

THE SCHOOL OF FILMMAKING

Dale Pollock, Dean

The School of Filmmaking trains exceptionally talented students for professional careers in the moving image arts. This program stresses the collaborative creative process of filmmaking in contrast with training specialists in one facet of the filmmaking arts and sciences. The collaborative creative process develops and nurtures the “complete” filmmaker — a storyteller of vision and insight who knows and appreciates the entire spectrum of components that are essential to the creation of a theatrical motion picture. The intense conservatory training concentrates on directing, screenwriting, producing, cinematography, editing and sound, and production design. The School expects students to have or to develop a strong base in the liberal arts and humanities, and the physical and social sciences, with additional intensive coursework in film history, film theory and film criticism. The School of Filmmaking works closely with the schools of Drama, Design and Production, Music, Dance, and the Visual Arts Program as essential contributors to the filmmaking process.

The faculty of the School of Filmmaking consists of working professionals from the motion picture and television industry. The relationship between faculty and students is one of “master-apprentice” involving close collaboration in all aspects of the development, production and exhibition of motion pictures. Students work in both digital video and 16mm film on several productions of varying length over the course of their studies. The Bachelor of Fine Arts or the College Arts Diploma is awarded to those students who satisfactorily fulfill the requirements of the program.

The Undergraduate Program in Filmmaking

The four-year undergraduate professional training program is open to college students who wish to pursue program emphasis in the areas of cinematography, directing, editing and sound, producing, production design or screenwriting. Students pursue the Bachelor of Fine Arts degree or the College Arts Diploma in Filmmaking and must declare a discipline in their third year with the exception of production design which is declared in the second year.

Admission to the School of Filmmaking

We are first and foremost an arts conservatory program, training our graduates for a professional career in the moving image arts fields and industries, whether those are feature films, television, commercials, music videos, nonfiction and industrial films and the merging of any and all of the above media. We are not a trade school. We are a training ground for artists, giving them the freedom to explore their creative visions in a carefully structured environment that attempts to mirror experiences in the professional world.

Our philosophy is built on a foundation of general skills and knowledge, and an equal period of specialization in a specific discipline. 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. We require that all of our students pass a comprehensive safety examination, and conduct themselves in a safe manner for themselves and their fellow crew in all production situations, both on our sound stages and on location. We also require all students to pass a comprehensive written exam in the third year of the program to demonstrate their ability to analyze and understand films so they can move to the fourth and final year of the program.

All students must possess the basic capability to see images, hear sounds, and clearly communicate with other students in both class discussions and production exercises. All students must be able to watch and hear required screenings and possess the ability to analyze and discuss them. All students must be able to physically participate in all phases of the video and film production curriculum.

Transfer Students

Transfer students may receive credit for academic (liberal arts and sciences) courses taken at other universities subject to the general policies of the School of the Arts. However, all transfer students will be required to complete several credit hours in academics or related arts courses at the School of the Arts. Following review of prior courses by NCSA's Undergraduate Academic Program, transfer students will be advised regarding their academic program. All transfer students must start their work in the School of Filmmaking with Year One courses.

Grading System

The School of Filmmaking uses the following grades with associated grade points for purposes of calculating grade point average:

A+ = 4.5; A = 4; A- = 3.8; B+ = 3.5; B = 3; B- = 2.8; C+ = 2.5; C = 2; C- = 1.8; D+ = 1.5; D = 1.0; D- = 0.8; and F = 0.

Some elective courses may be offered on a Pass-Fail basis.

Minimum Grade Requirements

Year One

The first year is considered a probationary year. Students are expected to maintain a 2.5 cumulative average and a 2.5 term average each term in their filmmaking courses and a 2.0 cumulative average and a 2.0 term average each term in academic courses in order to be continued for the next term. In addition to the above, the faculty may determine that a student should be placed on arts probation for the following term based on these criteria: ability to absorb instruction, assessment of basic talent, ability to collaborate, and ability to work and produce at a professional level.

Year Two

Students in Year Two must maintain a 2.8 cumulative average and a 2.8 term average each term in their filmmaking courses and a 2.0 cumulative average and a 2.0 term average each term in academic courses. In addition to the above, the faculty may determine that a student should be placed on arts probation for the following term based on these criteria: ability to absorb instruction, assessment of basic talent, ability to collaborate, and ability to work and produce at a professional level.

Years Three & Four

Students in Years Three and Four must achieve a 3.0 cumulative average and a 3.0 term average each term in their filmmaking courses and a 2.0 cumulative average and a 2.0 term average each term in academic courses. In addition to the above, the faculty may determine that a student should be placed on arts probation for the following term based on these criteria: ability to absorb instruction, assessment of basic talent, ability to collaborate, and ability to work and produce at a professional level.

Undergraduate Academic Program Minimum Requirements Policy

Students in the School of Filmmaking are required to complete no less than 12 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 of study. As a third- and fourth-year student, six semester hours of academic studies are required per year to complete the Undergraduate Academic Program requirement for the B.F.A. degree in the School of Filmmaking. Failure to complete the minimum semester hours for the appropriate year may result in the student being discontinued from the degree program and placed in the diploma program.

Arts Probation

After grades have been considered at the end of each term, the faculty determines if a student should be placed on arts probation for the following term based on the following criteria: (1) ability to absorb instruction; (2) assessment of talent; and (3) ability to work, collaborate and produce at a professional level. A student placed on arts probation who fails to meet the stated criteria in the succeeding term usually will not be invited to continue in the program

Failing Grades

Grades of D or F in required filmmaking (arts) courses are failing grades and indicate a serious problem. Depending on the nature and extent of the problem, the faculty may, at its discretion, require either (1) the student repeat the course or a suitable alternate course, or (2) that the student repeat the year with or without a period of suspension, or (3) that the student not be permitted to continue in the program. The School of Filmmaking reserves the right to dismiss from the program, without probation or an official Letter of Warning, any student whose academic, social, or professional behavior prevents the School's classes and production work from proceeding in a creative and productive fashion, or interferes with the training of other students.

Evaluation (other than grades)

Students are evaluated 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 beginning in Year Two. 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 each student each year in a final 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.

The portfolio will include the principal film or video productions the student worked on over the course of the year. In addition, each student may elect to add a limited number of self-chosen examples of assigned work that he or she feels best represent his or her creative and artistic accomplishments. 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 an assessment of the student's 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 will result in dismissal from our program.

Students who are not measuring up to the School's rigorous and high standard of professionalism and artistic achievement, or exhibit a lack of creativity or collaborative skills, will be notified of those deficiencies before being asked to leave the program. We hold individual portfolio reviews for each student near the conclusion of their first, second, and third years, and must determine their academic and artistic status on an ongoing basis. Faculty will select those students best qualified to maximize their potential in our six individual disciplines.

The School of Filmmaking reserves the right to dismiss from the program, without probation or an official Letter of Warning, any student whose social or professional behavior prevents the School's classes and production work from proceeding in a creative and productive fashion, or interferes with the training of other students. Also, intentional or negligent violations of our policies and procedures, along with the policies and procedures of the North Carolina School of the Arts and the University of North

Carolina, and the laws of the state of North Carolina and the United States government, may result in dismissal from our program.

Attendance

Attendance is required for all classes, production labs, required screenings, guest artist visits, and all-school and individual class meetings. Failure to attend (see above list) for reasons other than written medical excuses and documented family emergencies may lead to dismissal.

Students in the School of Filmmaking are expected to come to class on time. Anyone arriving following a five-minute grace period after the start of class will be considered tardy. Two tardy appearances will result in an Unsatisfactory Progress Report issued to the student by the class instructor. Each additional tardy appearance after the first two will be considered an unexcused absence. One unexcused absence will lower your course grade by one full letter. Two unexcused absences will result in a meeting with the errant student, the class instructor, the assistant deans and the dean, and may result in dismissal from our program. Three unexcused absences will result in dismissal.

It is the student’s personal responsibility to contact the faculty member **in advance** of the class to notify him or her of an impending absence. Students should not leave messages on the administration voice mail if they are unable to attend class because those messages will not be forwarded. Likewise, messages should not be left on the director of academic programs’ voice mail, or that of any other individual in Administration. The message should be left on the faculty member’s campus voice mail, or a note in his or her office, or an e-mail explaining the absence **well prior** to the start of class. Only advanced notification will be considered an excused absence. If the faculty member cannot be located and the start of class is imminent, only then should the student attempt to contact the assistant deans with the excuse for non-attendance. Documented medical reasons or other serious family emergencies will also serve as legitimate absences.

CINEMATOGRAPHY

Bachelor of Fine Arts Requirements

		Credits Per Term	Total Hours
Year One			
FIM 111, 112, 113	Fundamentals of Screenwriting	2,2,2	6
FIM 121, 122	Fundamentals of Directing	2,2	4
FIM 131, 132, 133	Critical Studies: American Cinema	3,3,3	9
FIM 147, 148	Fundamentals of Producing & Production Management	2,2	4
FIM 150	Year One Production	4	4
FIM 151, 152, 153	Fundamentals of Film Production & Technology	2,2,2	6
FIM 167, 168, 169	Fundamentals of Editing and Sound	2,2,2	6
FIM 177	Set Construction	2	2
FIM 179	The Art of Film Composition & Film Ethics	2	2
FIM 599	Intensive Arts	2	<u>2</u>
	Total		45

Year Two

FIM 211, 212, 213	Screenwriting Workshop	2,2,2	6
FIM 221, 222	Directing Workshop	2,2	4
FIM 231, 232, 233	Critical Studies: International Cinema	3,3,3	9
FIM 241, 242	Producing Workshop	2,2	4
FIM 250	Year Two Production	4	4
FIM 261, 262	Editing and Sound Workshop	2,2	4
FIM 270	Production Analysis	1	1
FIM 281, 282	Cinematography Workshop	2,2	4
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 40

Year Three

FIM 380	Intermediate Cinematography	4,2,4	10
FIM 330	Critical Studies and Film History	3,3	6
FIM 350	Year Three Production	3,4,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 399	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 32

Year Four

FIM 480	Advanced Cinematography	2,4,4	10
FIM 430	Advanced Critical Studies And Film History	3,3	6
FIM 450	Production and Thesis Tutorial	4,3,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 30

Academic Course Requirements

Students are required to take the following academic courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101, 102, 103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least six credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121, 122, 123 - The Arts in Context (6 credit hours).

Or

ARH 101, 102, 103 - Art History (6 credit hours).

GES 211, 212, 213 - Foundations of Western Thought (6 credit hours).

Humanities Electives (at least one course - 2 credit hours).

Social Science Electives (at least two courses - 4 credit hours).

Math/Science Elective (at least one course - 2 credit hours).

Academic Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total Academic Credit Hours Required	36 Credit Hours
Total Hours Required in the School of Filmmaking	147 Credit Hours
Total Credit Hours Required Academics and Film	183 Credit Hours

Arts Diploma Requirements – Cinematography

An Arts Diploma is awarded upon completion of all arts requirements only.

DIRECTING

Bachelor of Fine Arts Requirements

		Credits Per Term	Total Hours
Year One			
FIM 111, 112, 113	Fundamentals of Screenwriting	2,2,2	6
FIM 121, 122	Fundamentals of Directing	2,2	4
FIM 131, 132, 133	Critical Studies: American Cinema	3,3,3	9
FIM 147, 148	Fundamentals of Producing & Production Management	2,2	4
FIM 150	Year One Production	4	4
FIM 151, 152, 153	Fundamentals of Film Production & Technology	2,2,2	6
FIM 167, 168, 169	Fundamentals of Editing and Sound	2,2,2	6
FIM 177	Set Construction	2	2
FIM 179	The Art of Film Composition & Film Ethics	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	45
Year Two			
FIM 211, 212, 213	Screenwriting Workshop	2,2,2	6
FIM 221, 222	Directing Workshop	2,2	4
FIM 231, 232, 233	Critical Studies: International Cinema	3,3,3	9
FIM 241, 242	Producing Workshop	2,2	4
FIM 250	Year Two Production	4	4
FIM 261, 262	Editing and Sound Workshop	2,2	4
FIM 270	Production Analysis	1	1
FIM 281, 282	Cinematography Workshop	2,2	4
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	40
Year Three			
FIM 320	Intermediate Directing	4,2,4	10
FIM 330	Critical Studies and Film History	3,3	6
FIM 350	Year Three Production	3,4,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 399	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	32
Year Four			
FIM 420	Advanced Directing	2,4,4	10
FIM 430	Advanced Critical Studies and Film History	3,3	6
FIM 450	Production and Thesis Tutorial	4,3,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	30

Academic Course Requirements

Students are required to take the following academic courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101, 102, 103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least six credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121, 122, 123 - The Arts in Context (6 credit hours).

Or

ARH 101, 102, 103 - Art History (6 credit hours).

GES 211, 212, 213 - Foundations of Western Thought (6 credit hours).

Humanities Electives (at least one course - 2 credit hours).

Social Science Electives (at least two courses - 4 credit hours).

Math/Science Elective (at least one course - 2 credit hours).

Academic Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total Academic Credit Hours Required	36 Credit Hours
Total Hours Required in the School of Filmmaking	147 Credit Hours
Total Credit Hours Required Academics and Film	183 Credit Hours

Arts Diploma Requirements – Directing

An Arts Diploma is awarded upon completion of all arts requirements only.

EDITING AND SOUND

Bachelor of Fine Arts Requirements

		Credits Per Term	Total Hours
Year One			
FIM 111, 112, 113	Fundamentals of Screenwriting	2,2,2	6
FIM 121, 122	Fundamentals of Directing	2,2	4
FIM 131, 132, 133	Critical Studies: American Cinema	3,3,3	9
FIM 147, 148	Fundamentals of Producing & Production Management	2, 2	4
FIM 150	Year One Production	4	4
FIM 151, 152, 153	Fundamentals of Film Production & Technology	2,2,2	6
FIM 167, 168, 169	Fundamentals of Editing and Sound	2,2,2	6
FIM 177	Set Construction	2	2
FIM 179	The Art of Film Composition & Film Ethics	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	45
Year Two			
FIM 211, 212, 213	Screenwriting Workshop	2,2,2	6
FIM 221, 222	Directing Workshop	2,2	4
FIM 231, 232, 233	Critical Studies: International Cinema	3,3,3	9
FIM 241, 242	Producing Workshop	2,2	4
FIM 250	Year Two Production	4	4
FIM 261, 262	Editing and Sound Workshop	2,2	4

FIM 270	Production Analysis	1	1
FIM 281, 282	Cinematography Workshop	2,2	4
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
	Total		40
Year Three			
FIM 360	Intermediate Editing and Sound	4,2,4	10
FIM 330	Critical Studies and Film History	3,3	6
FIM 350	Year Three Production	3,4,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 399	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
	Total		32
Year Four			
FIM 460	Advanced Editing and Sound	4,4,2	10
FIM 430	Advanced Critical Studies and Film History	3,3	6
FIM 450	Production and Thesis Tutorial	4,3,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 599	Intensive Arts	2	<u>2</u>
	Total		30

Academic Course Requirements

Students are required to take the following academic courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101, 102, 103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least six credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121, 122, 123 - The Arts in Context (6 credit hours).

Or

ARH 101, 102, 103 - Art History (6 credit hours).

GES 211, 212, 213 - Foundations of Western Thought (6 credit hours).

Humanities Electives (at least one course - 2 credit hours).

Social Science Electives (at least two courses - 4 credit hours).

Math/Science Elective (at least one course - 2 credit hours).

Academic Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total Academic Credit Hours Required	36 Credit Hours
Total Hours Required in the School of Filmmaking	147 Credit Hours
Total Credit Hours Required Academics and Film	183 Credit Hours

Arts Diploma Requirements – Editing and Sound

An Arts Diploma is awarded upon completion of all arts requirements only.

PRODUCING

Bachelor of Fine Arts Requirements

		Credits Per Term	Total Hours
Year One			
FIM 111, 112, 113	Fundamentals of Screenwriting	2,2,2	6

FIM 121, 122	Fundamentals of Directing	2,2	4
FIM 131, 132, 133	Critical Studies: American Cinema	3,3,3	9
FIM 147, 148	Fundamentals of Producing & Production Management	2,2	4
FIM 150	Year One Production	4	4
FIM 151, 152, 153	Fundamentals of Film Production & Technology	2,2,2	6
FIM 167, 168, 169	Fundamentals of Editing and Sound	2,2,2	6
FIM 177	Set Construction	2	2
FIM 179	The Art of Film Composition & Film Ethics	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 45

Year Two

FIM 211, 212, 213	Screenwriting Workshop	2,2,2	6
FIM 221, 222	Directing Workshop	2,2	4
FIM 231, 232, 233	Critical Studies: International Cinema	3,3,3	9
FIM 241, 242	Producing Workshop	2,2	4
FIM 250	Year Two Production	4	4
FIM 261, 262	Editing and Sound Workshop	2,2	4
FIM 270	Production Analysis	1	1
FIM 281, 282	Cinematography Workshop	2,2	4
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 40

Year Three

FIM 340	Intermediate Producing	4,2,4	10
FIM 330	Critical Studies and Film History	3,3	6
FIM 350	Year Three Production	3,4,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 399	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 32

Year Four

FIM 440	Advanced Producing	2,4,4	10
FIM 430	Advanced Critical Studies and Film History	3,3	6
FIM 450	Production and Thesis Tutorial	4,3,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 30

Academic Course Requirements

Students are required to take the following academic courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101, 102, 103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least six credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121, 122, 123 - The Arts in Context (6 credit hours).

Or

ARH 101, 102, 103 - Art History (6 credit hours).

GES 211, 212, 213 - Foundations of Western Thought (6 credit hours).

Humanities Electives (at least one course - 2 credit hours).

Social Science Electives (at least two courses - 4 credit hours).

Math/Science Elective (at least one course - 2 credit hours).

Academic Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total Academic Credit Hours Required	36 Credit Hours
Total Hours Required in the School of Filmmaking	147 Credit Hours
Total Credit Hours Required Academics and Film	183 Credit Hours

Arts Diploma Requirements – Producing

An Arts Diploma is awarded upon completion of all arts requirements only.

FILM PRODUCTION DESIGN

Bachelor of Fine Arts Requirements

		Credits Per Term	Total Hours
Year One			
FIM 111, 112, 113	Fundamentals of Screenwriting	2,2,2	6
FIM 121, 122	Fundamentals of Directing	2,2	4
FIM 131, 132, 133	Critical Studies: American Cinema	3,3,3	9
FIM 147, 148	Fundamentals of Producing & Production Management	2,2	4
FIM 150	Year One Production	4	4
FIM 151, 152, 153	Fundamentals of Film Production & Technology	2,2,2	6
FIM 167, 168, 169	Fundamentals of Editing and Sound	2,2,2	6
FIM 177	Set Construction	2	2
FIM 179	The Art of Film Composition & Film Ethics	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	45
Year Two			
FIM 201, 202	Film Drafting and Design	2,2	4
FIM 204, 205, 206	Production Design Workshop	2,2,2	6
FIM 207, 208, 209	Set Construction & Scenic Technique	2,2,2	6
FIM 231, 232, 233	Critical Studies: International Cinema	3,3,3	9
FIM 251, 252, 253	Drawing	2,2,2	6
FIM 254, 255, 256	Production for Designers	2,2,2	6
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	41
Year Three			
FIM 301, 302	Film Design	2,2	4
FIM 304, 305, 306	Art Direction	2,2,2	6
FIM 307	Visual Strategies – Story Boarding	2	2
FIM 308, 309	Film Graphics	2,2	4
FIM 315, 316	Décor in Relation to Film	2,2	4
FIM 350	Year Three Production	3,4,3	10
FIM 357	Introduction to CAD	2	2
FIM 359	Scene Painting	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	36
Year Four			

FIM 401, 402	Film Scenic Design	2,2	4
FIM 405, 406	Production Design Overview	2,2	4
FIM 407, 408, 409	Budgeting the Art Department	2,2,2	6
FIM 450	Production and Thesis Tutorial	4,3,3	10
FIM 459	Transition into the Film Production Design Profession	2,2,2	6
FIM 481,482	Dailies Analysis & Special Effects for Designers	2,2	4
FIM 599	Intensive Arts	2	<u>2</u>
			Total 36

Academic Course Requirements

Students are required to take the following academic courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101, 102, 103 - Critical Perspectives (6 credit hours).

ARH 101, 102, 103 - Art History (6 credit hours).

GES 211, 212, 213 - Foundations of Western Thought (6 credit hours).

Humanities Electives (at least one course - 2 credit hours).

Social Science Electives (at least two courses - 4 credit hours).

Math/Science Elective (at least one course - 2 credit hours).

Academic Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total Academic Credit Hours Required	36 Credit Hours
Total Hours Required in the School of Filmmaking	160 Credit Hours
Total Credit Hours Required Academics and Film	196 Credit Hours

Arts Diploma Requirements – Film Production Design

An Arts Diploma is awarded upon completion of all arts requirements plus ARH 101, 102, 103.

SCREENWRITING

Bachelor of Fine Arts Requirements

		Credits Per Term	Total Hours
Year One			
FIM 111, 112, 113	Fundamentals of Screenwriting	2,2,2	6
FIM 121, 122	Fundamentals of Directing	2,2	4
FIM 131, 132, 133	Critical Studies: American Cinema	3,3,3	9
FIM 147, 148	Fundamentals of Producing & Production Management	2,2	4
FIM 150	Year One Production	4	4
FIM 151, 152, 153	Fundamentals of Film Production & Technology	2,2,2	6
FIM 167, 168, 169	Fundamentals of Editing and Sound	2,2,2	6
FIM 177	Set Construction	2	2
FIM 179	The Art of Film Composition & Film Ethics	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 45
Year Two			
FIM 211, 212, 213	Screenwriting Workshop	2,2,2	6
FIM 221, 222	Directing Workshop	2,2	4
FIM 231, 232, 233	Critical Studies: International Cinema	3,3,3	9
FIM 241, 242	Producing Workshop	2,2	4
FIM 250	Year Two Production	4	4

FIM 261, 262	Editing and Sound Workshop	2,2	4
FIM 270	Production Analysis	1	1
FIM 281, 282	Cinematography Workshop	2,2	4
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 40

Year Three

FIM 310	Intermediate Screenwriting	2,2,2	6
FIM 330	Critical Studies and Film History	3,3	6
FIM 350	Year Three Production	3,4,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 399	Professional Internship	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 28

Year Four

FIM 410	Advanced Screenwriting	2,2,2	6
FIM 430	Advanced Critical Studies and Film History	3,3	6
FIM 450	Production and Thesis Tutorial	4,3,3	10
FIM 370	The Many Facets of Filmmaking	2	2
FIM 599	Intensive Arts	2	<u>2</u>
			Total 26

Academic Course Requirements

Students are required to take the following academic courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101, 102, 103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least six credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121, 122, 123 - The Arts in Context (6 credit hours).

Or

ARH 101, 102, 103 - Art History (6 credit hours).

GES 211, 212, 213 - Foundations of Western Thought (6 credit hours).

Humanities Electives (at least one course - 2 credit hours).

Social Science Electives (at least two courses - 4 credit hours).

Math/Science Elective (at least one course - 2 credit hours).

Academic Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total Academic Credit Hours Required	36 Credit Hours
Total Hours Required in the School of Filmmaking	139 Credit Hours
Total Credit Hours Required Academics and Film	175 Credit Hours

Arts Diploma Requirements – Screenwriting

An Arts Diploma is awarded upon completion of all arts requirements only.

Other Degree Requirements

Safety Examination

Every filmmaker must understand the importance of safety in the workplace. Upon entry into the first year of training, the student must obtain the School of Filmmaking handbook which also contains the Safety Handbook. It is the student's responsibility to know and understand the contents of the Safety Handbook so that they may pass the Safety Exam. A comprehensive written and practical Safety Examination will be

given to all first-year students at the end of fall term. No first-year student may work on set on a fourth-year production until taking and passing this examination. Each student must pass both parts of this examination before they will be allowed to work on any second-, third- or fourth-year productions, and before they will be allowed to work on their first-year productions. All returning second-, third- and fourth-year students must pass a similar Safety Examination upon their return to school at the beginning of fall term before being allowed to work on their productions during the school year.

Comprehensive Written Examination

Before the completion of the third year, all students will need to pass a three-hour written essay examination analyzing films they have seen over the course of their studies in the School of Filmmaking. The exam will be graded on a pass-fail basis, and will require student to use different films in answering three of six potential questions concerning the content, style and influence of the films in question. Students also will be asked to relate these films to the specific demands and challenges of their individual disciplines. One make-up test will be offered to students who fail to pass the initial exam. Any student who does not pass the exam will not be invited to return.

Other 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.

Course Descriptions

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

YEAR ONE

The first year of study in the undergraduate conservatory stresses fundamentals. Each filmmaker engages in a series of courses, workshops, labs, productions and crew assignments designed to provide basic information and experience regarding the essentials of film language, the creative and physical processes of filmmaking, and policies and procedures of the School of Filmmaking.

FIM 111, 112, 113: Fundamentals of Screenwriting (6 credits)

A basic immersion in and introduction to screenwriting, which will include a Screenwriters Colloquium covering character, conflict, visual storytelling, setting, dialogue, emotional tone, stage directions, professional format, the five-minute short film and the workshop process. The course also consists of reading feature-length screenplays, both fictional and nonfictional, and short scripts, and viewing screened films based on masterpiece screenplays.

FIM 121, 122: Fundamentals of Directing (4 credits)

A basic introduction to the art and discipline of storytelling through the directing process, with emphasis on the fundamentals of visualizing the story and directing the camera and actor. Students engage in numerous exercises – writing, directing, producing, photographing, editing within the camera, designing, etc. – to learn the fundamentals of cinema language and visual storytelling. Integrated into this course are workshops and labs to help filmmakers prepare for their first-year productions and learn to collaborate with actors and other filmmakers. Students will plan, direct and edit a five-minute production in the spring term.

FIM 131, 132, 133: Critical Studies: American Cinema (9 credits)

A three-term survey of America's film arts in our society from their pre-history to the present day. The chronological sequence of three terms allows for the exploration of the artistic, social and historical impact

of motion pictures. The course will examine the emergence of the film form, its immediate predecessors in the other arts, the elements of film language, the significance of film form and style, the dynamics of new technology and the workings of motion pictures as a means of narrative expression. "Classic" motion pictures will be screened weekly in class followed by open discussion on the elements of filmic expression.

FIM 147, 148: Fundamentals of Producing and Production Management (4 credits)

An emphasis on budgeting, scheduling and managing a short film production. Additionally, an introduction to the role of the producer in short and feature filmmaking. Will include origination and development of material, hiring and dealing with directors, above and below the line crew, casting actors, and securing financing and distribution. This will be followed by an in-depth examination of the producer's role on set, and how the assistant director's job is defined and executed. Relationships with crew, director, cinematographer and producer will be explored.

FIM 150: Year One Production (4 credits)

The students' first real production will take place in the spring term of their first year, as they write, produce, direct, shoot, edit and design a five-minute narrative film, to be shot on digital video. Each student will direct his or her film based on a script written and developed in Fundamentals of Screenwriting. Work on the sound stage will be explored from a design and storytelling perspective, along with shooting and lighting the set, recording sound with boom and microphone placement, and editing the finished film. Students will analyze their own and peers' work.

FIM 151, 152, 153: Fundamentals of Film Production and Technology (6 credits)

The fundamental aspects of physical production and the tools of the filmmaker will be covered in detail. Terminology, equipment, safety procedures and basic knowledge of the elements of production will be emphasized.

FIM 167, 168, 169: Fundamentals of Editing and Sound (6 credits)

A basic introduction to the critical role that editing and sound play in the filmmaking process. The fall term will explore an introduction to basic non-linear video, Final Cut Pro basics, time code, how TV works vs. how film works, hi-fi vs. normal audio, serial remote control, and what the eye perceives. The winter term will introduce audio recording, operations, microphones and booms, how to capture good sound on the stage, sound reports, importance of proper labeling of all film/video elements, amplitude, frequency, filtering and equalization, and what the ear perceives. The spring term will concentrate on the aesthetics of the cut, and how the ability to think as a filmmaker comes from personal imagination and a passionate grasp of aesthetics. Implementation of theory will come in the editing of the first-year spring productions.

FIM 177: Set Construction (2 credits)

This course offers an overview of the art department's functions and will be demonstrated through the construction of sets for student productions. Design and decoration elements in sound stage sets will also be explored.

FIM 179: The Art of Film Composition & Film Ethics (2 credits)

Part of this course will explore the dynamic impact music has on film, by looking at choices made by filmmakers and composers in using scored or source music in various films, from dramas and comedies to musicals and documentaries. The other part of this course will explore the ethical responsibilities filmmakers face, given the power and impact of their medium worldwide. Various controversial productions will be screened and discussed for their ethical impact. Personal behavior and choices will also be explored in the context of expected dilemmas filmmakers face in the entertainment industry.

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 a prominent guest artist and his or her work. Students will have an opportunity to interact with the visiting filmmaker on a personal and professional basis, discussing both the guest artist's work and the work of the aspiring filmmaker. Students will have the opportunity to gain critical feedback on their own work, while learning through example from the insights of the visiting guest artist. Failure to attend all required Intensive Arts activities will result in the student failing Intensive Arts.

YEAR TWO

The second year of study in the undergraduate conservatory stresses the further development of essential storytelling and filmmaking skills. The curricular concentrations of directing, screenwriting, editing, cinematography, producing and production design are experienced through survey workshops and a hands-on oriented spring term.

FIM 211, 212, 213: Screenwriting Workshop (6 credits)

The second-year screenwriting curriculum gives the student the opportunity to further develop his/her screenwriting skills. In addition to reinforcing the concepts introduced in Year One concerning character, conflict, setting, dialogue and visual storytelling, there will be new explorations of genre, climaxes and resolutions, the controlling idea and an introduction of traditional three-act structure. Great emphasis will be placed on rewriting, and writing the short film. Students will work on scripts for the 10-minute digital video shot in FIM 250.

FIM 221, 222: Directing Workshop (4 credits)

A survey workshop exploring the visualization of script material through the directing of scenes and exercises. A 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.

FIM 231, 232, 233: Critical Studies: The International Cinema (9 credits)

An overview of the incredible variety of narrative film styles produced outside of the Hollywood system. Many of the major national cinemas will be explored, including those of Europe, Scandinavia, Russia, Africa, Latin America, Australia and Asia. 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 241, 242: Producing Workshop (4 credits)

The course will concentrate on the requirements of physical production, from scheduling and budgeting a short film, to training as an assistant director and unit production manager. Both "creative" and "line" producing will be taught: how a producer finds and options material (whether in the form of original screenplays, books, plays or short stories will be covered), as well as legal option agreements and negotiating techniques. Developing raw material into successful screenplays will also be discussed, along with the contrast between studio development and independent filmmaking.

FIM 250: Year Two Production (4 credits)

Students will work on their second major production, this time a 10-minute narrative video in spring term. The productions will be based on material developed in the Screenwriting Workshop. Students collaborate on the productions, and rotate through various key creative and production positions. Filming can take place either on the stage or on location.

FIM 261, 262: Editing and Sound Workshop (4 credits)

An in-depth survey and hands-on workshop on the essential elements and processes of post-production. This will include more work in Final Cut Pro, an introduction to the AVID editing system, 16mm film editing, music and effects tracks on the editing bench and Steenbeck, in addition to more detailed non-linear editing techniques. Work will culminate with the picture and sound editing of the FIM 250 projects.

FIM 270: Production Analysis (1 credit)

A collaborative analysis class of spring term second-year productions that will involve faculty from Directing, Editing, Cinematography and Producing. Dailies, rough-cuts and fine cuts will all be viewed in class and analyzed in detail from the perspective of the director, producer, editor and cinematographer.

FIM 281, 282: Cinematography Workshop (4 credits)

A hands-on workshop and lab course in which students learn video and film photography, including basic essentials such as composition, cameras, lenses, film stock, lighting and related areas. The workings of departments such as Technical Operations will be explored, as will Electric, Grip, Gaffer and lab skills.

FIM 299: Professional Internship (2 credits)

An "on the job" work experience that is required for all students prior to graduation. Students must work for a minimum of three weeks in a position in some ways relevant to their discipline, whether on a professional production, or a student production outside of the school. Students often receive credit for professional intern work they do on outside productions during the school year, or during the summer break. The validity of these experiences counting for Professional Internship credit will be decided on a case-by-case basis.

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 a prominent guest artist and his or her work. Students will have an opportunity to interact with the visiting filmmaker on a personal and professional basis, discussing both the guest artist's work and the work of the aspiring filmmaker. Students will have the opportunity to gain critical feedback on their own work, while learning through example from the insights of the visiting guest artist. Failure to attend all required Intensive Arts activities will result in the student failing Intensive Arts.

Year Two Film Production Design Curriculum

ARH 101, 102, 103: Art History (6 credits)

A three-term historical survey of the development of painting, sculpture and architecture.

FIM 201, 202: Film Drafting and Design (4 credits)

An introduction to the concept of film drafting in the fall, and an emphasis on set decoration and dressing, props and simple mechanical effects during the winter term.

FIM 204, 205, 206: Production Design Workshop (6 credits)

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

FIM 207, 208, 209: Set Construction and Scenic Technique (6 credits)

This course starts as a review of shop safety, tool and materials use for students who have been accepted into the Production Design discipline and who have completed FIM 171. From there, the students will encounter a number of exercises that will enable them to read plans, construct the set elements specified in those plans, and perform the required scenic treatment. Students will learn about the physical properties of materials and their use. This course is also intended as a support basis for fourth-year fall films and third-year winter films as a means of integrating construction with design. Prerequisites: FIM 171 or consent of the instructor.

FIM 231, 232, 233: Critical Studies: The International Cinema (9 credits)

An overview of the incredible variety of narrative film styles produced outside of the Hollywood system. Many of the major national cinemas will be explored, including those of Europe, Scandinavia, Russia, Africa, Latin America, Australia and Asia. 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 251, 252, 253: Drawing (6 credits)

Students learn basic techniques of drawing, including composition, perspective, shading and contrast through the study of still life using a single light source. In addition, students study the human form and life drawing with the added challenge of movement.

FIM 254, 255, 256: Production for Designers (6 credits)

A detailed exploration of how the production designer approaches and designs a film project, from conceptual drawings and blueprints to the actual implementation of design techniques and methods. Work on second-, third- and fourth-year productions will implement techniques and procedures taught in class.

FIM 299: Professional Internship (2 credits)

An "on the job" work experience that is required for all students prior to graduation. Students must work for a minimum of three weeks in a position in some ways relevant to their discipline, whether on a professional production, or a student production outside of the school. Students often receive credit for professional intern work they do on outside productions during the school year, or during the summer break. The validity of these experiences counting for Professional Internship credit will be decided on a case-by-case basis.

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 a prominent guest artist and his or her work. Students will have an opportunity to interact with the visiting filmmaker on a personal and professional basis, discussing both the guest artist's work and the work of the aspiring filmmaker. Students will have the opportunity to gain critical feedback on their own work, while learning through example from the insights of the visiting guest artist.

YEAR THREE

The third year of study in the undergraduate conservatory focuses on the development of individual style and vision in terms of an area of filmmaking concentration. Filmmakers work as key crew members on School of Filmmaking productions in their specific discipline.

FIM 310: Intermediate Screenwriting (6 credits)

For the student who has declared screenwriting his/her specialization, this course is an in-depth survey of various genres and writing techniques. These will include, among other course offerings, 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. A special emphasis will be put on developing short screenplays as potential scripts for the 20-minute fourth-year productions.

FIM 320: Intermediate Directing (10 credits)

For the student who has declared directing his/her specialization, this course offers 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 making of narrative and non-narrative documentary films, and nontraditional and experimental films. Other topics may include the aesthetic, structural and stylistic aspects of directing. A special emphasis will be placed on developing material for fourth-year productions.

FIM 330: Critical Studies and Film History (6 credits)

A series of courses utilizing the School of Filmmaking Archives to afford the students an opportunity to explore multiple genres and areas of film history, technology, and expression. Topics may include studies of screwball comedy, film noir, reflexive cinema, lost and forgotten films, Academy Award-winners, the thriller, influential directors and producers, and the Hollywood musical.

FIM 340 Intermediate Producing (10 credits)

For the student who has declared producing his/her specialization, this course will explore the many and varied duties of the producer, from finding and soliciting material to raising money and supervising the budget process. In addition, an overview of the Hollywood studio system and the major television networks may be offered. Classes on marketing, distribution and after-markets may also be featured. A special emphasis will be placed on developing, pitching and budgeting the fourth-year productions.

FIM 350: Year Three Production (10 credits)

This workshop will formalize and support the development, pre-production, production and post-production of the winter term third-year 15-minute 16mm film project. Also, the development and pre-production of fourth-year productions for the following year will begin. 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 357: Introduction to CAD (2 credits)

An introduction to computer-assisted drafting (CAD) and its use in film. The student's basic CAD skills are developed as a foundation for intermediate and advanced study in the area of Production Design. This course will focus on one of several software applications for CAD.

FIM 359: Scenic Painting (2 credits)

This class is an introduction into the techniques and applications of scenic finishes for film stage sets and location modifications. This class will cover the responsibilities of the film scenic artist. This will include budgeting, paint bases, tints, thinners, glazes, brushes, application and other tools, cleaning, and painting effects. Painting effects that will be covered include paint recipes for basic finishes, patterned effects, and faux finishes.

FIM 360: Intermediate Editing and Sound (10 credits)

For the student who has declared editing his/her specialization, this course offers a series of topics that will delve into the specifics of film editing and sound recording equipment and techniques. Training on ProTools, Final Cut Pro and the AVID system will take place, in addition to the teaching of synching 16mm film on the editing bench and editing scenes on the Steenbeck. The sound editing of dialogue, ADR, music and FX will be explored, and splitting tracks, the preparation of confirmation and change sheets and cue sheets may be taught. Finally, editing theories, including montage and mise-en-scene, will be explored, along with the mechanics of sound design, which complements this process.

FIM 370: The Many Facets of Filmmaking (2 credits)

Course offerings on various aspects of filmmaking, which may include new media technology, story development, digital visual effects, the theory and practice of the American television commercial, directing actors for the camera, sound design, and film animation, among other interesting subjects.

FIM 380: Intermediate Cinematography (10 credits)

For the student who has declared cinematography as his/her specialization, this course offers a series of topics that will include the essential elements and techniques of film photography. These may include scene production, rigging and pre-lighting workshops, commercial production, the professional camera department and training on the Arriflex SR3 camera, film testing and working with the laboratory, digital imaging, and documentary camera techniques. Time may also be spent on looking at the work of cinematography masters, discussing in-depth the development of the art of cinematography and how it has evolved. Some of these courses will be taught in conjunction with the Production Design discipline.

FIM 399: Professional Internship (2 credits)

An "on the job" work experience that is required for all students prior to graduation. Students must work for a minimum of three weeks in a position in some ways relevant to their discipline, whether on a professional production, or a student production outside of the school. Students often receive credit for professional intern work they do on outside productions during the school year, or during the summer break. The validity of these experiences counting for Professional Internship credit will be decided on a case-by-case basis.

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 a prominent guest artist and his or her work. Students will have an opportunity to interact with the visiting filmmaker on a personal and professional basis, discussing both the guest artist's work and the work of the aspiring filmmaker. Students will have the opportunity to gain critical feedback on their own work, while learning through example from the insights of the visiting guest artist. Failure to attend all required Intensive Arts activities will result in the student failing Intensive Arts.

Year Three Film Production Design Curriculum

FIM 301, 302: Film Design (4 credits)

This course will look at rendering from a film designer's perspective, with one term focusing on physical effects and another focusing on optical effects.

FIM 304, 305, 306: Art Direction (6 credits)

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

FIM 307: 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.

FIM 308, 309: Film Graphics (4 credits)

An in-depth course teaching techniques of designing and composing film graphics. This course will explore the conceptualization and preparation of storyboards, graphic elements in the visualization of film story, and signage in actual film sets and locations.

FIM 315, 316: Décor in Relation to Film (4 credits)

This course is designed to give the production design student an overview of the use of interior design. The course will cover different periods throughout history. It will explain furnishings, textiles, architectural movements, styles, and fashions of those periods. The course will also show how a production designer researches information and sources to achieve a particular setting within the overall design of a motion picture.

FIM 350: Year Three Production (10 credits)

This workshop will formalize and support the development, pre-production, production and post-production of the winter term third-year 15-minute 16mm film project. Also, the development and pre-production of fourth-year productions for the following year will begin. 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 599: Intensive Arts (2 credits)

Offered at the end of fall term, Intensive Arts is a focused series of screenings, workshops and seminars featuring a prominent guest artist and his or her work. Students will have an opportunity to interact with the visiting filmmaker on a personal and professional basis, discussing both the guest artist's work and the work of the aspiring filmmaker. Students will have the opportunity to gain critical feedback on their own work, while learning through example from the insights of the visiting guest artist. Failure to attend all required Intensive Arts activities will result in the student failing Intensive Arts.

YEAR FOUR

The fourth year of study in the undergraduate conservatory is devoted to advanced curricular work and a major thesis project production by each filmmaker according to his/her chosen area of concentration. In addition, each filmmaker works in key creative capacities in his/her discipline on School of Filmmaking productions.

FIM 410: Advanced Screenwriting (6 credits)

Screenwriting discipline students will finish developing their fourth-year production scripts in fall term. They will also begin working with a mentor on an individual basis in writing a feature-length screenplay. There are also advanced genre explorations, such as the horror film, the dark comedy, and specific instruction in writing the low-budget feature. Other topics may include advanced narrative structure, the business of screenwriting and other specific topic classes.

FIM 420 Advanced Directing (10 credits)

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, creative expression, and regional directing (how to express the flavor and texture of a specific region in film content and style).

FIM 430: Advanced Critical Studies and Film History (6 credits)

An advanced series of courses that will use the School of Filmmaking Archives to give students the chance to explore multiple genres and areas of film history and aesthetics. Courses may include studies of visual nonfiction, comparative directors, the art of adaptation, French New Wave, American New Wave, contemporary Asian cinema, science fiction and silent film classics.

FIM 440: Advanced Producing (10 credits)

Producing discipline students will concentrate primarily on producing and supervising through post-production of their fourth-year productions. They will also receive detailed instruction in the intricacies of creative producing, television producing and licensing various elements of feature film production, including music, product placement and merchandising. They will receive more specialized instruction in marketing, distribution and film accounting, and will receive special preparation for their transition to the profession.

FIM 450: Production and Thesis Tutorial (10 credits)

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 Senior Thesis projects that will also be mentored by select faculty, but which will not be production-oriented.

FIM 460: Advanced Editing and Sound (10 credits)

In addition to editing their fourth-year productions, editing and sound discipline students will learn how to synch 35mm film, how to match back 16mm and 35mm film from the Final Cut Pro or AVID output, and how to conform work prints. There will also be a great emphasis on getting a job and building a career. The growing market for sound designers, editors, mixers and recordists will also be explored for students interested in pursuing those crafts.

FIM 480: Advanced Cinematography (10 credits)

While shooting their fourth-year productions, cinematography discipline students may also receive instruction in the final image, or the answer print; special effects cinematography, including blue- and green-screen techniques; and advanced equipment training and camera operating techniques with special heads, cranes, Steadicam, etc. A cinematography reel is part of the cinematography curriculum. Some of these courses will be taught in conjunction with the Production Design discipline.

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 a prominent guest artist and his or her work. Students will have an opportunity to interact with the visiting filmmaker on a personal and professional basis, discussing both the guest artist's work and the work of the aspiring filmmaker. Students will have the opportunity to gain critical feedback on their own work, while learning through example from the insights of the visiting guest artist. Failure to attend all required Intensive Arts activities will result in the student failing Intensive Arts.

Year Four Production Design Curriculum

FIM 401, 402: Film Scenic Design (4 credits)

Following a class in scenic painting for film sets, students will learn painting for the cinematographer to light. The latter may include team teaching with a cinematography instructor. Computer modeling may also be taught as a tool for scenic visualization.

FIM 405, 406: Production Design Overview (4 credits)

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.

FIM 407, 408, 409: **Budgeting the Art Department** (6 credits)

Business and budgeting practical procedures for the production designer, including sourcing and pricing materials; running the art department as a business; collaborating with the director, producer, unit production manager and cinematographer; and finishing effects in post-production.

FIM 450: **Production and Thesis Tutorial** (10 credits)

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 projects that will also be mentored by select faculty.

FIM 459: **Transition into the Film Production Design Profession**

This course is designed to prepare the Film Production Design student for the professional world. Students will prepare an artistic portfolio of their work to present to future employers upon their graduation, along with a video reel of their filmed sets, detailed sketches, blueprints of sets, and costume sketches. Résumé preparation for the design field will also be discussed.

FIM 481, 482: **Dailies Analysis and Special Effects for Designers** (4 credits)

This two-term course workshop is in collaboration with fourth-year cinematographers. In the fall term, students will analyze the dailies of all fourth-year films as to lighting and composition from the production designer's perspective. In the winter term, students will team with cinematographers to create and film SFX (special effects) both in camera and as composite imagery.

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 a prominent guest artist and his or her work. Students will have an opportunity to interact with the visiting filmmaker on a personal and professional basis, discussing both the guest artist's work and the work of the aspiring filmmaker. Students will have the opportunity to gain critical feedback on their own work, while learning through example from the insights of the visiting guest artist. Failure to attend all required Intensive Arts activities will result in the student failing Intensive Arts.

Interdisciplinary Coursework

The School of Filmmaking offers coursework jointly with other schools within NCSA.

The Master of Fine Arts 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 will 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 will take courses specifically designed to equip the composer with a variety of skills. These will 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.

Most importantly, this Master of Fine Arts program will afford student composers more films to score than any comparable program in the world: Potentially, each student could end up scoring more than 20 short films in each year of this two-year program. Students score films of a variety of styles (narrative fiction, animation, documentary and

experimental) and of various lengths and formats (as short as five minutes and as long as 20 minutes, on both digital video and 16mm film).

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 highly competitive world of film music composition.

Master of Fine Arts in Film Music Composition Requirements

		Credits Per Term	Total Hours
Year One			
FIM 611, 612, 613	Film Music Composition Seminar	3,3,3	9
FIM 617, 618, 619	Electronic Technology & Recording Techniques	2,2,2	6
FIM 621, 622	Film Music Analysis	2,2	4
FIM 631, 632, 633	Critical Perspectives: America Cinema	3,3,3	9
FIM 671, 672, 673	Jazz Harmony and Orchestration	2,2,2	6
FIM 679	Film Ethics	2	2
FIM 599	Intensive Arts	2	<u>2</u>
		Total	38
Year Two			
FIM 711, 712	Film Music Composition Seminar	3,3	6
FIM 721, 722	Film Music Analysis	2,2	4
FIM 731, 732, 733	Critical Perspectives: International Cinema	3,3,3	9
FIM 798	Film Music Practicum	2	2
FIM 799	Film Scoring Thesis	3	3
FIM 599	Intensive Arts	2	<u>2</u>
		Total	26

Total Hours Required for M.F.A. in Film Music Composition 64 Credit Hours

Course Descriptions – Graduate Film Music Composition

FMU 611, 612, 613: Film Music Composition Seminar (9 credits)

The Film Music Composition Seminar focuses on the creative and technical aspects of composing for film. Individual film scoring projects will be assigned and critiqued in a seminar setting. Various styles and genres of all music will be explored, as well as songwriting and an introduction to scoring techniques for television.

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: Film Music Analysis (4 credits)

This course 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: Critical Perspective: American Cinema (9 credits)

A three-term survey of America's film in our society from their pre-history to the present day. This course allows for the exploration of the artistic, social and historical impact of motion pictures. The course will

examine the emergence of the film form, its immediate predecessors in the other arts, the elements of the film language, significance of film form and style, the dynamics of new technology, and the workings of motion pictures as a means of narrative expression.

FMU 671, 672, 673: Jazz Harmony and Orchestration (6 credits)

This course will introduce the vocabulary of jazz harmony. Students will learn the chord symbols, multiple part writing, transpositions used in writing for various instruments, harmonic substitutions, and conducting big bands. Students will have the opportunity to write music for a live jazz band, conduct, and have their work recorded onto a CD.

FMU 679: Film Ethics (2 credits)

This course will explore the ethical responsibilities filmmakers face, given the power and impact of their medium worldwide. Various controversial productions will be screened and discussed for their ethical impact. Personal behavior and choices will also be explored in the context of dilemmas filmmakers face in the entertainment industry.

FMU 599: Intensive Arts (4 credits)

During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies; however, interdisciplinary interests may be considered. Students must enroll in the course each fall.

FMU 711, 712: Film Music Composition Seminar (6 credits)

This course is an advanced level of the Film Music Composition Seminar, which focuses on the creative and technical aspects of composing for film. Individual film scoring projects will be assigned and critiqued in a seminar setting. Various styles and genres of all music will be explored, as well as songwriting and an introduction to scoring techniques for television.

FMU 721, 722: Film Music Analysis (4 credits)

This advanced course 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 731, 732, 733: Critical Perspectives: International Cinema (9 credits)

An overview of the incredible variety of narrative film styles produced outside of the Hollywood system. Many of the major national cinemas will be explored, including those of Europe, Scandinavia, Russia, Africa, Latin America, Australia and Asia.

FMU 798: Film Music Practicum (2 credits)

This course will focus on the business aspects of film music composition. Lectures will draw from a diverse body of artists/faculty and guest artists. Other topics covered will be demos, music budgets, scripts and screenings.

FMU 799: Film Scoring Thesis (3 credits)

During the spring term of the program's second year, composers will be required to spot and score a Year Four Senior Thesis film in collaboration with a student director and producer. In the event a composer is not selected to work on a film in the post process, a previously produced fourth year Senior Thesis film will substitute. The film score 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.

Summer Session

The School of Filmmaking conducts a Summer Session in Filmmaking for high school students and students who have just graduated from high school, which stresses the

conservatory approach to professional training. Students work closely with professional filmmakers and teaching assistants who are upperclassmen and women in the School of Filmmaking, in a variety of areas including screenwriting, directing, editing and production. The 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 returning students. The curriculum includes classroom instruction, production and equipment lab time as well as film screenings. The School provides cameras, editing facilities, rehearsal and production areas as well as computer facilities.