

THE SCHOOL OF FILMMAKING

Jordan Kerner, Dean

The School of Filmmaking is first and foremost an arts conservatory, preparing both our undergraduate and graduate students for careers in the moving image arts and industries.

We offer a four-year undergraduate program in motion-picture production, as well as a two-year Master's Program in Film Music Composition. The faculty of the School of Filmmaking consists of film and television artists-in-residence as well as professional scholars, all of whom are dedicated to instilling in our students the importance of telling stories of value and worth. We are committed to nurturing the “complete” filmmaker — a storyteller of vision and insight who knows and appreciates the myriad components that are essential to the creation of the entire spectrum of moving images: whether fiction or nonfiction, animated or live-action, series television, music videos, commercials, industrial shorts, or other new media. We are a training ground for young artists, giving them the freedom to explore their creative visions within a carefully structured environment that attempts to mirror the collaborative creative process of the professional world. The relationship between our faculty and students is one of “master-apprentice,” involving close collaboration in all aspects of the development, production and exhibition of the students’ digital video and film projects.

Essential to the development of young artists is a strong background in liberal arts studies and exposure to all the performing arts. Our undergraduate and graduate students benefit greatly from living and working in a closely-knit community of artists from the Schools of Dance, Design and Production, Drama, and Music; our students’ education is enriched by a liberal arts curriculum that is fully integrated into the School of Filmmaking BFA program.

The Undergraduate Program in Filmmaking

The BFA program in Filmmaking is open to students who wish to pursue program emphasis in the areas of animation, cinematography, directing, film production design, editing and sound, producing, or screenwriting. At the same time, the School expects students to have or to develop a strong base in the liberal arts and humanities, as well as the physical and social sciences, with additional intensive coursework in film history, aesthetics and criticism. With this in mind, the School of Filmmaking does not offer a College Arts Diploma to any student who does not already possess a BA, BM, BS, or BFA degree.

We require all of our students to write, direct, produce, shoot, edit and design films in the first and second years of our program, whether they feel artistically inclined and qualified in those areas or not. Our philosophy is built on a foundation of general skills and knowledge, followed by a two or three year period of specialization in a specific discipline.

Admission to the School of Filmmaking

In order to perform adequately in UNCSA School of Filmmaking courses, students must, at a minimum, possess functional use of the somatic senses and adequate motor capabilities to manage situations in which these senses would be employed, and must be able to integrate data acquired via these senses. Reasonable accommodation may be made to enable performance at the required level.

In order for a student to be admitted to Year One in the School of Filmmaking, he/she must have the following capabilities:

- 1) Observation Skills: a student must be able to acquire information presented through visual media in a classroom setting as well as on stage or location during production.
- 2) Auditory Skills: a student must be able to clearly discriminate sounds in order to analyze the sound design of an existing work of film-art, to create his/her own film-sound design, and to analyze how sounds work with visual images. Furthermore, in the interest of the safety of any individual working on set or stage, each student must be able to utilize his/her senses and react appropriately in the face of a warning signal or threat of danger.
- 3) Communication: a student must communicate effectively and sensitively with other students, faculty, staff, and other professionals. He or she must express his or her ideas clearly and demonstrate a willingness and ability to give and receive feedback. A student must be able to: convey or exchange information at a level allowing development of artistic ideas; identify problems presented; explain alternative solutions; and give directions. He or she must be able to communicate effectively in oral and written forms; he or she must be able to process and communicate information on the production's status with accuracy in a timely manner to members of the production team. The appropriate communication may also rely on the student's ability to make a correct judgment in seeking supervision and consultation in a timely manner.
- 4) Motor Functions: a student must be able to actively participate in the set-up and preparation of all equipment during relevant class instruction, as well as during production. This includes but is not limited to the ability to lift 35-50 pounds of weight over his/her head, the ability to climb a ladder, the ability to stand or kneel for extended periods of time, and the ability to use fine motor skills sufficient for the set-up of all equipment.
- 5) Intellectual, Conceptual, Integrative, and Quantitative Abilities: a student must be able to measure, calculate, reason, analyze, and synthesize information in the classroom, on set, on location, or in the editing room.
- 6) Behavioral Attributes: a student must have a sense of professional ethics and integrity necessary to work in a collaborative environment. He/she must have the emotional stability to function effectively under stress and to adapt to an environment that may change rapidly without warning and/or in unpredictable ways. The student must be able and willing to examine and change his or her behavior when it interferes with productive individual or team relationships. The student must possess attributes that include responsibility, integrity, honesty and ethical behavior in the performance of all his/her assigned duties in order to succeed in the program.

For applicants to Year One, we also look for a minimum high school GPA of 3.0 and SAT scores of 530 Verbal and 520 Math, or a combined Verbal and Math SAT score of at least 1100, and/or an ACT minimum score of 22.

Transfer Students

Year Two

Students applying to transfer in at the Year Two level must also demonstrate the capabilities listed directly above in the “Admission” section. Transfer students in to Year Two may receive credit for liberal arts course work taken at other universities, subject to the general policies of the Undergraduate Academic Program. Transfer credits may be applied towards their requirements in Cinema Studies and/or film-production courses, subject to review of the student’s transcripts, course descriptions, and grade of B or higher.

Year Three

Students applying to transfer in at the Year Three level may also receive credit for liberal arts course work taken at other universities, subject to the general policies of the Undergraduate Academic Program. Transfer credits may be applied towards their requirements in Cinema Studies and/or film-production courses, subject to review of the student’s transcripts, course descriptions, and grade of B or higher. Furthermore, students applying for acceptance in to either the Cinematography, Directing, Producing, or Production Design program must demonstrate the capabilities listed in the “Admission to the School of Filmmaking” section (above); those students wishing to transfer in to either the Animation, Editing & Sound, or Screenwriting program must demonstrate the following capabilities:

- 1) Observation Skills: a student must be able to acquire information presented through visual media in a classroom setting as well as on stage or location during production.
- 2) Auditory Skills: a student must be able to clearly discriminate sounds in order to analyze the sound design of an existing work of film-art, to create his/her own film-sound design, and to analyze how sounds work with visual images. Furthermore, in the interest of the safety of any individual working on set or stage, each student must be able to utilize his/her senses and react appropriately in the face of a warning signal or threat of danger.
- 3) Communication: a student must communicate effectively and sensitively with other students, faculty, staff, and other professionals. He or she must express his or her ideas clearly and demonstrate a willingness and ability to give and receive feedback. A student must be able to: convey or exchange information at a level allowing development of artistic ideas; identify problems presented; explain alternative solutions; and give directions. He or she must be able to communicate effectively in oral and written forms; he or she must be able to process and communicate information on the production’s status with accuracy in a timely manner to members of the production team. The appropriate communication may also rely on the student’s ability to make a correct judgment in seeking supervision and consultation in a timely manner.
- 4) Intellectual, Conceptual, Integrative, and Quantitative Abilities: a student must be able to measure, calculate, reason, analyze, and synthesize information in the classroom, on set, on location, or in the editing room.

- 5) Behavioral Attributes: a student must have a sense of professional ethics and integrity necessary to work in a collaborative environment. He/she must have the emotional stability to function effectively under stress and to adapt to an environment that may change rapidly without warning and/or in unpredictable ways. The student must be able and willing to examine and change his or her behavior when it interferes with productive individual or team relationships. The student must possess attributes that include responsibility, integrity, honesty and ethical behavior in the performance of all his/her assigned duties in order to succeed in the program.

Reasonable Accommodation for Disabilities

The School of Filmmaking is committed to ensuring that otherwise qualified students with disabilities are given equal access through reasonable accommodations to its services, programs, activities, education and employment for students with disabilities. The School of Filmmaking works closely with Counseling and Disability Services in this process. Counseling and Disability Services is the contact point for students with permanent or temporary sensory, physical or psychological disabilities interested in requesting reasonable accommodations due to the effects of a disability.

Students who wish to request reasonable accommodations are encouraged to contact Counseling and Disability Services to start the process for documenting their disability and determining eligibility for services prior to the start of the program. While this process can be started at any time, reasonable accommodations may not be implemented retroactively, so being timely in requesting your accommodations is very important. UNCSA does have policies regarding the type of documentation required in order to diagnose different disabilities and a process for requesting accommodations. To learn more about the process for establishing services through these offices please contact Counseling and Disability Services.

Students with disabilities are expected to perform all the essential functions of the program with or without reasonable accommodation. The School of Filmmaking will work with the student and Counseling and Disability Services to provide reasonable and appropriate accommodations. While The School of Filmmaking will make every effort to work with our students with disabilities to accommodate their disability-related needs, it is important to note we are not required to provide requested accommodations that would fundamentally alter the essential functions or technical standards of the program.

STANDARDS OF ACHIEVEMENT AND EVALUATION

Minimum Grade Point Average (GPA) Requirements

Year One

The first year is considered a probationary year. Students are expected to maintain at least a 2.5 (C+) cumulative and term average in their Filmmaking courses through the first year, in order to be continued in the undergraduate program.

Year Two

Students in Year Two must achieve and maintain at least a 2.8 (B-) cumulative and term average in their Filmmaking courses in order to be continued.

Years Three

Students in Year Three must achieve and maintain at least a 3.0 (B) cumulative and term average in their Filmmaking courses in order to be continued.

Year Four

Students in Year Four must maintain at least a 3.0 (B) cumulative average in their Filmmaking courses in order to be continued. If a Year Four student's cumulative grade point average falls below a 3.0 at the end of Spring Term, s/he may not be eligible to graduate.

Failing Grades

A grade of F in required Filmmaking courses is a failing grade and indicates a serious problem. The faculty may, at its discretion, require either (1) that the student repeat the course or a suitable alternate course, or (2) that the student not be permitted to continue in the program.

Arts Probation and Letters of Concern

If a student fails to meet the minimum grade requirements as indicated above, he or she may be placed or continued on Arts Probation. In addition to assessment of a student's grades, the faculty determines if a student should be placed or continued on Arts Probation for the following term based on these criteria: (1) ability to absorb instruction; (2) assessment of talent; (3) ability to work, collaborate and produce at a professional level; or (4) receipt of a third Unprofessional Course of Conduct Citation. A student placed on Arts Probation who fails to meet the stated criteria in the succeeding term may not be invited to continue in the program. A student who is recommended to be continued on Arts Probation for a third consecutive term may not be invited to return.

If a Year Four student is already on Arts Probation in the Winter Term and is recommended to be continued on Arts Probation for the Spring, s/he may not be eligible to graduate that spring. If a Year Four student is recommended to be placed on Arts Probation for the Spring Term, that student may also not be eligible to graduate at the end of that year.

A student will receive a Letter of Concern if, in the judgment of the faculty, he or she fails to demonstrate sufficient professional development based on the four criteria listed above.

Undergraduate Academic Program Minimum Requirements Policy

Students earning a BFA are expected to adhere to the policies of the Undergraduate Academic Program.

The School of Filmmaking requires our students to complete no fewer than 16 semester hours of academic studies by the end of their first year, and 12 additional semester hours of academic studies by the end of their second year. At the third-year level, students must complete a minimum of eight semester hours of academic studies. At the fourth-year level, students must complete at least six semester hours of academic studies. Failure to complete this required total 42 credit hours of UAP courses by the end of one's senior year will result in the student not graduating that Spring.

Assessment (other than grades)

Students are assessed each term by their faculty and informed of their progress. In addition to assigning grades as an evaluation of the student's work, each instructor provides written comments each term. Each class of students participates in an end-of-the-year portfolio review conducted by faculty members. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

End-of-the-Year Portfolio Review

The School of Filmmaking faculty will review every student each year in a portfolio presentation to be held during the final weeks of the spring term. As in the other arts schools where end of the year juries or portfolio reviews take place, all filmmaking students will present a portfolio of their year's work and engage in both a review and a general discussion and examination covering all aspects of the student's coursework and experiences throughout the year.

At the end of a student's first year, he or she may request a portfolio review for admission into either the Animation or Production Design department, each of which is a three-year concentration. During Year Two, those students who are not in Animation or Production Design select a 1st and 2nd choice discipline from among the following five programs: Cinematography, Directing, Editing & Sound, Producing, or Screenwriting, each of which is a two-year concentration. Faculty will select those students best qualified to maximize their potential in one of these programs. Further details regarding the portfolio review process will be provided in the Spring Term.

Continuance in the Program

Continuance in the program is by invitation only. Invitations are extended by the faculty based not only upon a student's grades, both artistic and academic, but also upon assessment of the student's portfolio, and his or her ability to interact appropriately and productively within the School community. Particular emphasis is placed on the professional demeanor and creative discipline exhibited by the student, and the demonstration of collaborative skills in both classroom discussions and on the set of student productions. Also, intentional or negligent violations of our policies and procedures, along with the policies and procedures of the University of North Carolina School of the Arts and The University of North Carolina, as well as the laws of the state of North Carolina and the United States government, may result in dismissal from our program.

Students who are not measuring up to the School of Filmmaking's rigorous and high standard of professionalism and artistic achievement, or who exhibit a lack of creativity or collaborative skills, and/or whose academic cumulative grade point average falls below a 2.0 for more than two consecutive terms will be notified of those deficiencies before being asked to leave the program.

The School of Filmmaking reserves the right to dismiss from the program, without probation or an official Letter of Concern, any student whose academic or professional behavior prevents the School of Filmmaking's classes and production work from proceeding in a creative and productive fashion, or who interferes with the training of other students.

Attendance

Attendance is mandatory for all classes, production labs, required screenings, guest artist visits, and all other required School of Filmmaking events. However, documented medical reasons or other serious family emergencies serve as legitimate reasons for absence from any of the above.

Classes, Production Labs, and Course-related Required Screenings

Production activities may *not* be used as an excuse to miss other regularly scheduled School of Filmmaking classes. Students are expected to come to class on time. Tardiness (arriving five or more minutes late) shows evidence of poor time-management skills, and is both disrespectful and disruptive to the faculty member and other students. *Tardiness of fifteen or more minutes to class is considered an unexcused absence.* Two unexcused absences will lower the student's final course grade by one full letter. Three unexcused absences in one term from a School of Filmmaking course leads us to question the seriousness of the student's commitment to learning and therefore provides grounds for the faculty member to withdraw the student from the class. Such dismissal from a School of Filmmaking course may jeopardize the student's continuance in the program.

To request an excused absence from class, the student must take responsibility to contact – via email or phone – the faculty member in advance of the class meeting time, in order to notify him or her of the reason for the impending absence.

Guest Artist Visits and Other Required School of Filmmaking Events

A student may receive an excused absence from a guest artist screening or workshop if he/she is listed as a crew member on a School of Filmmaking production scheduled during the guest artist's visit. An *unexcused* absence from guest-artist activities or other required School of Filmmaking event will result in the student receiving an Unprofessional Course of Conduct Citation in his or her file (see School of Filmmaking Student Handbook for Guest Artist Protocol as well as for Unprofessional Course of Conduct policies).

Other Degree Requirements

Safety Examination

All filmmakers must understand the importance of safety in the workplace, and know how to conduct themselves in a safe manner, not only for their own sake but also for their fellow crewmembers in all production situations, both on our sound stages and on location. Towards that end, we require that all of our students pass a comprehensive safety examination. Upon entry into the first year of training, the student must read the School of Filmmaking Safety Handbook (available online at www.NCSAfilm.net). It is the student's responsibility to study and understand the contents of the Safety Handbook. *Each year that a student is matriculated into the School of Filmmaking, s/he must take and pass this Safety Exam before s/he will be allowed to work on any productions.*

Additional Requirements

Students are required to read and abide by the policies and procedures in the School of Filmmaking Handbook and the School of Filmmaking Safety Handbook. Each student must sign a Student Agreement of Understanding at the beginning of each school year verifying that they have read and accept the policies of the School of Filmmaking.

Students will be required to fully complete all coursework, film production assignments, writing assignments and other work designated by faculty members in order to be recommended for graduation.

ANIMATION

Note: Course numbers in **BOLD** are required; course numbers and credit hours in brackets indicate available options; all students must be sure to meet their credit-hour minimums per term

Year One	F	W	Sp		F	W	Sp	
FIM	131	132	133	American Cinema	2	2	2	
FIM	151	152	153	Fundamentals of Filmmaking	6	6	6	
FIM	599			Intensive Arts	2			
GES	101	102	103	Critical Perspectives	2	2	2	
GES	120			Digital Media for the Artist	2			
Academic Electives*				HUM, SOS, Math/Science		4	4	
					14	14	14	42 Year 1 credits

Year Two	F	W	Sp		F	W	Sp	
FAN	201	202	203	Traditional Animation	2	2	2	
FAN	207	208	209	Computer Graphics	2	2	2	
FIM	231	232	233	Classics of World Cinema	2	2	2	
FAR	251	252	253	Drawing	2	2	2	
FIM	599			Intensive Arts	2			
ARH	101	102	103	Art History	2	2	2	
GES	211	212	213	Foundations of Western Thought	2	2	2	
					14	12	12	38 Year 2 credits

Year Three**	F	W	Sp		F	W	Sp	
FAN	301			History of Animation	2			
FAN	307	308	309	Computer Animation	2	2	2	
FAN	357	357	357	Animation Project	2	2	2	
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]	
FIM	[370]	[370]	[370]	Topics in Filmmaking	[2]	[2]	[2]	
FIM	599			Intensive Arts	2			
Academic Electives*				Math/Sci, HUM, SOS, LIT, WRI, PHI	2	2	4	
					10	8	8	26 Year 3 minimum

Year Four***	F	W	Sp		F	W	Sp	
FAN	401			History of International Animation	2			
FAN	407	408	409	Computer Animation	2	2	2	
FAN	457	457	457	Animation Thesis Project	2	2	2	
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]	
FIM	[370]	[370]	[370]	Topics in Filmmaking	[2]	[2]	[2]	
FIM	599			Intensive Arts	2			
Academic Electives*				Math/Sci, HUM, SOS, LIT, WRI, PHI	2	2	2	
					10	8	8	26 Year 4 minimum

Required Credit Hrs in SoF	90
Required Credit Hrs in UAP	<u>42</u>
School of Filmmaking Animation BFA Total	132

Notes:

*Academic electives must include at least one Humanities course, at least three Math or Science classes, at least one Social Science, at least three Literature or Writing courses, and at least two Philosophy classes; the elective course remaining to fulfill the required 42 credits is up to the student's discretion

**Year Three Students must take at least one Cinema Studies or Topics in Filmmaking class during the year

***Year Four Students must take at least two Cinema Studies or Topics in Filmmaking classes during the year

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CINEMATOGRAPHY

Note: Course numbers in **BOLD** are required; course numbers and credit hours in brackets indicate available options; all students must be sure to meet their credit-hour minimums per term

Year One	F	W	Sp		F	W	Sp	
FIM	131	132	133	American Cinema	2	2	2	
FIM	151	152	153	Fundamentals of Filmmaking	6	6	6	
FIM	599			Intensive Arts	2			
GES	101	102	103	Critical Perspectives	2	2	2	
GES	120			Digital Media for the Artist	2			
	Academic Electives* HUM, SOS, Math/Science					4	4	
					14	14	14	42 Year 1 credits
Year Two**	F	W	Sp		F	W	Sp	
FIM	231	232	233	Classics of World Cinema	2	2	2	
FIM	251	252	253	Fundamentals of Visual Storytelling	2	2	2	
FIM	[210]	[210]	[213]	Screenwriting Workshop	[2]	[2]	[2]	
FIM	[220]	[220]	[223]	Directing Workshop	[2]	[2]	[2]	
FIM	[240]	[240]	[243]	Producing Workshop	[2]	[2]	[2]	
FIM	[260]	[260]	[263]	Editing Workshop	[2]	[2]	[2]	
FIM	[280]	[280]	[283]	Cinematography Workshop	[2]	[2]	[2]	
FIM			299	Professional Internship			2	
FIM	599			Intensive Arts	2			
ARH	101	102	103	Art History	2	2	2	
GES	211	212	213	Foundations of Western Thought	2	2	2	
					12	10	14	36 Year 2 credits
Year Three***	F	W	Sp		F	W	Sp	
FIM	380	380	380	Intermediate Cinematography	4	2	4	
FIM	387	387		Cinematography Production	1	2		
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]	
FIM	[370]	[370]	[370]	Topics in Filmmaking	[2]	[2]	[2]	
FIM	599			Intensive Arts	2			
	Academic Electives* HUM, SOS, LIT, WRI, PHI				2	4	2	
					11	8	10	29 Year 3 credit minimum
Year Four****	F	W	Sp		F	W	Sp	
FIM	480	480	480	Advanced Cinematography	2	4	4	
FIM	487	487		Cinematography Thesis Production	2	1		
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]	
FIM	[370]	[370]	[370]	Topics in Filmmaking	[2]	[2]	[2]	
FIM	599			Intensive Arts	2			
	Academic Electives* HUM, SOS, LIT, WRI, PHI				2	2	2	
					10	9	8	27 Year 4 credit minimum
							92	
							42	
School of Filmmaking Cinematography BFA Total							134	

Notes:

*Academic electives must include at least one Humanities course, at least one Math or Science class, at least one Social Science, at least three Literature or Writing courses, and at least two Philosophy classes; the courses remaining to fulfill the required 42 credits are up to the student's discretion

**Year Two Students will be placed in their 1st- or 2nd-choice Workshops in the Fall and Winter Terms, and must take both their 1st- and 2nd-choice Workshops in Spring

***Year Three Students must take at least three Cinema Studies or Topics in Filmmaking classes during the year

****Year Four Students must take at least three Cinema Studies or Topics in Filmmaking classes during the year

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DIRECTING

Note: Course numbers in BOLD are required; course numbers and credit hours in brackets indicate available options;

Year One	F	W	Sp		F	W	Sp	
FIM	131	132	133	American Cinema	2	2	2	
FIM	151	152	153	Fundamentals of Filmmaking	6	6	6	
FIM	599			Intensive Arts	2			
GES	101	102	103	Critical Perspectives	2	2	2	
GES	120			Digital Media for the Artist	2			
	Academic Electives* HUM, SOS, Math/Science					4	4	
					14	14	14	42 Year 1 credits
Year Two**	F	W	Sp		F	W	Sp	
FIM	231	232	233	Classics of World Cinema	2	2	2	
FIM	251	252	253	Fundamentals of Visual Storytelling	2	2	2	
FIM	[210]	[210]	[213]	Screenwriting Workshop	[2]	[2]	[2]	
FIM	[220]	[220]	[223]	Directing Workshop	[2]	[2]	[2]	
FIM	[240]	[240]	[243]	Producing Workshop	[2]	[2]	[2]	
FIM	[260]	[260]	[263]	Editing Workshop	[2]	[2]	[2]	
FIM	[280]	[280]	[283]	Cinematography Workshop	[2]	[2]	[2]	
FIM			299	Professional Internship			2	
FIM	599			Intensive Arts	2			
ARH	101	102	103	Art History	2	2	2	
GES	211	212	213	Foundations of Western Thought	2	2	2	
					12	10	14	36 Year 2 credits
Year Three***	F	W	Sp		F	W	Sp	
FIM	320	320	320	Intermediate Directing	4	2	4	
FIM	327	327	327	Intermediate Directing Practicum	1	2	1	
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]	
FIM	[370]	[370]	[370]	Topics in Filmmaking	[2]	[2]	[2]	
FIM	599			Intensive Arts	2			
	Academic Electives* HUM, SOS, LIT, WRI, PHI				2	2	4	
					11	8	9	28 Year 3 credit minimum
Year Four****	F	W	Sp		F	W	Sp	
FIM	420	420	420	Advanced Directing	2	4	4	
FIM	427	427	427	Advanced Directing Practicum	2	1	1	
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]	
FIM	[370]	[370]	[370]	Topics in Filmmaking	[2]	[2]	[2]	
FIM	599			Intensive Arts	2			
	Academic Electives* HUM, SOS, LIT, WRI, PHI				2	2	2	
					10	9	9	28 Year 4 credit minimum
Required Credit Hrs in SoF							92	
Required Credit Hrs in UAP							42	
School of Filmmaking Directing BFA Total							134	minimum credits

Notes:

*Academic electives must include at least one Humanities course, at least one Math or Science class, at least one Social Science, at least three Literature or Writing courses, and at least two Philosophy classes; the courses remaining to fulfill the required 42 credits are up to the student's discretion

**Year Two Students will be placed in their 1st- or 2nd-choice Workshops in the Fall and Winter Terms, and must take both their 1st- and 2nd-choice Workshops in Spring

***Year Three Students must take at least two Cinema Studies or Topics in Filmmaking classes during the year

****Year Four Students must take at least three Cinema Studies or Topics in Filmmaking classes during the year

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EDITING & SOUND

Note: Course numbers in **BOLD** are required; course numbers and credit hours in brackets indicate available options; all students must be sure to meet their credit-hour minimums per term

Year One	F	W	Sp		F	W	Sp	
FIM	131	132	133	American Cinema	2	2	2	
FIM	151	152	153	Fundamentals of Filmmaking	6	6	6	
FIM	599			Intensive Arts	2			
GES	101	102	103	Critical Perspectives	2	2	2	
GES	120			Digital Media for the Artist	2			
	Academic Electives*			HUM, SOS, Math/Science		4	4	
					14	14	14	42 Year 1 credits
Year Two**	F	W	Sp		F	W	Sp	
FIM	231	232	233	Classics of World Cinema	2	2	2	
FIM	251	252	253	Fundamentals of Visual Storytelling	2	2	2	
FIM	[210]	[210]	[213]	Screenwriting Workshop	[2]	[2]	[2]	
FIM	[220]	[220]	[223]	Directing Workshop	[2]	[2]	[2]	
FIM	[240]	[240]	[243]	Producing Workshop	[2]	[2]	[2]	
FIM	[260]	[260]	[263]	Editing Workshop	[2]	[2]	[2]	
FIM	[280]	[280]	[283]	Cinematography Workshop	[2]	[2]	[2]	
FIM			299	Professional Internship			2	
FIM	599			Intensive Arts	2			
ARH	101	102	103	Art History	2	2	2	
GES	211	212	213	Foundations of Western Thought	2	2	2	
					12	10	14	36 Year 2 credits
Year Three***	F	W	Sp		F	W	Sp	
FIM	360	360	360	Intermediate Editing&Sound	4	4	4	
FIM	367	367	367	Intermediate Editing&Sound Training	1	2	2	
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]	
FIM	[370]	[370]	[370]	Topics in Filmmaking	[2]	[2]	[2]	
FIM	599			Intensive Arts	2			
	Academic Electives*			HUM, SOS, LIT, WRI, PHI	4	2	2	
					11	10	10	31 Year 3 credit minimum
Year Four****	F	W	Sp		F	W	Sp	
FIM	460	460	460	Advanced Editing&Sound	4	4	4	
FIM	467	467	467	Advanced Editing&Sound Training	1	2	2	
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]	
FIM	[370]	[370]	[370]	Topics in Filmmaking	[2]	[2]	[2]	
FIM	599			Intensive Arts	2			
	Academic Electives*			HUM, SOS, LIT, WRI, PHI	2	2	2	
					11	10	8	29 Year 4 credit minimum
Required Credit Hrs in SoF								96
Required Credit Hrs in UAP								<u>42</u>
School of Filmmaking Editing & Sound BFA Total								138

Notes:

*Academic electives must include at least one Humanities course, at least one Math or Science class, at least one Social Science, at least three Literature or Writing courses, and at least two Philosophy classes; the courses remaining to fulfill the required 42 credits are up to the student's discretion

**Year Two Students will be placed in their 1st- or 2nd-choice Workshops in the Fall and Winter Terms, and must take both their 1st- and 2nd-choice Workshops in Spring

***Year Three Students must take at least two Cinema Studies or Topics in Filmmaking classes during the year

****Year Four Students must take at least two Cinema Studies or Topics in Filmmaking classes during the year

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PRODUCING

Note: Course numbers in **BOLD** are required; course numbers and credit hours in brackets indicate available options; all students must be sure to meet their credit-hour minimums per term

Year One	F	W	Sp		F	W	Sp	
FIM	131	132	133	American Cinema	2	2	2	
FIM	151	152	153	Fundamentals of Filmmaking	6	6	6	
FIM	599			Intensive Arts	2			
GES	101	102	103	Critical Perspectives	2	2	2	
GES	120			Digital Media for the Artist	2			
	Academic Electives* HUM, SOS, Math/Science					4	4	
					14	14	14	42 Year 1 credits
Year Two**	F	W	Sp		F	W	Sp	
FIM	231	232	233	Classics of World Cinema	2	2	2	
FIM	251	252	253	Fundamentals of Visual Storytelling	2	2	2	
FIM	[210]	[210]	[213]	Screenwriting Workshop	[2]	[2]	[2]	
FIM	[220]	[220]	[223]	Directing Workshop	[2]	[2]	[2]	
FIM	[240]	[240]	[243]	Producing Workshop	[2]	[2]	[2]	
FIM	[260]	[260]	[263]	Editing Workshop	[2]	[2]	[2]	
FIM	[280]	[280]	[283]	Cinematography Workshop	[2]	[2]	[2]	
FIM			299	Professional Internship			2	
FIM	599			Intensive Arts	2			
ARH	101	102	103	Art History	2	2	2	
GES	211	212	213	Foundations of Western Thought	2	2	2	
					12	10	14	36 Year 2 credits
Year Three***	F	W	Sp		F	W	Sp	
FIM	340	340	340	Intermediate Producing	4	2	4	
FIM	347	347	347	Year Three Producer's Practicum	1	2	1	
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]	
FIM	[370]	[370]	[370]	Topics in Filmmaking	[2]	[2]	[2]	
FIM	599			Intensive Arts	2			
	Academic Electives* HUM, SOS, LIT, WRI, PHI				2	2	4	
					9	8	11	28 Year 3 credit minimum
Year Four****	F	W	Sp		F	W	Sp	
FIM	440	440	440	Advanced Producing	2	4	4	
FIM	447	447	447	Year Four Producer's Practicum	2	1	1	
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]	
FIM	[370]	[370]	[370]	Topics in Filmmaking	[2]	[2]	[2]	
FIM	599			Intensive Arts	2			
	Academic Electives* HUM, SOS, LIT, WRI, PHI				2	2	2	
					10	9	9	28 Year 4 credit minimum
							92	
							42	
School of Filmmaking Producing BFA Total							134	

Notes:

*Academic electives must include at least one Humanities course, at least one Math or Science class, at least one Social Science, at least three Literature or Writing courses, and at least two Philosophy classes; the courses remaining to fulfill the required 42 credits are up to the student's discretion

**Year Two Students will be placed in their 1st- or 2nd-choice Workshops in the Fall and Winter Terms, and must take both their 1st- and 2nd-choice Workshops in Spring

***Year Three Students must take at least two Cinema Studies or Topics in Filmmaking classes during the year

****Year Four Students must take at least three Cinema Studies or Topics in Filmmaking classes during the year

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PRODUCTION DESIGN

Note: Course numbers in **BOLD** are required; course numbers and credit hours in brackets indicate available options; all students must be sure to meet their credit-hour minimums per term

Year One	F	W	Sp		F	W	Sp	
FIM	131	132	133	American Cinema	2	2	2	
FIM	151	152	153	Fundamentals of Filmmaking	6	6	6	
FIM	599			Intensive Arts	2			
GES	101	102	103	Critical Perspectives	2	2	2	
GES	120			Digital Media for the Artist	2			
	Academic Electives*			HUM, SOS, Math/Science		4	4	
					14	14	14	42 Year 1 credits

Year Two	F	W	Sp		F	W	Sp	
FAR	201	202	203	Basic Drafting	2	2	2	
FAR	204	205	206	Production Design Workshop	2	2	2	
FIM	231	232	233	Classics of World Cinema	2	2	2	
FAR	251	252	253	Drawing	2	2	2	
FIM	599			Intensive Arts	2			
ARH	101	102	103	Art History	2	2	2	
GES	211	212	213	Foundations of Western Thought	2	2	2	
					14	12	12	38 Year 2 credits

Year Three**	F	W	Sp		F	W	Sp	
FAN	207	208	209	Computer Graphics	2	2	2	
FAR	304	305	306	Art Direction	2	2	2	
FAR		357		Year Three Art Dept. Applications		2		
FAR	307			Painting	2			
FAR			309	Visual Strategies: Storyboarding			2	
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]	
FIM	[370]	[370]	[370]	Topics in Filmmaking	[2]	[2]	[2]	
FIM	599			Intensive Arts	2			
	Academic Electives*			Math/Sci, HUM, SOS, LIT, WRI, PHI	2	2	4	
					10	10	10	30 Year 3 minimum

Year Four***	F	W	Sp		F	W	Sp	
FAR	401	402	403	Senior Design Project	2	2	2	
FAR	404	405	406	Production Design Overview	1	1	1	
FAR		407	408	Portfolio Thesis		2	1	
FAR	457			Year Four Art Dept. Applications	4			
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]	
FIM	[370]	[370]	[370]	Topics in Filmmaking	[2]	[2]	[2]	
FIM	599			Intensive Arts	2			
	Academic Electives*			HUM, SOS, LIT, WRI, PHI	2	2	2	
					11	9	8	28 Year 4 minimum

Required Credit Hrs in SoF	96
Required Credit Hrs in UAP	<u>42</u>
School of Filmmaking Production Design BFA Total	138

Notes:

*Academic electives must include at least one Humanities course, at least three Math or Science classes, at least one Social Science, at least three Literature or Writing courses, and at least two Philosophy classes; the elective course remaining to fulfill the required 42 credits is up to the student's discretion

**Year Three Students must take at least one Cinema Studies or Topics in Filmmaking class during the year

***Year Four Students must take at least two Cinema Studies or Topics in Filmmaking classes during the year

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SCREENWRITING

Note: Course numbers in **BOLD** are required; course numbers and credit hours in brackets indicate available options; all students must be sure to meet their credit-hour minimums per term

Year One	F	W	Sp		F	W	Sp	
FIM	131	132	133	American Cinema	2	2	2	
FIM	151	152	153	Fundamentals of Filmmaking	6	6	6	
FIM	599			Intensive Arts	2			
GES	101	102	103	Critical Perspectives	2	2	2	
GES	120			Digital Media for the Artist	2			
	Academic Electives* HUM, SOS, Math/Science					4	4	
					14	14	14	42 Year 1 credits
Year Two**	F	W	Sp		F	W	Sp	
FIM	231	232	233	Classics of World Cinema	2	2	2	
FIM	251	252	253	Fundamentals of Visual Storytelling	2	2	2	
FIM	[210]	[210]	[213]	Screenwriting Workshop	[2]	[2]	[2]	
FIM	[220]	[220]	[223]	Directing Workshop	[2]	[2]	[2]	
FIM	[240]	[240]	[243]	Producing Workshop	[2]	[2]	[2]	
FIM	[260]	[260]	[263]	Editing Workshop	[2]	[2]	[2]	
FIM	[280]	[280]	[283]	Cinematography Workshop	[2]	[2]	[2]	
FIM			299	Professional Internship			2	
FIM	599			Intensive Arts	2			
ARH	101	102	103	Art History	2	2	2	
GES	211	212	213	Foundations of Western Thought	2	2	2	
					12	10	14	36 Year 2 credits
Year Three***	F	W	Sp		F	W	Sp	
FIM	310	310	310	Intermediate Screenwriting	4	4	4	
FIM	317	317	317	Feature Screenplay Project	2	2	2	
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]	
FIM	[370]	[370]	[370]	Topics in Filmmaking	[2]	[2]	[2]	
FIM	599			Intensive Arts	2			
	Academic Electives* HUM, SOS, LIT, WRI, PHI				2	4	2	
					10	10	10	30 Year 3 credit minimum
Year Four****	F	W	Sp		F	W	Sp	
FIM	410	410	410	Advanced Screenwriting	4	4	4	
FIM	417	417	417	Advanced Feature Screenplay Project	2	2	2	
FIM	[330]	[330]	[330]	Cinema Studies	[2]	[2]	[2]	
FIM	[370]	[370]	[370]	Topics in Filmmaking	[2]	[2]	[2]	
FIM	599			Intensive Arts	2			
	Academic Electives* HUM, SOS, LIT, WRI, PHI				2	2	2	
					10	10	10	30 Year 4 credit minimum
							96	
							42	
School of Filmmaking Screenwriting BFA Total							138	

Notes:

*Academic electives must include at least one Humanities course, at least one Math or Science class, at least one Social Science, at least three Literature or Writing courses, and at least two Philosophy classes; the courses remaining to fulfill the required 42 credits are up to the student's discretion

**Year Two Students will be placed in their 1st- or 2nd-choice Workshops in the Fall and Winter Terms, and must take both their 1st- and 2nd-choice Workshops in Spring

***Year Three Students must take at least one Cinema Studies or Topics in Filmmaking class during the year

****Year Four Students must take at least two Cinema Studies or Topics in Filmmaking classes during the year

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Undergraduate Course Descriptions

The following information is a guide to course numbers and course descriptions for the undergraduate program in the School of Filmmaking. Not all courses listed will be offered each year. A list of courses available in any given year may be obtained from the School of Filmmaking office.

FAN 201, 202, 203: **Traditional Animation** (2 credits each term)

This series of courses (three terms) is an introduction to the fundamental principles of animation through exercises utilizing traditional 2D animation techniques and stop-motion animation. Students will develop their drawing, sculpting, and observational skills through these basic exercises. Prerequisite: Admission to the Animation Discipline.

FAN 207, 208, 209: **Computer Graphics** (2 credits each term)

An in-depth series of courses teaching techniques of designing and composing film graphics. These courses will explore the conceptualization and preparation of storyboards, various software applications, and the basic principles of computer graphics, looking at two-dimensional and three-dimensional computer-generated imagery. Prerequisite: Admission to the Animation Discipline.

FAN 301: **History of Animation** (2 credits)

This course will offer a look at the origins of the animation process in the U.S. through to present day. The class will involve weekly screenings of films and videos, both independent and commercial, to get an understanding of this medium's trends and influences.

FAN 307, 308, 309: **Computer Animation** (2 credits each term)

This series of courses emphasizes the principles of designing and producing three-dimensional computer-aided animation through a series of exercises and individual projects, which will concentrate on model building, animation, lighting, and other aspects utilizing available software tools. Prerequisites: FAN 207, 208, 209: Computer Graphics

FAN 357: **Animation Project** (2 credits each term)

This three-term workshop will formalize and support the development, pre-production, production and post-production of the winter term third-year 5-minute animation project. Also, the development and pre-production of fourth year projects for the following year will begin. The goal of the course is to provide hands-on experience in the making of short animated projects on limited budgets and with extensive peer collaboration. Prerequisites: FAN 207, 208, 209: Computer Graphics

FAN 401: **History of International Animation** (2 credits)

This course will offer a look at the origins of animation processes from around the world through to present day. The class will involve weekly screenings of films and videos, both independent and commercial, to get an understanding of international trends and influences.

FAN 407, 408, 409: **Computer Animation** (2 credits each term)

This series of courses is designed to prepare the Animation student for the professional world. Students will continue to study the necessary principles of designing and producing three-dimensional computer-aided animation utilizing available software tools. Students will also prepare an artistic portfolio of their work to present to future employers upon graduation, along with a video reel of their completed projects, character designs, storyboards, and detailed sketches. Resume preparation for the animation field will also be discussed. Prerequisites: FAN 307, 308, 309: Computer Animation

FAN 457: Animation Thesis Project (2 credits each term)

The students selected to work on fourth-year productions as key creative team members will be individually mentored as their productions move through prep, shoot and post. Those students not chosen to work on a fourth-year production will devise individual animation thesis projects that will also be mentored by select faculty. Prerequisite: FAN 357: Animation Project

FAR 201, 202, 203: Basic Drafting (2 credits each term)

A series of foundational classes in architectural and mechanical drafting as they apply to film design. In the fall term, students will concentrate on lettering, line weights, dimensional lines, floor plans, and elevations. In the winter, students will develop their drawings into full architectural drafts. In the spring, the students will concentrate more on architectural graphics and developing personal drafting styles.

FAR 204, 205, 206: Production Design Workshop (2 credits each term)

A comprehensive examination of the techniques of Film Production Design, concentrating on creating problem-solving, architectural styles and building structures, and architectural model-building and an introduction to special effects techniques.

FAR 251, 252, 253: Drawing (2 credits each term)

Students learn basic techniques of drawing, including composition, perspective, shading and contrast. In addition, students study the human form and life drawing.

FAR 304, 305, 306: Art Direction (2 credits each term)

A comprehensive survey of art direction history and techniques, with one term focusing on purely design issues and questions; the next term, on set decorating strategies and techniques; and the last term, looking at construction of sets on location and on the stage.

FAR 307: Painting (2 credits)

A foundation class in scenic painting. This course will cover color theory, paint applications, distressing applications, wallpapering, and any other surfacing applications, which may include signage and faux-finishes. Prerequisites: Completion of Year Two Art Direction coursework.

FAR 309: Visual Strategies: Storyboarding (2 credits)

This course is a comprehensive workshop in the technique of developing and composing storyboards. The focus of the course will be the analysis of the narrative in terms of both visual and verbal language and how the product of that analysis, the storyboard, is used as an important tool for the filmmaker.

FAR 357: Year three Art Department Applications (2 credits)

This practicum is designed to support the development, pre-production, production and post-production of the winter term third-year 12-minute 16mm film or digital video project. Also, the development and pre-production of fourth-year projects for the following year will begin. The goal of the course is to provide hands-on experience in the making of short narratives on both location and sound stages, on limited budgets and with extensive peer collaboration. The student will learn design, budgeting, management, scheduling, construction, and scenic application, as well as organization skills necessary to run a full art department.

FAR 401, 402, 403: Senior Design Project (2 credits each term)

A three-term series of classes designed by the individual Art Direction student in collaboration with the course instructor, which gives the student a chance to focus on one-long-term design project that is personalized in the direction that the student wants his or her career to progress, such as Special Effects Artist, Miniature Builder, Costume Designer, Illustrator, Storyboard Artist, etc.

FAR 404, 405, 406: Production Design Overview (1 credit each term)

A final comprehensive overview of all aspects of the production designer's responsibilities, from visualizing the look of the film to budgeting and executing the design of sets, locations, miniatures, mechanical and optical effects, props and set decoration. A transition to professional work will also be explored.

FAR 407, 408: Portfolio Thesis (1-2 credits each term)

The purpose of Portfolio Thesis is to sum up all of the phases of the student art director's work on the Year Four film production. FAR 407 and 408 is a two-course series designed to guide the students through the construction of their fourth year portfolio, which is a written and visual record in book form of all the phases of their work: concept, budget breakdown, script analysis, scheduling, illustrations, drafts, models, miniatures, construction, scenic applications, and post-production wrap-up, as well as any one-sheets and PR-related work for the Year Four film project. The students will come away with a professional portfolio piece suitable for presentation to prospective employers as they begin their careers.

FAR 457: Year Four Art Department Applications (4 credits)

The students selected to work on fourth-year productions as Production Designers will be individually mentored as their productions move through prep, shoot, and post. They will further develop the skills they learned during the third year FAR 357 course. Those students not chosen to work as Production Designers on a fourth-year project will be put in supportive roles as Art Directors or other key personnel that make up a full film art department, such as Construction Coordinator, Lead Scenic Painter, Set Decorator, etc.

FIM 131, 132, 133: American Cinema (2 credits each term)

An overview of the cultural, aesthetic and technological developments of cinema from its inception in 1895 to the present. The main purpose of the three terms of American Cinema will be to explore the development, evolution and impact upon society of motion pictures, in order to promote a greater understanding, appreciation, and access to film culture in the United States. As no film is made in isolation, all are therefore cultural artifacts that reflect not only the time of their creation, but also cinema's past and potential future. The class will explore this interrelation, as well as touch upon film conservation and preservation strategies.

FIM 151,152,153: Fundamentals of Filmmaking (2 credits each term)

Through a variety of lecture classes and hands-on labs in the fall and winter terms, this three-term survey course will cover the basic concepts, principles, and practice of screenwriting, producing, directing, cinematography, and editing. Students will also be introduced to the functions of the art department, as well as the fundamental principles of animation. The students' first real production will take place in the spring term, as they write, produce, direct, shoot, edit and design a 3- to 5-minute narrative film, to be shot on digital video.

FIM 210,213: Screenwriting Workshop (2 credits each term)

The second-year screenwriting curriculum gives the student the opportunity to further develop his/her screenwriting skills. These workshops will include specific explorations of genre, climaxes and resolutions, the controlling idea and an introduction of traditional three-act structure. Emphasis will be placed on writing the short film, and rewriting techniques. Feature screenplay structure will also be introduced.

FIM 220,223: Directing Workshop (2 credits each term)

Directing Workshop will explore the visualization of script material. Topics include: visualization strategies, working with actors and script analysis. Each student will direct a five-minute narrative project

from his or her original screenplay in the fall or winter term. Special focus will be working with the actor, along with interpreting the screenplay through the camera and performance, directing the camera and the actor, and running the set. In the spring term, students will work on their second major production, this time a 10-minute video, utilizing the techniques they learned in fall and winter. The student director will be responsible for the casting, creative visualization, and direction of the project. Filming can take place on location.

FIM 231,232,233: Classics of World Cinema (2 credits each term)

An overview of silent and sound-film classics from around the world. The purpose of this class is two-fold: to help students understand these films within their cultural and historical contexts, and to discuss these films as both artistic and social statements – that is, as works of creative filmmaking that speak to the human condition.

FIM 240,243: Producing Workshop (2 credits each term)

FIM 240 will concentrate on the requirements of both physical and creative producing. As line producers, students will be taught scheduling and budgeting, and be trained as assistant directors and unit production managers. As creative producers, students will have instruction in finding and optioning material (whether in the form of original screenplays, books, plays or short stories), pitching, as well as negotiating legal contracts and option agreements. Developing raw material into successful screenplays will also be discussed, along with the contrast between studio development and independent filmmaking. In FIM243, student producers will work on their 10-minute video. Producers will be responsible for scheduling, budgeting, and preparing both on- and off-screen elements necessary for this 10-minute project. Specifically, student producers must assist with casting, securing locations and equipment, and must also be involved in the post process.

FIM 251,252,253: Fundamentals of Visual Storytelling (2 credits each term)

This three-term course will involve an in-depth discussion of how to take the written word and transform it for the purpose of visual storytelling. “Fundamentals of Visual Storytelling” will include: understanding the importance of setting, character, conflict, tone, as well as screenplay formatting. Reading and analysis of short stories and feature screenplays will play a key role in this class.

FIM 260,263: Editing & Sound Workshop (2 credits each term)

FIM260 is a hands-on workshop on the essential elements, aesthetics, and processes of picture and sound editing, utilizing the Final Cut Pro application. FIM263 involves scene analysis of classic and current films in terms of shot selection, juxtaposition, montage, and pacing, as well as the use of sound and music. FIM 263 students will also include work on the picture and sound editing of the spring term 10-minute video projects directed by students in FIM 223.

FIM 280,283: Cinematography Workshop (2 credits each term)

Hands-on workshops in which students learn how to use video and film cameras. Students will learn the skills needed for all modern motion-picture productions, whether on film or video, narrative or documentary, including current formats and standards. Emphasis will be placed on the principles and application of motion-picture lighting, framing, composition, exposure, lenses, focusing, color balance, depth of field, and blocking for the camera. FIM 280 will concentrate on the use and setup of the video camera, along with the basic principles of lenses, depth of field, composition and exposure as they relate to video. FIM 283 deals primarily with the proper use and setup of specific film cameras and film stocks along with the principles of lenses, depth of field, composition, exposure and filters as they relate to film. There will also be discussion on film processing and laboratory procedures. Students enrolled in FIM283 will also apply what they have learned to an actual production environment, as they will serve as cinematographer on at least one 10-minute video project in the spring term.

FIM 299: Professional Internship (2 credits)

In order to be eligible for graduation, all students are required to have an “on the job” work experience. Students must work for a minimum of three weeks on a professional production in film or television, outside of school, during the summer break, and before their senior year. The validity of these Professional Internships will be decided on a case-by-case basis.

FIM 310: Intermediate Screenwriting (2 credits each course)

For the student who has declared screenwriting his/her specialization, these topic courses provide in-depth examinations of various genres and writing techniques. These will include a further exploration of traditional three-act structure, the family drama, the war movie, the courtroom drama, the thriller, the writer’s voice, deep character analysis, and a continued emphasis on writing as rewriting. Additional focus will be on writing for television, developing short screenplays as potential scripts for the 15-minute fourth-year productions. Some of these classes will be in the format of screenings and analytical discussion, while others will be more workshop-oriented, requiring students to bring in high volumes of original material each week. This course must be taken for a total of 12 credits.

FIM 317: Feature Screenplay Project (2 credits each course)

Student will work with a mentor on an individual basis in writing a feature-length screenplay. Assignments will include developing an initial concept, structuring an outline, and completing a first draft. This course must be taken for a total of 6 credits.

FIM 320: Intermediate Directing (2 credits each term)

For the student who has declared directing his/her specialization, these courses offer a series of topics that will fully explore the essential collaboration between the director and the various artists who work closely with the director to realize his/her vision. Such topics may include directing the camera, directing the actor, preparing the director’s script, directing comedy and drama. Additional topics may include the aesthetic, structural and stylistic aspects of directing, as well as the making of documentaries and experimental films. Special emphasis will be placed on developing material for fourth-year productions. This course must be taken for a total of 10 credits.

FIM 327: Intermediate Directing Practicum (1-2 credits each term)

This is a year-long course involving the student director honing his/her practical directing skills in all phases of production leading up to and including the directing of the third year 12-minute 16mm or digital video production. Student directors work closely with their faculty mentor during the entire script development, preproduction, production, and postproduction process. This series of courses builds on all directing theory classes taken up to this time and must be taken for a total of 4 credits.

FIM 330: Cinema Studies (2 credits each term)

Various topic courses that explore diverse film genres and areas of film history and aesthetics. Courses may include visual nonfiction, film ethics, comparative directors, the art of adaptation, reflexive cinema, film noir, French New Wave, American New Wave, contemporary Asian cinema, science fiction, and silent film classics, among others. Credit requirements for this course vary by discipline.

FIM 340: Intermediate Producing (2 credits each course)

For the student who has declared producing his/her discipline, these courses will explore the many and varied duties of the producer. Courses will include an overview of both the Hollywood studio system and the independent film world. Topics that will be offered include: how to find and solicit material, financing, supervising the budget process, physical production, and marketing and distribution. Special emphasis will be placed on developing, pitching and budgeting the third-year productions. This course must be taken for a total of 10 credits.

FIM 347: Year Three Producer's Practicum (1-2 credits each term)

This practicum will formalize and support the development, pre-production, production and post-production processes of the winter term third-year 12-minute 16mm film projects. This year-long course will provide Year Three student producers with hands-on experience in developing, scheduling, budgeting, casting, securing locations, and arranging for all on-screen elements on their short film. Also, the development and pre-production of fourth-year projects for the following year will begin. This course must be taken for a total of 4 credits.

FIM 360: Intermediate Editing and Sound (2 credits each course)

For the student who has declared editing his/her specialization, these courses offer a series of topics that will delve into the specifics of film editing and sound recording equipment and techniques. Students will be trained on ProTools and the AVID. The sound editing of dialogue, ADR, music and FX will be explored. Various editing theories will also be explored, along with the mechanics of sound design, which complements this process. In Winter and Spring terms, the Year Three productions will provide a substantial portion of the course material for editing, sound editing, and mixing assignments. This course must be taken for a total of 12 credits.

FIM 367: Intermediate Editing & Sound Training (1-2 credits each term)

Students in the Editing & Sound discipline will work one-on-one with their Editing & Sound faculty towards the refinement of their individual professional editorial skills and artistry as they apply them to the Year Three productions. This course must be taken for a total of 5 credits.

FIM 370: Topics in Filmmaking (2 credits each term)

Course offerings cover various aspects of film and filmmaking, which may include lecture topics and/or lab courses in animation, art direction, cinematography, directing, editing and sound, producing and screenwriting. These courses are electives and are open to Year 3 and Year 4 students regardless of their chosen discipline.

FIM 380: Intermediate Cinematography (2 credits each course)

For the student who has declared cinematography as his/her discipline, these courses offer a series of topics that cover the essential elements and techniques of film photography, such as scene production, rigging and pre-lighting workshops, gripping, gaffing, commercial production, the professional camera department, training on the Arriflex SR3 camera, film testing and lab procedures, digital imaging, the use of filters, and documentary camera techniques. This course must be taken for a total of 10 credits.

FIM 387: Cinematography Production (1-2 credits each term)

This practicum will formalize and support the development, pre-production, production and post-production of the winter term third-year 12-minute 16mm film or video project. The cinematographers will meet in pre-production with their mentors to discuss lighting style, shot selection, film stock, filters, etc., in preparation to shoot the third year project. Student and mentor will visit locations prior to shooting to discuss various aspects of the production and how they will be handled. Once shooting is complete, mentor and cinematographer will view dailies for discussion and analysis of the students' work. Also, the development and pre-production of fourth-year projects for the following year will begin. Students in FIM 387 are also required to crew on a Year Four production. The goal of the course is to provide hands-on experience in the making of short narrative films on both location and sound stages, on limited budgets and with extensive peer collaboration.

FIM 410: Advanced Screenwriting (2 credits each course)

As screenwriting discipline students continue to work on their own individual feature-length projects, they will continue to explore various genres, such as the horror film, the dark comedy, and specific

instruction in writing the low-budget feature. Other topics may include adaptation, advanced narrative structure and the business of screenwriting. Some of these classes will be in the format of screenings and analytical discussion, while others will be more workshop-oriented, requiring students to bring in high volumes of original material each week. This course must be taken for a total of 12 credits.

FIM 417: Advanced Feature Screenplay Project (2 credits each course)

Students will continue to work with a mentor on an individual basis in writing their second feature-length screenplay, and outlining a third. Assignments will include developing an initial concepts, structuring an outline, completing a first draft, and doing rewrites. This course must be taken for a total of 6 credits.

FIM 420: Advanced Directing (2 credits each course)

Directing discipline students will concentrate primarily on developing and directing their fourth-year projects. Simultaneously, they will be strongly coached in working with actors in an advanced performance workshop, and with camera in specific blocking techniques for shooting on sets and practical locations. Other topics may include political cinema, a dogma '95 production, creative expression, and the study of master-directors, such as Alfred Hitchcock. This course must be taken for a total of 10 credits.

FIM 427: Advanced Directing Practicum (1-2 credits each term)

This is a year-long course involving the student director honing his/her practical directing skills in all phases of production during the process of directing a fourth year 15-minute 16mm or digital video production. Student directors work closely with their faculty mentor during the entire script development, preproduction, production, and postproduction process. Students not selected to direct a fourth-year production must develop a thesis project in consultation with and under the supervision of their mentor. This series of courses continues to build on all directing theory classes taken up to this time and must be taken for a total of 4 credits.

FIM 440: Advanced Producing (2 credits each course)

Producing discipline students will receive detailed instruction in the intricacies of creative producing, physical production and post-production, and the licensing of various elements of a feature film. Students will analyze current film industry feature schedules and budgets. They will also compile their own feature-length film budgets. Students will be exposed to the legal side of filmmaking as a business, through instruction on financing, distribution, and production contracts. They will also receive special instruction in preparing their resumes and portfolios for their transition to the profession. This course must be taken for a total of 10 credits.

FIM 447: Year Four Producer's Practicum (1-2 credits each term)

This practicum will formalize and support the development, pre-production, production and post-production processes of the fall term fourth-year 15-minute 16mm film projects. This year-long practicum will provide Year Four student producers with further training in developing, scheduling, budgeting, casting, securing locations, and arranging for all on-screen elements on their short film. Fourth Year producers will also serve as mentors to second and third-year producers. Those students not chosen to work on a fourth year film will develop a senior thesis project that will be mentored by the producing faculty. This course must be taken for a total of 4 credits.

FIM 460: Advanced Editing & Sound (2 credits each course)

Students will continue their training on ProTools, AVID, and Final Cut Pro. The sound editing of dialogue, ADR, music and FX will be further explored. Advanced editing aesthetics will also be examined, along with the mechanics of sound design, which complements this process. Through the editing of the Year Four productions, editing and sound discipline students will delve more deeply into the specifics of film editing and sound recording equipment and techniques. There will also be emphasis

on making internship connections in the industry, getting a job, and building a career. This course must be taken for a total of 12 credits.

FIM 467: Advanced Editing & Sound Training (1-2 credits each term)

Students in the Editing & Sound discipline will continue to work one-on-one with their Editing & Sound faculty towards the refinement of their individual professional editorial skills and artistry as they apply them to the Year Four productions. This course must be taken for a total of 4 credits.

FIM 480: Advanced Cinematography (2 credits each course)

While shooting their fourth-year productions, cinematography students will receive instruction in the final image and color timing of their projects. Among topics offered may be a course in special effects cinematography, including blue-screen and green-screen techniques, advanced equipment training with special heads, cranes, Steadicam, etc. Time will also be spent looking at the work of cinematography masters, with in-depth discussion of the evolution of the art of cinematography. In order to prepare the student for his/her professional career, students will also be instructed in the development of a cinematography reel, resume, and portfolio. This course must be taken for a total of 10 credits.

FIM 487: Cinematography Thesis Production (1-2 credits per term)

Students in this practicum will be involved in the development, pre-production, production and post-production of the fall term fourth-year 15-minute 16mm film thesis project. The cinematographer will meet in pre-production with his/her mentor to discuss lighting style, shot selection, film stock, filters, etc., in preparation to shoot the fourth year thesis. Student and mentor will visit locations prior to shooting to discuss various aspects of the production and how they will be handled. Once shooting is complete, mentor and cinematographer will view dailies for discussion and analysis of the student cinematographer's work. In the winter term, students will be required to crew on a Year Three Production. FIM 487 continues to provide hands-on experience in the making of short narrative films on both location and sound stages, on limited budgets and with extensive peer collaboration.

FIM 599: Intensive Arts (2 credits)

Offered at the end of Fall Term, Intensive Arts is a focused series of screenings, workshops and seminars featuring prominent guest artists and their work. Students will have an opportunity to discuss their own work with visiting filmmakers, gaining critical feedback, as well as learning through example from the insights and creative work of the visiting guest artists. Intensive Arts is graded on a Pass/Fail basis; failure to attend all required Intensive Arts activities will result in the student receiving an F on his/her transcript.

The Master of Fine Arts Program in Film Music Composition

The MFA program in Film Music Composition at the School of Filmmaking offers a unique opportunity for the nascent film composer to fully collaborate in a working production and post-production environment with student filmmakers. Student composers have the opportunity to score numerous student productions over the course of the two-year program, while honing their musical and compositional skills. Film Music Composition students take courses specifically designed to equip the composer with a variety of skills. These include digital and analog recording; orchestrating; conducting; the film music business; scoring for feature film, television and new media; and collaborating with directors, producers, editors and musicians. Students score films of a variety of styles (narrative fiction, animation, documentary and experimental) and various lengths and formats (as short as five minutes and as long as 15 minutes).

The depth and intensity of the training, along with the curricular diversity offered by a specialized faculty, provide the variety of experience necessary to function successfully within the extremely competitive world of film music composition.

Admission to the Graduate Program in Film Music Composition

Admission to the program is highly selective. Qualified applicants must have already earned an undergraduate degree, preferably with a concentration or major in music, although equivalent experience will be considered. Applicants must demonstrate compositional skills, as well as performance abilities on an instrument. Whether the entering composer is focused on traditional, jazz, rock or hip-hip, performance and compositional/creative skills must be documented.

Transfer Credit or Advanced Placement

Transfer and/or advanced placement credits will be considered on a case-by-case basis.

Minimum Grade Requirements

Graduate students in the MFA program must maintain a grade of 2.8 (B-) or higher in each of their Film Music Composition courses. Earning less than a 2.8 is grounds for dismissal from the program.

Arts Probation

There is no allowance of Arts Probation in the MFA program for Film Music Composition.

School of Filmmaking
 Master of Fine Arts in Film Music Composition

Year 1	F	W	Sp		F	W	Sp	
FMU 611	612	613		Film Music Composition Seminar	4	4	4	
FMU 617	618	619		Electr. Technol. & Recording Techniques	2	2	2	
FMU 621	622	623		Film Music Analysis	2	2	2	
FMU 631	632	633		Classics of World Cinema	2	2	2	
FMU 671	672	673		Jazz Harmony & Orchestration	2	2	2	
FMU 599				Intensive Arts	2			
					14	12	12	38 Year 1 credits

Year 2	F	W	Sp		F	W	Sp	
FMU 711				Film Music Composition Seminar	4			
FMU 721	722	723		Film Music Analysis	2	2	2	
FMU	750	750		Film Scoring Thesis		4	4	
FMU		798		Transition to the Profession			1	
FMU 599				Intensive Arts	2			
				Arts Electives*	2	2		
					10	8	7	25 Year 2 credits

MFA Film Music Composition Total Credit Hours 63

Note:

*Arts Electives may be selected from among available course offerings in the various Arts Schools across UNCSCA.

MFA Film Music Composition Course Descriptions

FMU 599: Intensive Arts (2 credits each course)

Offered at the end of Fall Term, Intensive Arts is a focused series of screenings, workshops and seminars featuring prominent guest artists in the motion picture field. Students will have an opportunity to discuss their own compositional work with visiting filmmakers, gaining critical feedback, as well as learning through example from the insights and creative work for the visiting guests. Intensive Arts is graded on a Pass/Fail basis. This course must be taken for a total of 4 credits.

FMU 599: Intensive Arts (2 credits each course)

Offered at the end of Fall Term, Intensive Arts is a focused series of screenings, workshops and seminars featuring prominent guest artists in the motion picture field. Students will have an opportunity to discuss their own compositional work with visiting filmmakers, gaining critical feedback, as well as learning through example from the insights and creative work for the visiting guests. Intensive Arts is graded on a Pass/Fail basis. This course must be taken for a total of 4 credits.

FMU 617, 618, 619: Electronic Technology & Recording Techniques (6 credits)

This course is designed to teach the student the skills required to compose with a computer using samples, working with click tracks, streamers, using Quick Time Movie, digital editing as well as the recording of live instruments, and printing parts for players in the recording studio.

FMU 621, 622, 623: Film Music Analysis (2 credits each term)

This series of courses entails analyzing the musical components of a film score. Students will be required to note the film theme, how it was developed, where it enters and exits the film, and how it supports the dramatic intentions of the filmmaker.

FMU 631, 632, 633: Classics of World Cinema (2 credits each term)

An overview of silent and sound-film classics from Hollywood and around the world. The purpose of this class is two-fold: to help students understand these films within their cultural and historical contexts, and to discuss these films as both artistic and social statements – that is, as works of creative filmmaking that speak to the human condition. In addition to learning and being tested on various aspects of film history and aesthetics, Film Music Composition students will be required, once per term, to present an analysis of the source music and score of one of the feature films screened in class.

FMU 671,672,673: Jazz Harmony and Orchestration (2 credits each term)

This course will introduce the vocabulary of jazz. Students will learn chord symbols, multiple part writing, transposing, and harmonic substitutions. Students will have the opportunity to write for and conduct a live jazz band, conduct, and have their work recorded onto a CD.

FMU 711: Film Music Composition Seminar: Genre Study (4 credits)

Each week students will analyze film music of various genres and compose a 90 second “curtain opener” without picture. Genres covered will include drama, suspense, sci-fi, romantic comedy, film noir, etc.

FMU 721, 722, 723: Film Music Analysis (2 credits each term)

This series of courses is a continuation of FMU 621, 622, 623, as the student composer engages in detailed analyses of the musical components of a film score. Students will be required to note the film theme, how it was developed, where it enters and exits the film, and how it supports the dramatic intentions of the filmmaker.

FMU 730: Cinema Studies (2 credits each course)

Various topic courses that explore diverse film genres and areas of film history and aesthetics. Courses may include visual nonfiction, film ethics, comparative directors, the art of adaptation, reflexive cinema, film noir, French New Wave, American New Wave, contemporary Asian cinema, science fiction, and silent film classics. Part of the required course work for Film Music Composition students enrolled in FMU 730 will be to present an analysis of the source music and score of one of the feature films screened in class. This course must be taken for a total of 4 credits.

FMU 750: **Film Scoring Thesis** (4 credits each term)

During the winter and spring terms of the program's second year, composers will be required to spot and score Year Four Senior Thesis films in collaboration with student directors and producers. The film scores will be developed, composed, edited, and mixed into the film with the intention of demonstrating advanced scoring skills in satisfying the requirements of being awarded of Master of Fine Arts in Film Music Composition.

FMU 798: **Transition to the Profession** (1 credit)

This course will focus on the practical aspects of a career in film music composition. Lectures will cover a diverse body of information, including agents, lawyers, managers, performance societies, publishing, demos, music budgets, recording sessions, payroll preparation, royalties and unions. The lab component of this course will entail the design of each student's individual e-portfolio.

School of Filmmaking Summer Session

The School of Filmmaking conducts a Summer Session in Filmmaking for both high school and college-level students, which stresses the conservatory approach to professional training. High School students receive 1 unit of high school credit; college students receive 2 semester hours of credit. Students who have graduated high school will enroll in the college-level course. All Summer Session students work closely with professional filmmakers and teaching assistants who are upper-classmen in the School of Filmmaking, in a variety of areas that include screenwriting, directing, editing and production. These classes have been carefully designed at both introductory and advanced levels in order to accommodate students with no prior experience, as well as more advanced students. The curriculum includes classroom instruction, production and equipment lab time, plus required film screenings. The School of Filmmaking provides all cameras, editing facilities, rehearsal and production areas, as well as computer facilities. For more information go to the University of North Carolina School of the Arts home page www.ncarts.edu, click on "Summer Session," and then click on "Filmmaking."