students will explore how staging changes from two to three-person scenes and they will be introduced to ensemble work. The class culminates in exploring the relationship between camera and performance that will be deepened in subsequent courses.

**FILM 483 is a prerequisite for this class.**

**FILM 485 | DIRECTING IV: BLOCKING FOR CAMERA | 4 quarter hours (Graduate)**

This course builds on the skills developed in scene study and deepens the director's experience in staging actors and blocking for the camera. Through a series of visualization tools and practical exercises, students will explore the intersection between the camera, lighting, acting and movement in creating an onscreen performance.

**FILM 484 is a prerequisite for this class.**

**FILM 486 | REHEARSAL WORKSHOP FOR DIRECTORS | 2-2.25 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 | 4 quarter hours (Graduate)**

Through managing the technical, theoretical and creative responsibilities of the director, students produce a narrative fiction short film. Students must enter with a finished and previously workshopped, producible short film script with major principal pre-production elements in place. Advanced pre-production skills and topics to be covered include: script breakdown, schedule and budget, pre-visualization, creative collaboration and management, set procedures, and directing post-production and delivery.

**FILM 485 and status as a Film & Television Directing MFA student is a prerequisite for this class.**

**FILM 488 | DIRECTING ACTORS FOR THE CAMERA | 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 | 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 | 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 | 4 quarter hours (Graduate)**

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 499 | INTERSHIPS IN MEDIA AND DESIGN | 4.00 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 | 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 goal is to finalize a shooting script for the thesis project. PREREQUISITE(S): Faculty permission.

**FILM 511 | CINEMA THESIS II | 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.**