FILM & TV POST-PRODUCTION (POST)

POST 100 | VIDEO EDITING FOR NON-MAJORS | 4 quarter hours
(Undergraduate)
Students analyze and assemble dramatic scenes under a variety of conditions and narrative strategies. Editing theories, techniques and procedures, issues of continuity, effects, movement and sound are examined as they relate to the fundamentals of cinematic montage and visual storytelling. This class presents a variety of topics and experiences that are designed to broaden the student's understanding of the art of cinematic storytelling and montage. Work on more advanced projects is integrated into the class as a means to an understanding of advanced editing tools and techniques. PREREQUISITE(S): NONE.

POST 110 | EDITING I | 4 quarter hours
(Undergraduate)
Students analyze and assemble dramatic scenes under a variety of conditions and narrative strategies. Editing theories, techniques and procedures, issues of continuity, effects, movement and sound are examined as they relate to the fundamentals of cinematic montage and visual storytelling.
ANI 101 or ANI 201 or FILM 101 and major in the BA Animation, BFA Animation, BA Film & Television, BFA Film & Television, BS Information Technology Media Engineering concentration, or minor in Visual Effects are prerequisites for this class.

POST 120 | AUDIO FOR PODCASTS AND OTHER MEDIA | 4 quarter hours
(Undergraduate)
This course is an introduction to the uses and practical applications of sound for multimedia. Students will study various uses of sound and music on the Internet from creative to professional websites. Using free or inexpensive hardware and software, students will learn to create and edit podcasts and attach audio files to programs and web pages such as Facebook, iTunes, Keynote, PowerPoint and other sites. The course will cover both Mac and PC applications so all students will be able to work on projects from their home computers. The course will also cover current legalities of digital media. PREREQUISITES: NONE.

POST 124 | SOUND DESIGN I | 4 quarter hours
(Undergraduate)
This course is an introduction to sound editing and sound design. The course examines the place of sound in cinema, both artistic and technological. The course will cover the basics of sound, microphones, and analogue-to-digital conversion. Lectures, readings, and film clips will be used to illustrate the language of film sound, as practiced by film directors, sound designers, and editors. Students will learn to edit sound assignments with Pro Tools and current technologies. PREREQUISITE(S): None.

POST 125 | INTRODUCTORY PRO TOOLS WORKSHOP | 2-2.25 quarter hours
(Undergraduate)
This workshop course offers introductory training on Pro Tools software. Topics include recording, editing, mixing, and processing functions. No experience necessary. PREREQUISITE(S): None (2 quarter hours)

POST 128 | THE ART OF SOUND DESIGN AND FILM | 4 quarter hours
(Undergraduate)
This lecture course is an introduction to the language of film sound and music as practiced by screenwriters, directors and producers. The course will cover the basics of sound, analyzing the use of sound and music in film and the roles of sound designers and composers in the filmmaking process. This course does not qualify as a prerequisite for upper-level sound courses and sound studio access.

POST 200 | EDITING II | 4 quarter hours
(Undergraduate)
This course expands on topics covered in DC 220. Emphasis is on developing the student's understanding of the art of cinematic storytelling and montage. Work on more advanced projects is integrated into the class as a means of mastering advanced editing tools and techniques.
POST 110 is a prerequisite for this class.

POST 204 | HISTORY OF MOTION PICTURE EDITING | 4 quarter hours
(Undergraduate)
This course studies the origins and rise of film editing as an art form, an industry, a set of technological practices ranging from analog film to digital video. The course examines critical historical events that impacted film editing: the emergence of the studio system, the coming of sound, narrative, experimental and documentary film, MTV, and audience shifts. For many, editing is the unique source of the art of filmmaking. This course addresses this question. PREREQUISITE(S): NONE.

POST 224 | SOUND DESIGN II | 4 quarter hours
(Undergraduate)
This course expands on topics covered in POST 124. Emphasis will be on mixing and editing techniques for music and sound effects. Coursework also includes the recording of natural sounds and special effects to reinforce images and the story. The course is intended for advanced students who wish to develop their skills and gain more experience in preparing and mixing soundtracks for traditional as well as interactive narratives.
GAM 250 or POST 124 is a prerequiste for this class.

POST 280 | PRE - PRODUCTION FOR POST | 4 quarter hours
(Undergraduate)
This course covers the technical aspects and decision-making processes of pre-production. It will cover various image capture and final output options, and will explain the concepts and methods of digital color, formats, codecs, compression and storage. Practical considerations about camera and codec selection will be explored through image capture and exhibition, including an introduction to digital intermediate concepts. Beginning-to-end workflows, including the creation and application of proxies, will be demonstrated and practiced.
FILM 110 is a prerequisite for this class.

POST 303 | EDITING III | 4 quarter hours
(Undergraduate)
This course provides an advanced workshop for students to edit their own narrative or documentary projects. Students will be expected to bring in their own footage, and will take their projects from logging, through rough cut, to picture lock. Post-production workflow, and basic sound design and color correction for picture editors will also be emphasized.
POST 200 is a prerequisite for this class.

POST 304 | AVID MEDIA COMPOSER EDITING WORKSHOP | 2-2.5 quarter hours
(Undergraduate)
This course provides an advanced workshop for students to learn how to use Avid Media Composer. Students will learn how to set up a project, import, organize, and edit media. Post-production workflow, basic sound design, and color correction for picture editors will also be emphasized.

POST 305 | DAVINCI RESOLVE EDITING WORKSHOP | 2-2.5 quarter hours
(Undergraduate)
This course provides an advanced workshop for students to learn how to edit using DaVinci Resolve. Students will learn how to set up a project, import, organize, and edit media. Post-production workflow, basic sound design, and color correction for picture editors will also be emphasized.

POST 306 | EDITING STYLES AND TECHNIQUES | 4 quarter hours
(Undergraduate)
This course is designed for editors looking for innovative ways to tell stories, by exploring how editing techniques have been pushed by artists working in the margins. Cutting edge editing techniques are a co-opting of historical and experimental styles, repackaged and used in a narrative context. A series of practical exercises and a freeform final project using found footage allow editors to explore the array of editing techniques adopted from experimental work while discovering their personal style as editors and storytellers. Editors will consider how form affects content and will reinvent techniques in ways to surprise modern audiences.
POST 110 is a prerequisite for this class.

POST 309 | EDITING THE FEATURE FILM | 4 quarter hours
(Undergraduate)
In this course, students will be introduced to the specialized post-production workflow of editing the feature film. Topics will include: understanding the script notes, organizing the project, editing scenes with a focus on performance and character arcs, working with sound effects and music, performing a temp mix, breaking the film into reels, and producing deliverables for the composer, sound editor, and color correction. PREREQUISITE(S): POST 200.

POST 312 | EDITING THE DOCUMENTARY | 4 quarter hours
(Undergraduate)
Editing the Documentary will expose students to the specialized post production workflow of documentary film. Utilizing a workshop atmosphere in combination with lectures and projects, students will gain an appreciation of the art and craft of documentary film editing. This course will cover an overview of current documentary trends and styles, explore various workflows to find the story in documentary footage, the ethical role of editor in shaping the stories of real people and events, how to apply the visual language of fiction to documentary film, use of archival media in a contemporary way, how to structure the story scene to scene and where to start and end the story.
POST 110 is a prerequisite for this class.

POST 315 | EDITING FOR TELEVISION | 4 quarter hours
(Undergraduate)
Class emphasizes editing and post production producing under tight deadlines. Students edit commercials, trailers, and PSA projects.
POST 110 and FILM 115 are prerequisites for this class.

POST 318 | EDITING THE SHORT FORM | 4 quarter hours
(Undergraduate)
Editing the Short Form will explore the world of TV commercials, music video, movie trailers and internet content for clients. Emphasis on the culture of commercial production environments, including the advertising agency, entertainment and music media business, as well as the broader online market for creation of motion content.
POST 110 is a prerequisite for this class.

POST 319 | EDITING STUDIO | 4 quarter hours
(Undergraduate)
This course provides practical experience in editing. Participants will apply learned editorial techniques into real-world experience, serving as editors for various projects that may include thesis, capstone and other student work. A key element of this course will be in-class discussions and critiques of students' work, to sharpen their editing and storytelling skills.
POST 200 is a prerequisite for this class.

POST 321 | LOGIC PRO MIDI SEQUENCING WORKSHOP | 2-2.25 quarter hours
(Undergraduate)
This course offers training on all aspects of MIDI sequencing in Logic Pro software. All aspects of MIDI will be covered including recording, programming, editing, mixing and processing functions. PREREQUISITE(S): None (2 quarter hours)

POST 322 | ABLETON LIVE WORKSHOP | 2-2.25 quarter hours
(Undergraduate)
Ableton Live is a Digital Audio Workstation (DAW) software designed for recording, manipulating, and playing back audio and MIDI tracks both linearly and nonlinearly. Students will learn the basics of working within the Live interface to create musical arrangements, sound design, sequence MIDI instruments and samples, score Video, create DJ mixes, drum patterns, automate effects and mixing parameters. The course includes hands-on, guided demonstrations of the Live interface and tools for complex compositions, mixing, and live performances in any musical style. The course projects will emphasize exploration and experimentation.

POST 323 | SOUND SYSTEM DESIGN | 4 quarter hours
(Undergraduate)
This course deals with fundamental technologies and techniques associated with post-Production audio systems. The course incorporates theoretical creation, practical construction, utilization, and management of sound editing & mixing studios. Lectures, readings, and other examples will exhibit standard approaches and practices. Students will gain the technical expertise to construct and operate a working sound studio. Amongst other benefits, students will develop independence in the acquisitions and utilization of equipment and software used in the industry.

POST 324 | SOUND MIXING I | 4 quarter hours
(Undergraduate)
This workshop based course focuses on re-recording mixing for cinema using the stereo sound field. Subjects include mixing philosophies, techniques, advanced digital signal processing, and monitoring. A history of sound mixing will be covered. Several projects will be completed throughout the quarter.
POST 224 is a prerequisite for this class.

POST 326 | SOUND MIXING II | 4 quarter hours
(Undergraduate)
This workshop based course focuses on re-recording mixing for cinema using the surround sound field. Subjects included mixing philosophies, techniques, advanced digital signal processing, and monitoring. A history of surround sound mixing will be covered. Several projects will be completed throughout the quarter.
POST 324 is a prerequisite for this class.

POST 328 | SCORING FOR FILM AND VIDEO | 4 quarter hours
(Undergraduate)
Students are introduced to elements of music and ways in which these elements may be used to create a musical style that enhances the visual statement. Course emphasizes understanding the function of the score and how it relates to texture, color, and drama in music. Students explore their creativity using the tools available, work on projects of increasing complexity, and complete a score for their own film or video as a final project. Listening skills, music vocabulary, and business and legal aspects of the profession are also studied.

POST 329 | SOUND DESIGN AND SCORING STUDIO | 4 quarter hours
(Undergraduate)
This course is intended to provide practical experience in sound design and scoring for cinema, animation, and other media as well as to offer the opportunity to create quality materials to include in a demo reel or portfolio. Students will be serving as the sound and music crew for various projects that may include thesis, capstone and other student projects. A key element of this course will be in-class discussions and critiques of students' work, both to sharpen their sound designing, composing and critical listening skills.

POST 330 | PRODUCTION SOUND I | 4 quarter hours
(Undergraduate)
This workshop based course is an introduction to production recording/ mixing and field recording. Subjects include microphone selection, basic acoustics, microphone techniques, single and dual system recording practices, and mixing. Several recording projects will be completed throughout the quarter. PREREQUISITE(S): None.

POST 332 | PRODUCTION SOUND II | 4 quarter hours
(Undergraduate)
This workshop based course expands on topics covered in Production Sound I. Students will advance their knowledge of pre-production, acoustics, and production recording/mixing techniques. Subjects include production management, microphone selection and techniques, advanced sound-for-camera workflows, professional dual system recording/ mixing practices, and post workflows. Several projects will be completed throughout the quarter.
POST 330 is a prerequisite for this class.

POST 336 | ADVANCED SOUND RECORDING AND EDITING | 4 quarter hours
(Undergraduate)
This workshop based course offers advanced sound recording and editing techniques. Subjects include voice processing, basic acoustics, room tone matching, sound effects recording, Foley recording, proximity processing, frequency analysis, and mixing. Several projects will be completed throughout the quarter.
POST 224 is a prerequisite for this class.

POST 340 | COLOR CORRECTION | 4 quarter hours
(Undergraduate)
Students acquire a working knowledge of the aesthetics and technical aspects of the post-production phase of color correction. Content addresses theory and application of color correction, image control, and manipulation techniques. Principles of color theory and the tools available to filmmakers engaged in the processes of electronic media and image manipulation are explored through lecture, interactive computer exercises, and hands-on experience with professional color correction software.
POST 110 is a prerequisite for this class.

POST 344 | ADVANCED COLOR CORRECTION | 4 quarter hours
(Undergraduate)
This class expands on topics covered in POST 340. Students will refine their skills in the areas of Primary, Secondary and Color FX room advanced grading techniques used by professional colorists. This class will explore more in detail colorist strategies, grading workflows, aesthetics and technical aspects of color correction for the digital cinema. Students will explore color correcting trends that are popular in feature films and national television commercials. Through a series of three short projects and a final project, students will practice using the techniques they study in class.
POST 340 is a prerequisite for this class.

POST 348 | TITLE DESIGN | 4 quarter hours
(Undergraduate)
This course explores the relationship between film and typography through an analysis of title design production in film, television, animation, and games. By studying examples from film and television history and the creative process behind those productions, students will develop an understanding of how to interpret and use typography to create narrative exposition on screen. Students will gain an appreciation and skill for working with text, image, and sound within time-based media that will add value, clarity, and sophistication to multimedia projects.
ANI 101 or ANI 201 or VFX 200 is a prerequisite for this class.

POST 360 | SOUND & MUSIC SYNTHESIS FOR FILM | 4 quarter hours
(Undergraduate)
This course focuses on the integration of perception, theory, and practice using digital electronic sound synthesis to create custom sound effects and music for visual media. Topics will cover the use and creation of digital electronic sound synthesizers, audio mixing, acoustics, and the history of electronic music in film. Students will learn how to use synthesizers to create customized sonic designs as well as how to apply them to film, video, and interactive experiences. Projects and labs will incorporate real-world examples, practical tutorials, and lectures that will include guests working in audiovisual media, sound design, and electronic music composition for film.
POST 124 or ANI 315 or GAM 250 is a prerequiste for this class.

POST 364 | MAX CYCLING 74 WORKSHOP | 2-2.25 quarter hours
(Undergraduate)
This course is a workshop style introduction to the object-oriented programming language Max, that is used by musicians, designers, filmmakers, and visual artists to create works of Interactive Media. The course will introduce the basics of programming in the Max environment and cover sound synthesis, sample playback, music instrument design, and audio-reactive animation.

POST 380 | POST-PRODUCTION WORKSHOP | 2-2.25 quarter hours
(Undergraduate)
This two-credit course will provide an opportunity for students to apply their post-production skills and work collaboratively on projects happening during the academic year. These projects can be Project Bluelight (faculty or student-led), large-scale class projects, faculty creative projects, or independent and/or professional productions. Students will work under faculty supervision and gain valuable experience collaborating as part of post-production team. Professional post-production applications, equipment, and facilities will be utilized. PREREQUISITE(S): By instructor permission only. (2 quarter hours)

POST 384 | POST-PRODUCTION SEMINAR | 4 quarter hours
(Undergraduate)
This course is an introduction and overview of Post Production, from the end of principle photography, through editing, to final delivery. Students will learn workflows, technical aspects, the online environment, and the best way to finish and deliver a film.
POST 110 is a prerequisite for this class.

POST 388 | POST PRODUCTION WORKFLOWS | 4 quarter hours
(Undergraduate)
This course explores the practices that underpin modern post production workflows. It considers a range of mediums and platforms, encompassing fiction and non-fiction story-telling. Students will learn how post is organized, across post departments, incorporating picture editing, music, sound design and audio post, titles, graphics and VFX. Topics include post production teams, individual responsibilities, scheduling, budgeting, collaboration and communication, mastering, delivery, archiving, and the impact of new and evolving technologies. Students will visit post-production companies to experience post professionals undertaking the varying roles.

POST 390 | TOPICS IN POST-PRODUCTION SOUND | 4 quarter hours
(Undergraduate)
Advanced study in post-production sound focusing on a specific area each quarter such as: A.D.R., Foley, Scoring, Sound Effects, Mixing, etc. May be repeated for credit. PREREQUISITES: NONE.

POST 391 | ADVANCED TOPICS IN EDITING | 4 quarter hours
(Undergraduate)
This class will be an in-depth examination of an editor, editing style, or editing theory that has had a significant influence on the development of cinematic storytelling and expression. Through lectures, screenings, readings, discussions, and editing assignments, students will analyze the distinctive traits of the selected topic within the broader context of cinema history and culture. Editing projects will be assigned through the quarter. Specific topics will be selected by the instructor and will vary with each quarter.
POST 110 is a prerequisite for this class.

POST 394 | IT AND ENGINEERING FOR MEDIA CAPSTONE | 4 quarter hours
(Undergraduate)
This course provides students with the opportunity to utilize and integrate acquired knowledge in information technology for media to an applied audio and video engineering project. Students will work in teams to design, create, and test a real world media technology solution. Completed projects will be presented and evaluated by the class.
CSC 382, NET 377 and POST 384 are prerequisites for this class.

POST 395 | ESTABLISHING A CREATIVE INDEPENDENT BUSINESS | 4 quarter hours
(Undergraduate)
Students will learn the necessities and considerations when beginning and operating a freelance business in a creative discipline. Students will develop their creative portfolios and the best method(s) of displaying them, generate legal agreements for project work and begin the process of building and selling their brand and promoting its awareness. Students will also be introduced to accepted business practices in outreach and relationship management.

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

POST 400 | EDITING | 4 quarter hours
(Graduate)
Emphasis is on developing the student's understanding of the art of cinematic storytelling and montage. Work on more advanced projects is integrated into the class as a means of mastering advanced editing tools and techniques.
FILM 401 or FILM 410 is a prerequisite for this class.

POST 401 | EDITING INTENSIVE | 4 quarter hours
(Graduate)
This course is an accelerated introduction to editing, from basic concepts to advanced methods and techniques. Emphasis is on developing the students' understanding of the art of cinematic storytelling and montage. Utilizing a workshop atmosphere students will work on advanced projects as a means of mastering advanced editing tools and techniques.
Status as a student in the MS Film and Television with concentration in Editing or Sound is a prerequisite for this class.

POST 403 | ADVANCED EDITING | 4 quarter hours
(Graduate)
This course provides an advanced workshop for students to edit their own narrative or documentary projects. Students will be expected to bring in their own footage, and will take the projects from logging, through rough cut, to picture lock. Post-production workflow, and basic sound design and color correction for picture editors will also be emphasized.
POST 401 is a prerequiste for this class.

POST 404 | AVID MEDIA COMPOSER EDITING WORKSHOP | 2-2.5 quarter hours
(Graduate)
This course provides an advanced workshop for students to learn how to use Avid Media Composer. Students will learn how to set up a project, import, organize, and edit media. Post-production workflow, basic sound design, and color correction for picture editors will also be emphasized.

POST 405 | DAVINCI RESOLVE EDITING WORKSHOP | 2-2.5 quarter hours
(Graduate)
This course provides an advanced workshop for students to learn how to edit using DaVinci Resolve. Students will learn how to set up a project, import, organize, and edit media. Post-production workflow, basic sound design, and color correction for picture editors will also be emphasized.

POST 406 | EDITING STYLES AND TECHNIQUES | 4 quarter hours
(Graduate)
This course is designed for editors looking for innovative ways to tell stories, by exploring how editing techniques have been pushed by artists working in the margins. Cutting edge editing techniques are a co-opting of historical and experimental styles, repackaged and used in a narrative context. A series of practical exercises and a freeform final project using found footage allow editors to explore the array of editing techniques adopted from experimental work while discovering their personal style as editors and storytellers. Editors will consider how form affects content and will reinvent techniques in ways to surprise modern audiences.
FILM 401 or FILM 410 is a prerequisite for this class.

POST 409 | EDITING THE FEATURE FILM | 4 quarter hours
(Graduate)
In this course, students will be introduced to the specialized post-production workflow of editing the feature film. Topics will include: understanding the script notes, organizing the project, editing scenes with a focus on performance and character arcs, working with sound effects and music, performing a temp mix, breaking the film into reels, and producing deliverables for the composer, sound editor, and color correction. PREREQUISITE(S): POST 400.

POST 412 | EDITING THE DOCUMENTARY | 4 quarter hours
(Graduate)
Editing the Documentary will expose students to the specialized post production workflow of documentary film. Utilizing a workshop atmosphere in combination with lectures and projects, students will gain an appreciation of the art and craft of documentary film editing. This course will cover an overview of current documentary trends and styles, explore various workflows to find the story in documentary footage, the ethical role of editor in shaping the stories of real people and events, how to apply the visual language of fiction to documentary film, use of archival media in a contemporary way, how to structure story scene to scene and where to start and end the story.
POST 400 or POST 401 is a prerequisite for this class.

POST 418 | EDITING THE SHORT FORM | 4 quarter hours
(Graduate)
Editing the Short Form will explore the world of TV commercials, music video, movie trailers and internet content for clients. Emphasis on the culture of commercial production environments, including the advertising agency, entertainment and music media business, as well as the broader online market for creation of motion content.
POST 400 or POST 401 is a prerequisite for this class.

POST 419 | EDITING STUDIO | 4 quarter hours
(Graduate)
This course provides practical experience in editing. Participants will apply learned editorial techniques into real-world experience, serving as editors for various projects that may include thesis, capstone and other student work. A key element of this course will be in-class discussions and critiques of students' work, to sharpen their editing and storytelling skills.
POST 401 is a prerequiste for this class.

POST 420 | POST-PRODUCTION SOUND DESIGN | 4 quarter hours
(Graduate)
This course expands on topics covered in POST 124. Emphasis will be on mixing and editing techniques for music and sound effects. Coursework also includes the recording of natural sounds and special effects to reinforce images and the story. The course is intended for advanced students who wish to develop their skills and gain more experience in preparing and mixing sound tracks for traditional as well as interactive narratives.
FILM 410 or ANI 422 is a prerequisite for this class.

POST 421 | SOUND DESIGN INTENSIVE | 4 quarter hours
(Graduate)
This accelerated course examines artistic and technological sound design in cinema. The course will cover the basics of sound, microphones, production and post-production sound processes. Lectures, readings, and film clips will be used to illustrate the language of film sound, as practiced by film directors, sound designers, and editors. Students will learn to edit sound assignments current Industry technologies. The second half of the course focuses on mixing and editing techniques for music and sound effects in film.
Status as a student in the MS Film and Television with concentration in Editing or Sound is a prerequisite for this class.

POST 423 | SOUND SYSTEM DESIGN | 4 quarter hours
(Graduate)
This course deals with fundamental technologies and techniques associated with post-Production audio systems. The course incorporates theoretical creation, practical construction, utilization, and management of sound editing & mixing studios. Lectures, readings, and other examples will exhibit standard approaches and practices. Students will gain the technical expertise to construct and operate a working sound studio. Amongst other benefits, students will develop independence in the acquisitions and utilization of equipment and software used in the industry.

POST 424 | SOUND MIXING I | 4 quarter hours
(Graduate)
This workshop based course focuses on re-recording mixing for cinema using the stereo sound field. Subjects include mixing philosophies, techniques, advanced digital signal processing, and monitoring. A history of sound mixing will be covered. Several projects will be completed throughout the quarter.
POST 421 is a prerequiste for this class.

POST 426 | SOUND MIXING II | 4 quarter hours
(Graduate)
This workshop based course focuses on re-recording mixing for cinema using the surround sound field. Subjects include mixing philosophies, techniques, advance digital signal processing, and monitoring. A history of surround sound mixing will be covered. Several projects will be completed throughout the quarter.
POST 424 is a prerequiste for this class.

POST 428 | SCORING FOR FILM AND VIDEO | 4 quarter hours
(Graduate)
Students are introduced to elements of music and ways in which these elements may be used to create a musical style that enhances the visual statement. Course emphasizes understanding the function of the score and how it relates to texture, color, and drama in music. Students explore their creativity using the tools available, work on projects of increasing complexity, and complete a score of their own film or video as a final project. Listening skills, music vocabulary, and business and legal aspects of the profession are also studied.

POST 429 | SOUND DESIGN AND SCORING STUDIO | 4 quarter hours
(Graduate)
This course is intended to provide practical experience in sound design and scoring for cinema, animation, and other media as well as to offer the opportunity to create quality materials to include in a demo reel or portfolio. Students will be serving as the sound and music crew for various projects that may include thesis, capstone and other student projects. A key element of this course will be in-class discussions and critiques of students' work, both to sharpen their sound designing, composing and critical listening skills.

POST 430 | PRODUCTION SOUND I | 4 quarter hours
(Graduate)
This workshop based course is an introduction to production recording/mixing and field recording. Subjects include microphone selection, basic acoustics, microphone techniques, single and dual system recording practices, and mixing. Several recording projects will be completed throughout the quarter.
FILM 401 or FILM 410 is a prerequisite for this class.

POST 432 | PRODUCTION SOUND II | 4 quarter hours
(Graduate)
This workshop based course expands on topics covered in Production Sound I. Students will advance their knowledge of pre-production, acoustics, and production recording/mixing techniques. Subjects include production management, microphone selection and techniques, advanced sound-for-camera workflows, professional dual system recording/ mixing practices, and post workflows. Several projects will be completed throughout the quarter.
POST 430 is a prerequisite for this class.

POST 436 | ADVANCED SOUND RECORDING AND EDITING | 4 quarter hours
(Graduate)
This workshop based course offers advanced sound recording and editing techniques. Subjects include voice processing, basic acoustics, room tone matching, sound effects recording, Foley recording, proximity processing, frequency analysis, and mixing. Several projects will be completed throughout the quarter.
POST 421 is a prerequiste for this class.

POST 440 | COLOR CORRECTION | 4 quarter hours
(Graduate)
Students acquire a working knowledge of the aesthetics and technical aspects of the post-production phase of color correction. Content addresses theory and application of color correction, image control, and manipulation techniques. Principles of color theory and the tools available to filmmakers engaged in the processes of electronic media and image manipulation are explored through lecture, interactive computer exercises, and hands-on experience with professional color correction software.
POST 400 or POST 401 is a prerequiste for this class.

POST 444 | ADVANCED COLOR CORRECTION | 4 quarter hours
(Graduate)
This class expands on topics covered in POST 440. Students will refine their skills in the areas of Primary, Secondary and Color FX room advanced grading techniques used by professional colorists. This class will explore more in detail colorist strategies, grading workflows, aesthetics and technical aspects of color correction for the digital cinema. Students will explore color correcting trends that are popular in feature films and national television commercials. Through a series of three short projects and a final project, students will practice using the techniques they study in class.
POST 440 is a prerequiste for this class.

POST 448 | TITLE DESIGN | 4 quarter hours
(Graduate)
This course explores the relationship between film and typography through an analysis of title design production in film, television, animation, and games. By studying examples from film and television history and the creative process behind those productions, students will develop an understanding of how to interpret and use typography to create narrative exposition on screen. Students will gain an appreciation and skill for working with text, image, and sound within time-based media that will add value, clarity, and sophistication to multimedia projects.

POST 460 | SOUND AND MUSIC SYNTHESIS FOR FILM | 4 quarter hours
(Graduate)
This course focuses on the integration of perception, theory, and practice using digital electronic sound synthesis to create custom sound effects and music for visual media. Topics will cover the use and creation of digital electronic sound synthesizers, audio mixing, acoustics, and the history of electronic music in film. Students will learn how to use synthesizers to create customized sonic designs as well as how to apply them to film, video, and interactive experiences. Projects and labs will incorporate real-world examples, practical tutorials, and lectures that will include guests working in audiovisual media, sound design, and electronic music composition for film.
POST 420 is a prerequisite for this class.

POST 480 | POST-PRODUCTION WORKSHOP | 2-2.25 quarter hours
(Graduate)
This two-credit course will provide an opportunity for students to apply their post-production skills and work collaboratively on projects happening during the academic year. These projects can be Project Bluelight (faculty or student-led), large-scale class projects, faculty creative projects, or independent and/or professional productions. Students will work under faculty supervision and gain valuable experience collaborating as part of post-production team. Professional post-production applications, equipment, and facilities will be utilized. PREREQUISITE(S): By instructor permission only. (2 quarter hours)

POST 484 | POST-PRODUCTION SEMINAR | 4 quarter hours
(Graduate)
This course is an overview of Post Production, from the end of production, through editing, to final delivery. Topics covered will include workflows, technical aspects, and the online environment. The focus will be on the best way to finish and deliver a film.
POST 400 or POST 401 is a prerequiste for this class.

POST 488 | POST PRODUCTION WORKFLOWS | 4 quarter hours
(Graduate)
This course explores the practices that underpin modern post production workflows. It considers a range of mediums and platforms, encompassing fiction and non-fiction story-telling. Students will learn how post is organized, across post departments, incorporating picture editing, music, sound design and audio post, titles, graphics and VFX. Topics include post production teams, individual responsibilities, scheduling, budgeting, collaboration and communication, mastering, delivery, archiving, and the impact of new and evolving technologies. Students will visit post-production companies to experience post professionals undertaking the varying roles.

POST 490 | TOPICS IN POST-PRODUCTION SOUND (FORMERLY DC 416) | 4 quarter hours
(Graduate)
Advanced study in post-production sound focusing on a specific area each quarter such as: A.D.R., Foley, Scoring, Sound Effects, Mixing, etc. May be repeated for credit.

POST 491 | ADVANCED TOPICS IN EDITING | 4 quarter hours
(Graduate)
This class will be an in-depth examination of an editor, editing style, or editing theory that has had a significant influence on the development of cinematic storytelling and expression. Through lectures, screenings, readings, discussions, and editing assignments, students will analyze the distinctive traits of the selected topic within the broader context of cinema history and culture. Editing projects will be assigned through the quarter. Specific topics will be selected by the instructor and will vary with each quarter.

POST 495 | ESTABLISHING A CREATIVE INDEPENDENT BUSINESS | 4 quarter hours
(Graduate)
Students will learn the necessities and considerations when beginning and operating a freelance business in a creative discipline. Students will develop their creative portfolios and the best method(s) of displaying them, generate legal agreements for project work and begin the process of building and selling their brand and promoting it's awareness. Students will also be introduced to accepted business practices in outreach and relationship management.

POST 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)

POST 500 | ADVANCED EDITING FOR THESIS | 4 quarter hours
(Graduate)
Advanced concepts and techniques in picture editing for directors, such as re-directing, re-writing, pace, tone and rhythm, are taught in lecture and workshop. These concepts and techniques will be applied to the editing phase of MFA Cinema thesis films, culminating in picture lock.
Status as a Film & Television Directing MFA student is a prerequisite for this class.

POST 520 | ADVANCED SOUND WORKSHOP FOR THESIS | 2-2.25 quarter hours
(Graduate)
Advanced concepts and techniques in sound design for directors, such as supervising sound editing, foley, ADR, music and mixing, are taught in lecture and workshop. These concepts and techniques will be applied to the editing phase of MFA CInema thesis films, culminating in a final sound mix. PREREQUISITE(S): POST 500.

POST 580 | ADVANCED FINISHING WORKSHOP FOR THESIS | 2-2.25 quarter hours
(Graduate)
Advanced concepts and techniques in film finishing for directors, such as supervising color correction, titling, visual effects and deliverables, are taught in lecture and workshop. These concepts and techniques will be applied to the finishing phase of MFA Cinema thesis films, culminating in final film delivery. PREREQUISITE(S): POST 500.

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