

School of Filmmaking Courses

Animation

FAN 1101: Introduction to Animation I (1 credit)

This course will introduce the student to the history, accomplishments, and potential of the field of animation, as well as to animation as an art form and unique storytelling device. Hand-drawn, stop-motion, and computer-generated animation will be explored, as well as the role and tasks involved in using each. Students will learn the Twelve Principles of Animation and put them into practice through three simple hand-drawn animation projects that will be spaced throughout the semester. A weekly series of animation screenings will acquaint the student with the art form as well.

FAN 1102: Introduction to Animation II (1 credit)

This course will continue the student's introduction to the field of animation through exercises and screenings. Students will continue to hone their animation skills via three slightly more advanced hand-drawn animation projects that will be spaced throughout the semester. Students will also learn about the set up of current animation production facilities and how they are run. **Prerequisite(s):** FAN 1101

FAN 2100: Animation Lab (1 credit)

This elective will serve as a forum for the exploration of the basic principles and various forms of traditional animation (cut-out, 2-D, stop-motion, or puppetry). Available to students outside the animation concentration. Course work will culminate in a final animated project. Graded Pass/Fail.

FAN 2101: Animation Foundations I (3 credits)

This two-semester series of courses provides an introduction to the fundamentals of animation utilizing traditional 2D and 3D animation techniques. Students will develop their storytelling skills and understanding of story form as they develop a short project over the course of a year. Students will demonstrate their understanding of the basic animation principles as they work through shorter exercises throughout each term. Emphasis will be placed on character, timing, weight and performance. Students will also explore the fundamentals of layout focusing on perspective, character design, location design, props, backgrounds, composition, and lighting. Technology, tools, production pipeline and personnel will be explained throughout the process.

FAN 2102: Animations Foundations II (3 credits)

This two-semester series of courses provides an introduction to the fundamentals of animation utilizing traditional 2D and 3D animation techniques. Students will develop their storytelling skills and understanding of story form as they develop a short project over the course of a year. Students will demonstrate their understanding of the basic animation principles as they work through shorter exercises throughout each term. Emphasis will be placed on character, timing, weight and performance. Students will also explore the fundamentals of layout focusing on perspective, character design, location design, props, backgrounds, composition, and lighting. Technology, tools, production pipeline and personnel will be explained throughout the process.

FAN 2151: Storyboarding I (2 credits)

This year-long course is designed to develop the students' ability to draw their cinematic vision of scripted action. Topics in the Fall Semester include character drawing and development, as well as environmental rendering and blocking that are keyed both to character dialogue and camera choreography. The coursework covered in the Fall Semester prepares the students to work digitally and achieve a basic mastery of drawing scripted action for camera. In the Spring Semester, students learn about various camera lenses and how they manipulate space, as well as how to utilize different aspect ratios and other cinematic techniques to visualize story. During the first half of each class meeting in spring, students will also work with a live model to enhance their skill at drawing the human figure in action; the second half of each class will be spent storyboarding scripted scenarios. The art of previsualization with storyboards enhances creativity and heightens the students' artistic skill and vision, creating better artists for film. This class is geared toward training our art directors to draw well for camera.

FAN 2152: Storyboarding II (2 credits)

This year-long course is designed to develop the students' ability to draw their cinematic vision of scripted action. Topics in the Fall Semester include character drawing and development, as well as environmental rendering and blocking that are keyed both to character dialogue and camera choreography. The coursework covered in the Fall Semester prepares the students to work digitally and achieve a basic mastery of drawing scripted action for camera. In the Spring Semester, students learn about various camera lenses and how they manipulate space, as well as how to utilize different aspect ratios and other cinematic techniques to visualize story. During the first half of each class meeting in spring, students will also work with a live model to enhance their skill at drawing the human figure in action; the second half of each class will be spent storyboarding scripted scenarios. The art of previsualization with storyboards enhances creativity and heightens the students' artistic skill and vision, creating better artists for film. This class is geared toward training our art directors to draw well for camera.

FAN 2198: Spec Top in Animation (1 to 3 credits)

A one-semester course devoted to techniques, methods, and issues of animation.

FAN 3101: Computer Animation I (3 credits)

This series of courses introduces the principles of designing and producing three-dimensional computer-aided animation through a series of exercises and individual projects which will concentrate on character modeling, rigging, animation, lighting, and other aspects of design. Students will demonstrate their understanding of the basic principles of animation by implementing them in their work.

FAN 3102: Computer Animation II (3 credits)

This series of courses introduces the principles of designing and producing three-dimensional computer-aided animation through a series of exercises and individual projects which will concentrate on character, modeling, rigging, animation, lighting, and other aspects of design. Students will demonstrate their understanding of the basic principles of animation by implementing them in their work.

FAN 3111: Computer Graphics I (2 credits)

Through a variety of assignments, students will learn how to use two of the most widely-used software programs within offices and studios throughout the world - In Design and Adobe Illustrator - as digital tools to support the design process. The goal of this two-semester series of classes is to obtain basic competence in creating page layouts, typesetting and drawing using these two software programs. The assignments are geared toward the technical aspects of page grids, detailed layout specification, and creating illustrative forms for reproduction. Assignments will include work from the simple to the complex in creating page design, grids, typographic measurements and illustrative shapes.

FAN 3112: Computer Graphics II (2 credits)

Through a variety of assignments, students will learn how to use two of the most widely-used software programs within offices and studios throughout the world - In Design and Adobe Illustrator - as digital tools to support the design process. The goal of this two-semester series of classes is to obtain basic competence in creating page layouts, typesetting and drawing using these two software programs. The assignments are geared toward the technical aspects of page grids, detailed layout specification, and creating illustrative forms for reproduction. Assignments will include work from the simple to the complex in creating page design, grids, typographic measurements and illustrative shapes.

FAN 3171: Animation Project I (3 credits)

This two-term workshop will formalize and support the development, pre-production, production and post-production of the spring semester third-year 3-minute animation project. The development and pre-production of fourth-year projects for the following year will also begin. The goal of this series of courses is to provide hands-on experience in the making of short animated projects on schedule and with extensive peer collaboration. Students will demonstrate their advanced animation skills in the creation of individual or group projects.

FAN 3172: Animation Project II (3 credits)

This two-term workshop will formalize and support the development, pre-production, production and post-production of the spring semester third-year 3-minute animation project. The development and pre-production of fourth-year projects for the following year will also begin. The goal of this series of courses is to provide hands-on experience in the making of short animated projects on schedule and with extensive peer collaboration. Students will demonstrate their advanced animation skills in the creation of individual or group projects.

FAN 4101: Advanced Computer Animation I (3 credits)

This series of courses is designed to prepare the Animation student for graduation and professional work. Students will continue to study advanced principles of designing and producing three-dimensional computer-aided animation utilizing various software applications. Students are encouraged to develop their skills in a specific area that will reflect and enhance their individual strengths in computer animation. Students will 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.

FAN 4102: Advanced Computer Animation II (3 credits)

This series of courses is designed to prepare the Animation student for graduation and professional work. Student will continue to study advanced principles of designing and producing three-dimensional computer-aided animation utilizing various software applications. Students are encouraged to develop their skills in a specific area that will reflect and enhance their individual strengths in computer animation. Students will 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.

FAN 4171: Animation Thesis Project I (3 credits)

This two-semester workshop formalizes and supports the development, pre-production, production and post-production for the spring term 4th-year 5-minute animation project. Students, as key creative team members, will be individually mentored. Students will demonstrate their control and understanding of animation through the execution of this project. Emphasis will be placed on story, character, and craft. These classes provide additional hands-on experience in the making of a short animated project, on schedule, and with extensive peer collaboration.

FAN 4172: Animation Thesis Project II (3 credits)

This two-semester workshop formalizes and supports the development, pre-production, production and post-production of the spring term 4th-year 5-minute animation project. Students, as key creative team members, will be individually mentored. Students will demonstrate their control and understanding of animation through the execution of this project. Emphasis will be placed on story, character, and craft. These classes provide additional hands-on experience in the making of a short animated project, on schedule, and with extensive peer collaboration.

Film Art Direction

FAR 2011: Drafting I (2 credits)

In this year-long course on design and technical drafting for film production, students will learn how to quantifiably communicate details of three-dimensional items in a two-dimensional medium. Both manual drafting techniques and computer-aided drafting (CAD) applications are utilized. The class is oriented toward set design for motion pictures with a strong emphasis on interior and exterior architectural elements. It provides a foundation in the techniques and conventions of the craft, and addresses the typical drawings used in entertainment design. The development of an individual style is addressed in the second half of the year. **Prerequisite(s):** Successful completion of FAR 2011 is the prerequisite for FAR 2012.

FAR 2012: Drafting II (2 credits)

In this year-long course on design and technical drafting for film production, students will learn how to quantifiably communicate details of three-dimensional items in a two-dimensional medium. Both manual drafting techniques and computer-aided drafting (CAD) applications are utilized. The class is oriented toward set design for motion pictures with a strong emphasis on interior and exterior architectural elements. It provides a foundation in the techniques and conventions of the craft and addresses the typical drawings used in entertainment design. The development of an individual style is addressed in the second half of the year. **Prerequisite(s):** Successful completion of FAR 2011 is the prerequisite for FAR 2012.

FAR 2020: Set Construction (2 credits)

This course will focus on the interactions between the designer, the film director, the producer and most importantly the construction coordinator or contract builder. Students will explore one of the most important concepts in set design: the relationship between drawings and the built product. This course introduces construction techniques and applications, including materials, structure, and finish details such as trim, molding, doors and windows. Students will prepare detailed advanced working drawings, plans, elevations, sections, detail and practical electrical/plumbing plans for the hypothetical contractor or construction coordinator. Set design plan construction drawings will stress schedules, symbols, and notes. Students will use their drawings to build exact replica scale models of the sets that match exactly what the construction people are building in order to familiarize themselves with the construction process and materials of construction.

FAR 2021: Pre-Visualization (2 credits)

Designed to help students discern a film's creative requirements, so that they can identify potential challenges and thereby create both logistic and creative solutions before shooting starts.

FAR 2022: Digital Design for the Art Director (2 credits)

The class will be geared towards the development of artistic and technical skills in basic digital design that are applicable to all entertainment industries.

FAR 2030: Color and Design (2 credits)

Color and Design will focus on composition, color theory, sensitivity to specific building materials and attentiveness to strong craftsmanship inherent in process-oriented projects. The plastic compositional principles of flow, variety of scale and form, asymmetrical and symmetrical balance and unity will be addressed in all exercises and projects.

FAR 2040: Perspective Drawing (2 credits)

Students will be introduced to the fundamentals of perspective as a means to establish a dimensional illusion between the subject and the compositional environment. Exercises will cover diminution, layering of objects, and horizon line manipulation in order to assist in the spatial considerations within an image.

FAR 2050: Sketching for Communication (2 credits)

Sketching for Communication will introduce the student to the fundamental skill of astute observation and the ability to translate one's perceptions onto a substrate. This competency is required in order to control a visual vocabulary using basic sketching techniques applicable for production design. The course culminates with narrative drawings in a sequential format.

FAR 2061: Year 2 Art Direction Workshop I (2 credits)

This year-long course introduces students accepted into the Production Design concentration to the process of moving a design from concept to completion on a professional film production. In the Fall Semester, students will learn the skills, departments, and processes employed by film production designers, including set decoration, architectural styles and furnishings appropriate to the style and period of a film. Crafts and unions will be explored, with emphasis on how studio resources support film production. In the Spring Semester, students will engage in basic drawing, modeling and rendering exercises, to develop the student's ability to think and explain concepts "spatially" and within budget and time constraints.

FAR 2062: Year 2 Art Direction Workshop II (2 credits)

This year-long course introduces students accepted into the Production Design concentration to the process of moving a design from concept to completion on a professional film production. In the Fall Semester, students will learn the skills, departments, and processes employed by film production designers, including set decoration, architectural styles and furnishings appropriate to the style and period of a film. Crafts and unions will be explored, with emphasis on how studio resources support film production. In the Spring Semester, students will engage in basic drawing, modeling and rendering exercises, to develop the student's ability to think and explain concepts "spatially" and within budget and time constraints.

FAR 2070: Life Drawing Studio (2 credits)

Life Drawing a studio course whose main purpose is to develop drawing skills using a life model for a subject. The class will address techniques that improve drawing facility and assist the student in more accurate observation of form and character as portrayed by the model.

FAR 2098: Special Topics in Production Design (1 to 3 credits)

A one-semester course devoted to techniques, methods, and issues of production design.

FAR 3020: Decorative Finishes (2 credits)

Students will be introduced to the processes of diagnosing and reproducing a wide variety of colors, values, patterns and textures in order to learn how to create various finishes that could be applied to walls, floors, furniture, and props used in set design for film.

FAR 3031: Visual Effects for the Production Designer I (2 credits)

This two-course sequence sets out to give the Production Design student the technical understanding of what is possible with computer-generated imagery (CGI), how to achieve these effects, and how to work closely with visual effects teams on a motion picture to design these elements.

FAR 3032: Visual Effects for the Production Designer II (2 credits)

This two-course sequence sets out to give the Production Design student the technical understanding of what is possible with computer-generated imagery (CGI), how to achieve these effects, and how to work closely with visual effects teams on a motion picture to design these elements.

FAR 3040: Color Rendering Techniques (2 credits)

Color Rendering Techniques focuses on creating renderings achieved through both digital and traditional painting techniques to create illustrations that will enable the production designer and art director to communicate with the film director, cinematographer, and art department. Course content will also include exercises in identifying and rendering key historical points in furniture design. In addition to classroom exercises, students will study the creative work of various established Production Designers.

FAR 3061: Year 3 Art Direction Workshop I (2 credits)

Building upon the skills introduced in Year 2 Art Direction Workshop, the Fall Semester portion of this two-course sequence will further develop the students' practical skillset in production design. In the Spring Semester, class exercises will help students develop proficiency in taking the motion picture camera and various lenses into consideration for their designs.

FAR 3062: Year 3 Art Direction Workshop II (2 credits)

Building upon the skills introduced in Year 2 Art Direction Workshop, the Fall Semester portion of this two-course sequence will further develop the students' practical skillset in production design. In the Spring Semester, class exercises will help students develop proficiency in taking the motion picture camera and various lenses into consideration for their designs.

FAR 3072: Year 3 Production Design Practicum (4 credits)

Year 3 Production Design students will act as Art Director on the Year 3 School of Filmmaking projects. They will meet one-on-one with their mentor on a regular basis to work out and solve any problems or challenges relating to the project, from pre-production into construction/production. The Art Director will oversee all aspects of art department crew, schedule, budget, script breakdown, set design, set and location decoration, construction, finishing, and strike.

FAR 4000: Computer Aided Drafting (2 credits)

A sequel to the year-long Drafting course, offering further exploration of the process of drafting with the aid of a computer. Students will refine their ability to create the design and technical drawings used in production design and art direction. Two- and three-dimensional drawings will be addressed, as will the exporting of drawings into pre-visualization and visual effects software. **Prerequisite(s):** FAR 2012 or permission of instructor.

FAR 4021: Production Design Analysis I (2 credits)

In this two-semester sequence of courses, students will screen major motion pictures and analyze their visual language from the production designer's perspective. In the Fall Semester, the emphasis will be on the short form; in the Spring Semester, the emphasis will progress to feature length films. In addition to engaging in analysis of/ research on the films screened in class, students will also teleconference with established production designers, set designers, set decorators, and other related industry professionals.

FAR 4022: Production Design Analysis II (2 credits)

In this two-semester sequence of courses, students will screen major motion pictures and analyze their visual language from the production designer's perspective. In the Fall Semester, the emphasis will be on the short form; in the Spring Semester, the emphasis will progress to feature length films. In addition to engaging in analysis of/ research on the films screened in class, students will also teleconference with established production designers, set designers, set decorators, and other related industry professionals.

FAR 4030: Residential Decoration (2 credits)

In this course, students will study the development of style and learn about the great masters in residential design. Emphasis will be on materials and finishes appropriate for style, context, or location (such as country elegance, sophisticated city, casual beach, contemporary loft, among others). The course will also include an overview of antiques, classics, patio, street, and garden designs.

FAR 4061: Year 4 Art Direction Workshop I (2 credits)

This two-course sequence further builds upon the technical, conceptual and procedural skills that will ready the Production Design student to enter the professional world, and will culminate with the creation of a professional digital portfolio.

FAR 4062: Year 4 Art Direction Workshop II (2 credits)

This two-course sequence further builds upon the technical, conceptual and procedural skills that will ready the Production Design student to enter the professional world, and will culminate with the creation of a professional digital portfolio.

FAR 4071: Year 4 Production Design Practicum I (6 credits)

In the Fall Semester, the Year 4 Production Design students will be elevated to the position of Production Designer on a Year 4 student film production, and will meet one-on-one with their mentors on a regular basis, from pre-production into construction/production and strike. In the Spring Semester, Year 4 Production Design students will continue to be mentored by their faculty while the students act as peer-counsel to an Art Director on a Year 3 film production.

FAR 4072: Year 4 Production Design Practicum II (3 credits)

In the Fall Semester, the Year 4 Production Design students will be elevated to the position of Production Designer on a Year 4 student film production, and will meet one-on-one with their mentors on a regular basis, from pre-production into construction/production and strike. In the Spring Semester, Year 4 Production Design students will continue to be mentored by their faculty while the students act as peer-counsel to an Art Director on a Year 3 film production.

Filmmaking

FIM 1001: Fundamentals of Production Design (1 credit)

This course is an introduction to the mechanics involved in creating the "look" of a live-action film. We will examine the design and creation of sets and environments for motion pictures. This one-semester survey course includes lecture and lab components: take home assignments, in class screening, group discussions, critical analyses, as well as involvement on the Year Two, Three and Four productions.

FIM 1101: Fundamentals of Screenwriting I (2 credits)

This introductory course explores the foundation of screenwriting craft, concentrating on fundamental story concepts and screenplay format. Students will use their personal insights and observations as the basis for understanding narrative cinematic storytelling, and will transition from writing short prose sequences to crafting short screenplays. In addition, students will write a ten-page autobiography that will be used as source material for writing scenes and sequences, and for story idea inspiration. The capstone project will be a five-minute script that they will direct in the spring term of Year One.

FIM 1102: Fundamentals of Screenwriting II (2 credits)

The basis of all compelling screenwriting is the ability to develop and convey each writer's individual voice. In this elective class, students will build on their skills developed in FIM 1101 to write longer screenplays suitable for the Year Three and Four student productions. Emphasis will be on writing the longer scripts with the goal of tackling feature-length works. The capstone project will be a polished script for consideration as a Year Three or Four student production in the upcoming academic year. This course is strongly recommended for those students who may be interested in screenwriting as their concentration. **Prerequisite:** FIM 1101 or permission of instructor.

FIM 1201: Fundamentals of Directing I (2 credits)

This two-semester course provides a basic introduction to the art and discipline of storytelling through the directing process, with emphasis on the collaborative process of filmmaking, the fundamentals of visualizing story, and techniques of directing the camera and actor.

FIM 1202: Fundamentals of Directing II (2 credits)

This two-semester course provides a basic introduction to the art and discipline of storytelling through the directing process, with emphasis on the collaborative process of filmmaking, the fundamentals of visualizing story, and techniques of directing the camera and actor.

FIM 1311: The Short Film (3 credits)

This course consists of an examination of the short film in all of its aspects: inspiration, creation, revision and finally production. Students will be exposed to a variety of short films from around the world, in all genres and styles, as an aid to developing their own approach to storytelling via the short form.

FIM 1312: American Cinema (3 credits)

A historical survey of American cinema from the late 19th century through the early 21st. This course will delve into the origins of motion pictures in the early silent era and then will focus on the changing technologies and aesthetics throughout the decades. Screenings on multiple formats (including 35 mm film) will highlight the full range of filmmaking in the United States: narrative fiction; documentary shorts and features; various styles of animated, avant-garde, and experimental films; as well as trailers, newsreels, and home movies.

FIM 1401: Fundamentals of Producing I (1 credit)

In Year One, the School of Filmmaking student will take a production design class to learn how to see, a cinematography class to learn how to paint with light, screenwriting to be able to recognize conflict on the page - and in the producing discipline, our students will learn to define that vision and lead the process from development, pre-production, production, post, marketing and distribution, no matter the medium they are working in. Students will learn the role of the creative producer as well as physical production - breaking down a script, budgeting and scheduling, and the relationship between all keys on set as well as in post-production. This year-long course is an overview for what is to come as a producing major at the School of Filmmaking.

FIM 1402: Fundamentals of Producing II (1 credit)

In Year One, the School of Filmmaking student will take a production design class to learn how to see, a cinematography class to learn how to paint with light, screenwriting to be able to recognize conflict on the page - and in the producing discipline, our students will learn to define that vision and lead the process from development, pre-production, production, post, marketing and distribution, no matter the medium they are working in. Students will learn the role of the creative producer as well as physical production - breaking down a script, budgeting and scheduling, and the relationship between all keys on set as well as in post-production. This year-long course is an overview for what is to come as a producing major at the School of Filmmaking.

FIM 1611: Fundamentals of Picture Editing I (1 credit)

The history, theory, and practice of picture editing from Muybridge to modern times. The student will learn the evolution of film editing and carry out practical exercises. In this class, the student will be introduced to Final Cut Pro, and be expected to cut a dialogue scene and special FX.

FIM 1612: Fundamentals of Picture Editing II (2 credits)

The focus of this class is on the techniques and aesthetics of picture editing. Individual scenes and full-length films are analyzed with close attention to story arc, how characters are developed and crafted through editing choices, and how an editor uses pacing, shot selection, sounds and music to create drama and emotional impact.

FIM 1622: Fundamentals of Sound Design (1 credit)

This class is designed to take the Year One students and guide them through the first critical steps of preparing a successful soundtrack experience. It is a practical workshop focusing on the "sound design" of the film, starting with pre-production through to final mix. This class will include basic techniques and protocols of production sound recording, as well as professional hands-on instruction with digital recording equipment. Students will also be instructed in various microphones and their pickup patterns.

FIM 1801: Fundamentals of Cinematography (2 credits)

Fundamentals of Cinematography is an introduction to the tools, equipment and terminology of the cinematographer. The course will include: hands-on instruction in the use of the basic grip and lighting equipment; an introduction to the camera and sound equipment used on first-year projects; introduction to crew positions, on-set procedures and protocol, composition, basic lighting, film cameras and film stocks, exposure, filters and more.

FIM 2089: Professional Internship (2 credits)

An opportunity to acquire academic credit for "on the job" work experience. Students must work for a minimum of 120 hours on a professional film or television production 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 2101: Screenwriting Workshop I (2 credits)

This two-part screenwriting course will explore techniques for creating strong three-act story structure, which forms the backbone of feature screenplays. In the fall, students will select, analyze and create the main building blocks used to develop strong narrative drive and learn outlining techniques for their first full-length script, as well as complete the first act of a feature script. In the spring semester, students will complete Acts 2 and 3 and explore the impact of deep characterization on plot and structure.

FIM 2102: Screenwriting Workshop II (2 credits)

This two-part screenwriting course will explore techniques for creating strong three-act story structure, which forms the backbone of feature screenplays. In the fall, students will select, analyze and create the main building blocks used to develop strong narrative drive and learn outlining techniques for their first full-length script, as well as complete the first act of a feature script. In the spring semester students will complete Acts 2 and 3 and explore the impact of deep characterization on plot and structure.

FIM 2201: Directing Workshop I (2 credits)

This two-semester course will give aspiring directors an opportunity to build upon their knowledge of traditional narrative techniques, and to expand this understanding through the study and practice of various methods and forms of visual storytelling. In the Fall Semester, students in Directing Workshop will engage in development and reproduction of a short 7-minute video project; in the Spring Semester, they will direct principal photography and supervise post-production, as well as participate as crew-members on classmates' projects.

FIM 2202: Directing Workshop II (2 credits)

This two-semester course will give aspiring directors an opportunity to build upon their knowledge of traditional narrative techniques, and to expand this understanding through the study and practice of various methods and forms of visual storytelling. In the Fall Semester, students in Directing Workshop will engage in development and preproduction of a short 7-minute video project; in the Spring Semester, they will direct principal photography and supervise post-production, as well as participate as crew-members on classmates' projects.

FIM 2311: Classics of World Cinema (3 credits)

A survey course of international film classics from around the globe: touchstone motion pictures produced from the silent era to the turn of the 21st-century. The goals of this course are multi-fold, not the least of which is to broaden the students' viewing experience beyond contemporary Hollywood product, thus becoming more well-informed filmmakers. The course will look at these films' cultural, historical, and theoretical or aesthetic contexts, and students will learn to use a critical and analytical vocabulary through which to articulate how these films function as both artistic and social statements - that is, as works of film-art that speak to the human condition.

FIM 2401: Conceiving and Developing the Short Film (2 credits)

This course will cover the role of the creative producer from the development of your idea, pitching your project, writing a log line, writing coverage, and developing a screenplay specifically designed for the short film format to develop your slate of films to produce at the School of Filmmaking. You will be exploring your own voice as a filmmaker, realizing why you choose to make the kind of films you do. We will also learn about the legal aspects of developing a film project.

FIM 2402: Progress to Production (2 credits)

This producing workshop will provide the Year Two Student Filmmaker with the necessary skills to take on the responsibilities and duties of a producer at the School of Filmmaking, including the creative process and the production process, with particular attention paid to the upcoming Spring Semester production. You will learn how to be an effective leader, how to schedule and budget your films, lock locations, negotiate deals, manage your crew as well as your heads of all departments.

FIM 2501: Interdisciplinary Visual Storytelling I (2 credits)

The fall semester of this course entails an in-depth exploration of the fundamentals of visual storytelling (space, line, shape, tone, color, movement and rhythm), and how these elements are employed creatively to transform a written screenplay into an emotionally compelling on-screen experience. Students will learn how to analyze a script's narrative and its visual potential in order to convert the story's original intent into its most effective cinematic form. The class will also focus on how to incorporate these visual storytelling techniques into the students' Year Two productions. Students will work in teams to develop and present an initial visual plan for a short film, using digital graphics, photos, and graphs, all leading to the pre-production of their Year Two 7- to 10-minute film projects.

FIM 2502: Interdisciplinary Visual Storytelling II (2 credits)

In the spring semester, students will build on the techniques learned in FIM 2501 to develop a professional "filmmaker's vision book" for their Year Two projects (to be shot in the second half of the semester). Students will create, combine, and present storyboards, animatics, previz presentations, and analyses using paintings, color, stills from pre-existing films, swatches, photos, or passages from novels to describe their vision for their own film. The goal of this course is for each student to learn how to present a polished and compelling "look book" that can be used when conceptualizing, pitching, developing, and pre-producing a film. **Prerequisite(s):** successful completion of FIM 2501.

FIM 2601: Developing the Editor's Eye I (2 credits)

Students will engage in a series of practical exercises designed to deepen their understanding of the editor's sense of dynamic motion and individual "moments" within a scene that create meaning and significance. In addition, this class will concentrate on developing the student's understanding of micro-movements and gestures of the human face, in order to better understand emotion and acting. The class will also focus on increasing the student's command of Final Cut Pro software.

FIM 2602: Developing the Editor's Eye II (2 credits)

This class builds on FIM 2601, and continues to explore new ways of seeing, through more practical exercises and examples from classical cinema, photography, painting, and the other arts. The class will continue with the practical exploration of the contribution of sound and how it affects picture. An introduction to the Pro Tools software and sound recording techniques will also be a part of the course. **Prerequisite(s):** successful completion FIM 2601.

FIM 2801: Cinematography Workshop I (2 credits)

Building on the fundamentals taught in Year One, this year-long cinematography workshop will explore in more detail many of the key aspects of shooting both film and digital. In-class exercises will involve lighting and shooting with K-3 and Arri S 16mm film cameras, as well as the DVX-100 or HVX-200 digital cameras. Course content will include the analysis and break-down of the script, balancing lighting for exterior and interior shooting situations, the use of gels to affect lighting, lab procedures, and special processing techniques. Additional instruction will cover the aesthetics of cinematography, as well as safe practices of camera, grip and electric work, understanding the “look” of various film stocks, the visual effect of different film lenses, camera blocking, color timing, and advanced camera movement. In the spring semester, students will also work with the faculty member to discuss location issues, lighting style, shot selection, etc., in preparation to shoot the Year Two 7- to 10-minute project.

FIM 2802: Cinematography Workshop II (2 credits)

Building on the fundamentals taught in Year One, this year-long cinematography workshop will explore in more detail many of the key aspects of shooting both film and digital. In-class exercises will involve lighting and shooting with K-3 and Arri S 16mm film cameras, as well as the DVX-100 or HVX-200 digital cameras. Course content will include the analysis and break-down of the script, balancing lighting for exterior and interior shooting situations, the use of gels to affect lighting, lab procedures, and special processing techniques. Additional instruction will cover the aesthetics of cinematography, as well as safe practices of camera, grip and electric work, understanding the “look” of various film stocks, the visual effect of different film lenses, camera blocking, color timing, and advanced camera movement. In the spring semester, students will also work with the faculty member to discuss location issues, lighting style, shot selection, etc., in preparation to shoot the Year Two 7- to 10-minute project.

FIM 2872: Cinematography Lab (1 credit)

This lab class will provide one-on-one mentoring for each student enrolled in FIM 2802: Cinematography Workshop II, during the pre-production, production and post-production of the spring semester 7-minute video project. In addition to shooting at least one of the Year 2 spring projects, the cinematography candidate must also serve as first assistant cameraman or gaffer on at least one additional spring term project.

FIM 3111: Intermediate Screenwriting IA (2 credits)

Building on the skills learned in Year Two, students will explore various aspects of creating strong feature scripts in this two-part course. In the fall, students will generate and evaluate ideas using classic genres as a springboard, and then enhance their ability to develop those ideas by working with a writing partner. In the Spring Semester, students will workshop the first 50 pages of each other's features, making appropriate corrections on each other's scripts, and writing evaluation notes for each workshop submission.

FIM 3112: Intermediate Screenwriting IB (2 credits)

Building on the skills learned in Year Two, students will explore various aspects of creating strong feature scripts in this two-part course. In the fall, students will generate and evaluate ideas using classic genres as a springboard, and then enhance their ability to develop those ideas by working with a writing partner. In the Spring Semester, students will workshop the first 50 pages of each other's features, making appropriate corrections on each other's scripts, and writing evaluation notes for each workshop submission.

FIM 3121: Intermediate Screenwriting IIA (2 credits)

Students will further explore techniques to enhance their writing through the study of styles and formats. In the Fall semester, students will focus on the impact of cinematic storytelling and alternative narrative structure; in the Spring Semester, students will develop a documentary as well as a spec TV script.

FIM 3122: Intermediate Screenwriting IIB (2 credits)

Students will further explore techniques to enhance their writing through the study of styles and formats. In the Fall Semester, students will focus on the impact of cinematic storytelling and alternative narrative structure; in the Spring Semester, students will develop a documentary as well as a spec TV script.

FIM 3171: Feature Screenplay Project I (3 credits)

Students will work with their screenwriting mentor to conceive and execute a feature screenplay, including the initial pitch, a first, second and third act outline, as well as a rough draft of each act. Students will also be asked to attend a variety of UNCSA events outside the film school to help them widen their perspectives and become more well-rounded writers. The capstone assignment will be a completed rough draft of the entire script, demonstrating command of visual storytelling, setting, dialogue, emotional tone and story resolution techniques.

FIM 3172: Feature Screenplay Project II (3 credits)

Students will work with their screenwriting mentor to conceive and execute a feature screenplay, including the initial pitch, a first, second and third act outline, as well as a rough draft of each act. Students will also be asked to attend a variety of UNCSA events outside the film school to help them widen their perspectives and become more well-rounded writers. The capstone assignment will be a completed rough draft of the entire script, demonstrating command of visual storytelling, setting, dialogue, emotional tone and story resolution techniques.

FIM 3198: Special Topics in Screenwriting (1 to 3 credits)

A one-semester course devoted to techniques, methods, and issues of screenwriting.

FIM 3231: Intermediate Directing IA (3 credits)

In this two-semester series of courses, Year Three Directing students will learn the tools and techniques that enable a greater understanding of the actor's needs and processes in order to better communicate effectively with actors and thereby get performances that serve the filmmaker's vision.

FIM 3232: Intermediate Directing IB (3 credits)

In this two-semester series of courses, Year Three Directing students will learn the tools and techniques that enable a greater understanding of the actor's needs and processes in order to better communicate effectively with actors and thereby get performances that serve the filmmaker's vision.

FIM 3241: Intermediate Directing IIA (2 credits)

In this two-semester series of courses, Year Three Directing students will study in depth the core principals of effective visual storytelling via not only the creatively written word on paper but also through the use of space, composition, and color. Students will also develop their ability to pitch a project to a potential financier or creative element (i.e., actor, DP, editor, etc.), as well as sharpen their skills in telling a story effectively and efficiently, from concept to practice. Primary among these directing skills is the understanding of intention, interpretation, and performance of the text by the actor. Students will learn how an actor interprets the text, and how an actor can inform the material in a productive way.

FIM 3242: Intermediate Directing IIB (2 credits)

In this two-semester series of courses, Year Three Directing students will study in depth the core principals of effective visual storytelling via not only the creatively written word on paper but also through the use of space, composition, and color. Students will also develop their ability to pitch a project to a potential financier or creative element (i.e., actor, DP, editor, etc.), as well as sharpen their skills in telling a story effectively and efficiently, from concept to practice. Primary among these directing skills is the understanding of intention, interpretation, and performance of the text by the actor. Students will learn how an actor interprets the text, and how an actor can inform the material in a productive way.

FIM 3271: Intermediate Directing Practicum I (3 credits)

The goal of this course is to develop the directing student's skills in all phases of production leading to their Year Three film. Student directors work closely with their faculty mentors during the entire script development, preproduction, production, and postproduction process. This series of courses builds on all prior directing theory classes.

FIM 3272: Intermediate Directing Practicum II (3 credits)

The goal of this course is to develop the directing student's skills in all phases of production leading to their Year Three film. Student directors work closely with their faculty mentors during the entire script development, preproduction, production and postproduction process. This series of courses builds on all prior directing theory classes.

FIM 3298: Special Topics in Directing (1 to 3 credits)

A one-semester course devoted to techniques, methods, and issues of directing.

FIM 3330: The History of Experimental & Stop-Motion Animation (3 credits)

Some of the most experimental work ever done in the film medium has originated in animation. This class will look at experimental animation, and its successor, stop-motion animation, from the earliest beginnings of cinema to current practitioners like Aardman Studios and Henry Selick, and will include both American and international work.

FIM 3333: Visual Nonfiction (3 credits)

This Cinema Studies course will explore the evolution of documentary motion pictures from the birth of the film medium to the present day explosion of nonfiction programming, thanks to cable television. Over the course of the semester, we will screen and discuss a variety of nonfiction styles, the many varied purposes to which documentary can be put, and the ethical issues raised by this mode of production.

FIM 3334: Let's Get Real: Realism and the Cinema (3 credits)

In this class, we will screen diverse narrative features that exhibit a variety of realist approaches: some that focus on an external reality, others that attribute a level of reality to the realm of the fantastic, and still others that present the inner-reality of dreams. At the same time, we will read essays by various film historians and critics, as well as a number of essays about visual art and literature, since narrative cinema necessarily borrows techniques of visual representation and storytelling from these other art forms.

FIM 3335: Adaptation and Reflexivity (3 credits)

This course will focus on two extremely popular approaches to cinematic storytelling: adaptations and reflexive films. We will read the source material upon which various film adaptations were based, screen these films, and discuss the various theoretical and practical issues surrounding screen adaptation from other media; we will also screen diverse reflexive films, and discuss the literary as well as filmic techniques of reflexivity.

FIM 3336: The French New Wave (3 credits)

During the late 1950s and early '60s, a number of French film critics and other artists turned to filmmaking, with enormously creative and widely influential results. This class will survey the historical context, films, and filmmakers of the movement aptly called the "French New Wave." Over the course of the term, we will look closely at the aesthetic and cultural context of this break-through film movement, and how these filmmakers expressed their artistic as well as political concerns via the medium of film.

FIM 3337: Practical Aesthetics (3 credits)

In this class, we will screen films that exhibit a diverse range of cinematic styles. At the same time, we'll read a number of essays by a variety of filmmakers, film historians, and aestheticians, which will not only provide you with various analytical "lenses" through which to look at and discuss these films, but also furnish you with multiple ways of thinking about your own filmmaking practice; hence the course title "Practical Aesthetics" - theories about film that are relevant to creative film production practice.

FIM 3338: Cinema Studies Seminar: Theory, Criticism, Aesthetics (3 credits)

This course will cover the key texts of classical and contemporary film theory and criticism, as well as the academic debates surrounding them. Various films will be screened each week to help ground our study of theory with the theorist's object of study.

FIM 3340: International Animation (3 credits)

This course will introduce the student to the history and variety of animated films made throughout the world, from the beginning of the 20th century through to the present day. Starting with the dominant American animators, students will watch the evolution of animation stylists, particularly Walt Disney, the Fleischers, Pixar and Laika. Special attention will be paid to the competing styles exhibited by Warner Bros. legendary cartoonists Tex Avery, Robert Clampett and Chuck Jones, the MGM cartoonists Bill Hannah and Joe Barbera, and the other 1950s styles of Paramount/Famous Studios and UPA. Students will then study the evolution of international animators such as Jan Svankmajer, the Brothers Quay, Norman McLaren and Hayao Miyazaki. Much of the course will focus on the differences between Hollywood and these more artistically and socially driven cartoons. By the conclusion of this class, students will have a clear understanding of the artistic evolution in both American and international cel and digital animation.

FIM 3343: Film Ethics (3 credits)

Do ethics and filmmaking have to be an oxymoron? Can we find a path to ethical behavior and values in a competitive, sometimes morally questionable business? The philosophical background, social context and pragmatic impact of making sound ethical choices will be explored, on both a personal level and using professional examples. Among the films to be screened to illustrate ethical dilemmas and choices will be Set It Off, JFK, Hurricane, Thank You For Smoking and Saw, along with other illuminating works that will help students establish their own ethical boundaries.

FIM 3344: New Perspectives on Film Noir (3 credits)

This course examines a style of American filmmaking of the 1940s and '50s that relied on high contrast cinematography, postwar confusion on gender roles, and the prominence of the urban environment. To understand both the roots and the evolution of the genre, films made in the United States and Great Britain from 1945-1955 will be screened and analyzed, as will Neo-Noir movies made by subsequent generations of filmmakers.

FIM 3345: Black & White: Race and Image in American Cinema (3 credits)

This course consists of an examination of the depiction of African-Americans in American films from the industry's inception to present day, as well as an examination of films made by black filmmakers for the African-American audience, and ultimately, a global marketplace. The depiction of blacks in Hollywood films from 1914 until the late 1960s, and especially in culturally significant films such as *Gone with the Wind*, was marked by radical racial stereotyping and objectification into familiar cultural categories, such as the Big Buck, the Uncle Tom, the Mammy, the Hot Mama and Pickaninny Children. The search for authentic black expression of genuine black experience led to the first films by mainstream African-American filmmakers in the early 1970s, followed by the blaxploitation era and then the rise of African-American auteurs such as Spike Lee and Tyler Perry, who resonantly explore contemporary and historical black life.

FIM 3346: Groundbreaking 1970s Cinema (3 credits)

All too often, the decade of the 1970s is characterized by three films and three filmmakers: *The Godfather* and Francis Coppola, *Jaws* and Steven Spielberg, *Star Wars* and George Lucas. The 1970s as a distinct period represented a renaissance in American filmmaking, the rise of the "New Hollywood," and the emergence of exciting directors such as Martin Scorsese, Terrence Malick, Brian DePalma, Gordon Parks, Jr., John Cassavetes, and Robert Altman, among others. Among the films to be screened and analyzed are *Mean Streets*, *Badlands*, *Superfly*, *Nashville* and *A Woman Under The Influence*, along with other significant and lesser-known works of the period.

FIM 3347: The Coen Brothers and Their Forerunners (3 credits)

The content of this course consists in an in-depth study of the cinematic work of writer-producer-directors Ethan and Joel Coen, viewed within the context of the key influences on their work by other films and filmmakers ranging from Billy Wilder and Ernst Lubitsch to Carol Reed and Akira Kurosawa.

FIM 3348: The Criterion Collection (1 credit)

This elective delves deep into the critically acclaimed DVD collection curated by the Criterion programmers as the basis for weekly online screenings. Each student enrolled in the class then meets with the professor on an individual basis to discuss each film and related readings. This course is graded "Pass/Fail."

FIM 3398: Special Topics:Cinema Studies (1 to 3 credits)

A one-semester course devoted to techniques, methods, and issues of Cinema Studies.

FIM 3411: Creative Development (2 credits)

For the student who has been accepted into the Producing program, this course will explore the many and varied duties of the producer outside UNCSA - in the Hollywood studio system as well as the independent film market. There will be more of an emphasis on the development process and the practical art of negotiating the deal, writing deal memos, life rights issues, the development and pre-production process. Other topics include the role of agents, managers and lawyers, copyright laws, financing alternatives, music rights and clearances, and how to speak effectively to your director, editor, and composer.

FIM 3412: Creative Dealmaking (2 credits)

Picking up where we left off at the end of the fall semester's course material covering creative development, we will begin to explore other topics with an emphasis on what happens during production and after post-production, including how to communicate effectively with the studio or your financiers, as well as marketing, advertising and distribution concerns around the world. Special emphasis will be placed on developing, pitching and budgeting the Year Three School of Filmmaking productions.

FIM 3431: Above- and Below-the-Line Budgets & Schedules (2 credits)

In this class student producers will learn that there is a difference between real-world budgets and the budgets of UNCSA film productions, because of the many production costs provided by the School of Filmmaking. Students will learn how to use EP Budgeting & Scheduling software (the film and television industry standard) and actually budget and schedule a feature film screenplay as if they were line producing the feature themselves. This course will cover the unions (SAG, IATSE, WGA, DGA, FICA, Pension, Health & Welfare, Workers Comp, etc.), how they function, and how to incorporate that information into a budget with EP B&S software. This course will provide Year Three producing students with the skills needed to organize big-budget films with many shooting days and large crews that move around from location to location, all the while being clear about the end-product being created.

FIM 3432: Marketing and Distribution (2 credits)

In this Year Three producing class, you will learn about the purpose of a market research screening and how to organize one. Since the significant rise in the cost of marketing and distributing a film, this class will cover all the tools necessary to understand the practical elements needed to bring your film to market and the alternative choices to fit into your budget: TV/radio spots, trailers, posters, and internet marketing through social networking. The course will also give you an overview of the many ways to approach your marketing plans for short films, TV series, and webisodes.

FIM 3471: Intermediate Producing Practicum I (3 credits)

This is a hands-on course with your producing mentor directly overseeing every aspect of your production at the school. You will learn how to navigate the many problems that arise in production and how to find your way through to make the best product while also keeping your crew safe. Your mentor will be there to guide you through development, pre-production, production, post-production and the market research screening, as well as the marketing and advertising aspects of Year Three production.

FIM 3472: Intermediate Producing Practicum II (3 credits)

This is a hands-on course with your producing mentor directly overseeing every aspect of your production at the school. You will learn how to navigate the many problems that arise in production and how to find your way through to make the best product while also keeping your crew safe. Your mentor will be there to guide you through development, pre-production, production, post-production and the market research screening, as well as the marketing and advertising aspects of Year Three production.

FIM 3498: Special Topics in Producing (1 to 3 credits)

A one-semester course devoted to techniques, methods, and issues of producing.

FIM 3571: Interdisciplinary Practicum I (3 credits)

Year 3 students in the Interdisciplinary Production program may work on Year 3 and Year 4 projects in a capacity to be determined on a case-by-case basis and in consultation with their mentor. The goal of this two-semester practicum is to provide the interdisciplinary student with individualized mentorship and hands-on experience in the making of a short project on schedule and with extensive peer collaboration.

FIM 3572: Interdisciplinary Practicum II (3 credits)

Year 3 students in the Interdisciplinary Production program may work on Year 3 and Year 4 projects in a capacity to be determined on a case-by-case basis and in consultation with their mentor. The goal of this two-semester practicum is to provide the interdisciplinary student with individualized mentorship and hands-on experience in the making of a short project on schedule and with extensive peer collaboration.

FIM 3611: Intermediate Picture Editing I (2 credits)

Through this year-long course, the editing student will become more proficient with Final Cut Pro. The fall semester will utilize project-based training through cutting exercises with stock footage. This course will provide in-depth analysis of narrative and non-narrative films by examining film form, narrative structure, style, aspects of mise-en-scene, continuity editing and its alternatives, and dimensions of film sound. In the Spring Semester, students will be introduced to the Avid editing system. We shall also analyze the 3rd year film projects, focusing on creative restructuring, modulating mood, and editing around performance, if necessary. The editing student will learn to mine the unseen potential inherent in the footage.

FIM 3612: Intermediate Picture Editing II (2 credits)

Through this year-long course, the editing student will become more proficient with Final Cut Pro. The fall semester will utilize project-based training through cutting exercises with stock footage. This course will provide in-depth analysis of narrative and non-narrative films by examining film form, narrative structure, style, aspects of mise-en-scene, continuity editing and its alternatives, and dimensions of film sound. In the Spring Semester, students will be introduced to the avid editing system. We shall also analyze the 3rd-year film projects, focusing on creative restructuring, modulating mood, and editing around performance, if necessary. The editing student will learn to mine the unseen potential inherent in the footage.

FIM 3621: Intermediate Sound Design I (2 credits)

Building upon the sound design instruction in Years One and Two, the fall semester of this class will further explore the Pro Tools platform and professional techniques of production sound recording, sound editing, and re-recording processes. In the spring semester, students will develop as filmmakers, storytellers, and artists, through step-by-step development and design of their student film sound tracks. The student will discover the creative possibilities in the narrative by dissecting and rebuilding the production track. The course will look at editing the dialogue, alternate takes, cueing ADR, designing backgrounds, Foley, sound effects, and music.

FIM 3622: Intermediate Sound Design II (2 credits)

Building upon the sound design instruction in Years One and Two, the fall semester of this class will further explore the Pro Tools platform and professional techniques of production sound recording, sound editing, and re-recording processes. In the spring semester, students will develop as filmmakers, storytellers, and artists, through step-by-step development and design of their student film sound tracks. The student will discover the creative possibilities in the narrative by dissecting and rebuilding the production track. The course will look at editing the dialogue, alternate takes, cueing ADR, designing backgrounds, Foley, sound effects, and music.

FIM 3671: Intermediate Editing Practicum I (3 credits)

Students in the Picture Editing & Sound Design program will work one-on-one with their faculty mentors towards the honing and refinement of their individual professional editorial skills and artistry as they apply them to their Year Three productions and beyond.

FIM 3672: Intermediate Editing Practicum II (3 credits)

Students in the Picture Editing & Sound Design program will work one-on-one with their faculty mentors towards the honing and refinement of their individual professional editorial skills and artistry as they apply them to their Year Three productions and beyond.

FIM 3698: Spec Top Pict Edit & Snd Dsgn (1 to 3 credits)

A one-semester course devoted to techniques, methods, and issues of picture editing or sound design.

FIM 3710: Feature Writing for Non-Majors (2 credits)

In this elective course for students outside the Screenwriting concentration, students will learn how to outline and write a feature screenplay, whether original material or adaptation. Students will be required to turn in weekly pages (including revisions thereof) for workshopping in class. By permission of Instructor. Prerequisite(s); Enrollment by permission of instructor.

FIM 3711: Writing for New Media (2 credits)

Students will adapt traditional screenwriting techniques to writing for emerging media, including gaming, digital shorts, PSAs, and music videos. Students will learn how these forms will shape storytelling techniques, how to recognize trends in future media and technological venues, and how students can continue to learn to write for new forms. The capstone assignment will be to create and complete a writing project for one of the emerging media venues.

FIM 3712: Writing for Television and Documentaries (2 credits)

Students will learn both about the TV and documentary business and learn techniques for writing in both media. Central focus will be given to writing strong spec scripts both for television series and documentaries, which are the primary means for obtaining entry-level jobs. Students will also explore techniques for doing original primary research. The capstone project will be either a spec script or a documentary outline, depending on the student's individual career goals.

FIM 3713: The Business of Show (2 credits)

In this elective course, students will learn to master the survival tactics necessary for a successful career in the film and television industries. Techniques in business acumen, social know-how, and professional attire will be demonstrated through mock situations. Collaboration with fellow classmates is a key element in all these simulations. By the end of the semester, students should feel confident that they will be able to chart and navigate a successful course in the entertainment industry.

FIM 3723: Storytelling Techniques (3 credits)

The purpose of this directing elective is to further develop storytelling skills, including the ability to pitch a project to a potential financier or creative element (i.e., actor, DP, editor, etc.), as well as to sharpen the director's skills in telling a story effectively and efficiently. Student directors will hone their powers of script analysis and development of concepts. In order to help shape the filmmaker's approach to directing or rewriting someone else's material, it is important to know how to analyze that material, i.e., what questions to ask in order to define or clarify theme, tone and ultimately narrative elements of the story. This class will explore the craft elements of suspense, mystery and dramatic irony. The approach to storytelling taken in this course is not a law in every case, but it is a classic form and a touchstone from which one may stray; but of course one must first understand the form before one can depart from it, in an effort to evade an audience's expectations. **Prerequisite(s):** Enrollment by permission of instructor.

FIM 3724: Who the Devil Made it? (3 credits)

Taught by Peter Bogdanovich and using *Who the Devil Made it?*, his seminal anthology of interviews with classic film directors as the text for the course, this class will entail screenings and close analysis of films by these various directors, their narrative concerns, aesthetic approaches, and practical methods from preproduction through post.

FIM 3744: New Media (2 credits)

As the world of production and distribution adjusts to the new distribution and marketing avenues via the internet, this elective course will cover the concepts of making films for the shorter format, with an emphasis on using all the new tools available to the young filmmaker to attract an audience for those films.

FIM 3745: Producing the Genre Film (2 credits)

This course will demonstrate the tried and true rules of what makes a film in the horror/creature feature/thriller genre work. We will examine a select group of these films from the development of the screenplay through production, focusing on what we come to expect and what makes these movies feel fresh - what works and what feels like a rehash of old ideas.

FIM 3746: Great Producers (2 credits)

This elective course focuses on motion picture producers whose body of work demonstrates a consistent quality and a creative signature of their own.

FIM 3750: Adventures in Grip & Electric (2 credits)

This elective will focus on protocol and procedures, safety, equipment, terminology and the basics of electricity and lighting. Topics will include power distribution and load balancing, generator use, dollies, rigging, vehicles and other related aspects of production.

FIM 3754: The Promotional Short Subject (2 credits)

This survey course will explore two specialized forms of contemporary film production: music videos and commercials, including spot advertisements created in the Public Service. In technology and film craft, these purpose-driven shorts have much in common with theatrical features. Yet the creative challenges they pose are often uniquely different. This course is open to all students regardless of concentration, and whether or not they wish to tackle the promotional short subject as their production in Year Four; it is, however, a required prerequisite for any student planning to make such a short for his/her Year Four project.

FIM 3755: The Image & Internal Space-Time Continuum I (2 credits)

This course is an exploration of the moving image freed from quotidian isolation. By investigating the expression of communication between external stimuli and internal responses, the students will create short works of artistic integrity. These visual and aural exercises are designed to lead to the deeper awareness of how we shape and are shaped by images. Students may take each of these classes twice for credit.

FIM 3756: The Image & Internal Space-Time Continuum II (2 credits)

This course is an exploration of the moving image freed from quotidian isolation. By investigating the expression of communication between external stimuli and internal responses, the students will create short works of artistic integrity. These visual and aural exercises are designed to lead to the deeper awareness of how we shape and are shaped by images. Students may take each of these classes twice for credit.

FIM 3761: Documentary: Finding the Story I (2 credits)

A documentary's story is crafted in editing. In this year-long elective course, each student will develop his or her potential as a documentary filmmaker. In the fall semester, students will cut together a documentary from pre-existing footage provided by the instructor. Students will also begin doing research on another nonfiction narrative concept of their choosing, and then write a proposal/treatment for that short project. In the Spring Semester, students will then team up to shoot and edit their short documentary. **Prerequisite(s):** Enrollment is limited and by permission of instructor.

FIM 3762: Documentary: Finding the Story II (2 credits)

A documentary's story is crafted in editing. In this year-long elective course, each student will develop his or her potential as a documentary filmmaker. In the fall semester, students will cut together a documentary from pre-existing footage provided by the instructor. Students will also begin doing research on another nonfiction narrative concept of their choosing, and then write a proposal/treatment for that short project. In the spring semester, students will then team up to shoot and edit their short documentary. **Prerequisite(s):** Enrollment is limited and by permission of instructor.

FIM 3763: The World of Foley (2 credits)

An extremely hands-on course in which the students work in teams to learn the art form of creating custom sound effects: footsteps, cloth movement, and props.

FIM 3764: Multichannel Recording Techniques and Automation (2 credits)

Utilizing our Scoring Stage, this course will focus on multichannel recording techniques and the techniques of Pro Tools advanced automation. Students will become familiar with state-of-the-art multi-track music recording equipment and software. Enrollment by permission of instructor.

FIM 3780: Camera Operating (2 credits)

Camera operating is to lighting what drawing is to painting. It is the scaffolding upon which the structure of cinematography is mounted. Because of this primary function, all cameramen must at least be exposed to operating if they have any hope of mastering their craft. This course is designed to give students that exposure and, by the end of the year, the confidence in their ability to make the camera look steadily and beautifully at what is happening before it. **Prerequisite(s):** successful completion of FIM 2802. Strongly recommended for Year Three cinematographers; this elective course may be taken twice for credit.

FIM 3783: Lighting for Commercials (2 credits)

This course will teach students the different lighting styles for three of the major commercial areas: automotive, people, and product. Using the "Chapel Street House," Film Village, Stage 6 and on-campus street locations, we will explore different ways to create realistic and dramatic lighting for hypothetical commercial spots. Much of the work that cinematographers face in their upcoming Spring-semester projects will be covered in this class.

FIM 3784: Masters of Cinematography (2 credits)

This seminar is designed to teach the art of cinematography by studying individual cinematographers who are considered by many to be masters of their craft. Much attention will be paid to the artistry, craftsmanship and style of each cinematographer's body of work. We will also attempt to research and study how each cinematographer's professional career has developed. Attention will also be given to the regular crews of camera, grip and electric departments that each cinematographer works with on a regular basis. In-depth studies of cinematographers will be presented by both the instructor and each student.

FIM 3785: Pathways: A Career in Film (3 credits)

Taught by Thomas Ackerman, A.S.C., this class traces the evolution of one cinematographer's career. However, it is intended for all who seek their livelihood in the motion picture trade. Insightful lecture content will accompany lively class dialogue and screenings of Mr. Ackerman's work. Three topics will be explored on a regular basis: collaboration with key creative partners, the functional sociology of a movie set, and career strategies in a volatile and unpredictable business. As schedule permits, question-and-answer sessions will be arranged between the class and filmmakers with whom Mr. Ackerman has worked over the years.

FIM 3786: Stereography: 3D in Theory and Practice (2 credits)

This elective course will trace the beginnings of motion picture stereography, including the 1950's "revival" that was seen as a way to combat the popularity of television programming. The evolution of equipment and production methods will be studied, from early examples to the revolutionary technologies now in use on ground-breaking films like Avatar. In-class exercises will give each student the opportunity to put stereographic theories and practices to the test. Vendors will provide a range of cameras, lenses, and support systems currently available to the stereographer.

FIM 3787: Acting for the Camera (3 credits)

This elective course, offered in partnership with the School of Filmmaking Directing program and the School of Drama, offers an opportunity to re-imagine narrative scenes from existing motion pictures. In collaboration with student directors, you will gain a deeper understanding of the actor's process. Effective stagecraft will be studied in depth, in addition to lighting requirements, the importance of shot listing, and editorial continuity.

FIM 3811: Aesthetics & Control: Making the Image I (3 credits)

This year-long course introduces Year Three cinematographers to the vast creative potential of motion picture photography. Following a technical indoctrination in the first and second years of the program, students now begin their journey as artists. Building on the entry-level skills they have acquired, they will learn to think and act in visual terms. Images will be studied in terms of their depth, dimension, color, rhythm, and tonal separation. Students will be encouraged to practice cinematography as a holistic process in which the final image is the sum of many parts.

FIM 3812: Aesthetics & Control: Making the Image II (3 credits)

This year-long course introduces Year Three cinematographers to the vast creative potential of motion picture photography. Following a technical indoctrination in the first and second years of the program, students now begin their journey as artists. Building on the entry-level skills they have acquired, they will learn to think and act in visual terms. Images will be studied in terms of their depth, dimension, color, rhythm, and tonal separation. Students will be encouraged to practice cinematography as a holistic process in which the final image is the sum of many parts.

FIM 3821: Intermediate Cinematography: Shooting Film (2 credits)

This course will build upon the foundations introduced in Years One and Two, expanding the cinematography students' understanding of the procedures, methods and technical requirements of fiction and nonfiction film production. The course goal is to prepare the student cinematographer for shooting on motion picture film, as opposed to digital acquisition. Students will be instructed in the use of the Arriflex SR-2 and SR-3 16mm sound cameras, which they will use to shoot their Year Three and Year Four film projects, and be familiarized with fiction and nonfiction film lighting, exposure and camera techniques.

FIM 3822: Cinematography & Production Design: The Essential Partnership (2 credits)

Cinematographers and production designers cannot produce their best work in a vacuum. This class will promote robust communication and common ground between the two disciplines. Year Three cinematographers and production designers will each come to appreciate the methods of the other, thus achieving a more powerful on-screen partnership. Working with state of the art pre-visualization tools, students will come to understand the ways in which a Director of Photography collaborates with the Designer to achieve a common vision. Traditional as well as cutting edge methods will be studied, including effective micro-budget strategies that can produce beautiful yet affordable results on screen.

FIM 3871: Intermediate Cinematography Practicum I (3 credits)

This course in the fall semester will involve Year Three cinematographers crewing on Year Four productions, as well as preparing for their Year Three Spring Semester film project. Students will be expected to crew on at least two Year Four films in the camera, grip and lighting departments. As the Spring Semester gets closer, each cinematographer will meet with his/her mentor to discuss the pre-production and production of their Spring Semester 12-minute 16mm film or video project. Cinematography mentors will also meet with their students in pre-production to discuss lighting style, shot selection, film stock, filters, etc., in preparation for the Rising Year Four productions. Course content in the Spring Semester will include evaluation of dailies from ongoing student production. The goal of this year-long practicum 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 3872: Intermediate Cinematography Practicum II (3 credits)

This course in the fall semester will involve Year Three cinematographers crewing on Year Four productions, as well as preparing for their Year Three Spring Semester film project. Students will be expected to crew on at least two Year Four films in the camera, grip and lighting departments. As the Spring Semester gets closer, each cinematographer will meet with his/her mentor to discuss the pre-production and production of their Spring Semester 12-minute 16mm film or video project. Cinematography mentors will also meet with their students in pre-production to discuss lighting style, shot selection, film stock, filters, etc., in preparation for the Rising Year Four productions. Course content in the Spring Semester will include evaluation of dailies from ongoing student production. The goal of this year-long practicum 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 3898: Spec Topics in Cinematography (1 to 3 credits)

A one-semester course devoted to techniques, methods, and issues of cinematography.

FIM 4088: Independent Study (1 to 3 credits)

An Independent Study is a course of individualized work proposed by a student to a faculty member on subject matter of particular interest to the student but not currently available within the existing curricula. In order to register for an Independent Study, you must receive written permission from the faculty member under whose guidance you will be working. The "Independent Study Approval Form" is available on uncsafilm.net. Once the individualized plan of study is delineated on the form, and all signatures and therefore permissions are obtained, you must bring the completed form to the Assistant Dean of Academics in the School of Filmmaking, after which you may register for the course. Be sure to enroll in your guiding faculty member's section number of 4088.

FIM 4111: Advanced Screenwriting IA (2 credits)

Building on storytelling skills learned in Year Three, students will explore various techniques of adaptation, i.e., different approaches to transforming a variety of original source material for the screen. In this series of classes, Year Four screenwriters will also learn how to prepare their final drafts so that they are ready for the professional marketplace.

FIM 4112: Advanced Screenwriting IB (2 credits)

Building on storytelling skills learned in Year Three, students will explore various techniques of adaptation, i.e., different approaches to transforming a variety of original source material for the screen. In this series of classes, Year Four screenwriters will also learn how to prepare their final drafts so that they are ready for the professional marketplace.

FIM 4121: Advanced Screenwriting IIA (2 credits)

In conjunction with their other Year Four classes, screenwriting students will learn both external career strategies and internal emotional preparation necessary for each step of their professional development. In the fall, students will identify short-term, medium-term and long-term goals, and learn how to research the kind of specific information needed to create a targeted action plan. In the spring, students will focus on writing story documents and exploring in detail the various stages and expectations of the script development process.

FIM 4122: Advanced Screenwriting IIB (2 credits)

In conjunction with their other Year Four classes, screenwriting students will learn both external career strategies and internal emotional preparation necessary for each step of their professional development. In the fall, students will identify short-term, medium-term and long-term goals, and learn how to research the kind of specific information needed to create a targeted action plan. In the spring, students will focus on writing story documents and exploring in detail the various stages and expectations of the script development process.

FIM 4171: Advanced Feature Screenplay Project I (3 credits)

Students will work with their screenwriting mentor to complete their Fourth Year feature and begin writing a second script for film or TV. Students will also complete a series of outside assignments, such as attending a variety of UNCSA performances. The final capstone assignment will be a completed draft of their Fourth Year script and a polished treatment or outline for a second project.

FIM 4172: Advanced Feature Screenplay Project II (3 credits)

Students will work with their screenwriting mentor to complete their Fourth Year feature and begin writing a second script for film or TV. Students will also complete a series of outside assignments, such as attending a variety of UNCSA performances. The final capstone assignment will be a completed draft of their Fourth Year script and a polished treatment or outline for a second project.

FIM 4211: Advanced Directing IA (3 credits)

In this two-semester series of classes, Year Four Directing students will screen and analyze the works of established film directors, as well as develop and write (in the Fall) and direct (in the Spring) their own short Dogme '95 projects, placing firm focus on story and actor performance.

FIM 4212: Advanced Directing IB (3 credits)

In this two-semester series of classes, Year Four Directing students will screen and analyze the works of established film directors, as well as develop and write (in the Fall) and direct (in the Spring) their own short Dogme '95 projects, placing firm focus on story and actor performance.

FIM 4221: Advanced Directing IIA (2 credits)

This course will focus on the study of various filmmakers from around the world who have been influenced by different philosophical trends, artistic movements, or political issues, and who have used the motion picture medium to communicate these ideas/issues to a broader public.

FIM 4232: Advanced Directing IIB (2 credits)

This capstone course in the Directing concentration will provide graduating Year Four students with a practical, real-world guide to taking their first steps into "the industry." Through research projects as well as conversations with established professionals (both in person and via teleconference), students will learn about the opportunities and hazards they will encounter on the path to a directing career.

FIM 4271: Advanced Directing Practicum I (3 credits)

The goal of this course is to develop the directing student's skills in all phases of production leading to their Senior film project. Student directors work closely with their faculty mentors during the entire script development, preproduction, production, and postproduction process. This series of courses builds on all prior directing theory classes. Students not selected to direct a fourth-year production must develop a thesis project in consultation with and under the supervision of their mentor.

FIM 4272: Advanced Directing Practicum II (3 credits)

The goal of this course is to develop the directing student's skills in all phases of production leading to their Senior film project. Student directors work closely with their faculty mentors during the entire script development, preproduction, production, and post production process. This series of courses builds on all prior directing theory classes. Students not selected to direct a fourth-year production must develop a thesis project in consultation with and under the supervision of their mentor.

FIM 4421: Producing in the Studio System (2 credits)

This class focuses on how a motion picture studio functions and how producers operate within that system. The course covers how the departments within the studio (acquisitions, production, and marketing) work together to maintain a regular supply of movies into theaters around the world and how studios break down a story to identify value, develop and market their projects.

FIM 4422: Transition to the Profession (2 credits)

A practical guide to taking your first steps into the real world of filmmaking. We will explore all the different paths to a career in filmmaking, whether making your way up the ladder in Hollywood or as an independent filmmaker. This course will look at all the practical options available and prepare you for your transition into the profession.

FIM 4431: Alternative Funding I (3 credits)

This two-semester class will cover independent financing and international co-productions, and will provide an in-depth look at the numerous ways of independently financing a film, including equity, soft money, bank loans, gap financing, foreign sales, tax incentives, etc. We will also be looking at the opportunities that international co-productions provide for financing your independent film. This course will examine the various windows and sources of revenue streams; how to make your money back on the cost of production and how the revenue is split up in the back-end. The course will give you an in-depth understanding of alternative forms of distribution, from four-walling your own distribution, to film markets, foreign sales and direct-to-TV or DVD deals.

FIM 4432: Alternative Funding II (3 credits)

This two-semester class will cover independent financing and international co-productions, and will provide an in-depth look at the numerous ways of independently financing a film, including equity, soft money, bank loans, gap financing, foreign sales, tax incentives, etc. We will also be looking at the opportunities that international co-productions provide for financing your independent film. This course will examine the various windows and sources of revenue streams; how to make your money back on the cost of production and how the revenue is split up in the back-end. The course will give you an in-depth understanding of alternative forms of distribution, from four-walling your own distribution, to film markets, foreign sales and direct-to-TV or DVD deals.

FIM 4471: Advanced Producing Practicum I (3 credits)

This is a hands-on course with your producing mentor directly overseeing every aspect of your production at the school. You will learn how to navigate the many problems that arise in production and how to find your way through to make the best product while also keeping your crew safe. Your mentor will be there to guide you through development, pre-production, production, post-production and the market research screening, as well as the marketing and advertising aspects of Year Four production.

FIM 4472: Advanced Producing Practicum II (3 credits)

This is a hands-on course with your producing mentor directly overseeing every aspect of your production at the school. You will learn how to navigate the many problems that arise in production and how to find your way through to make the best product while also keeping your crew safe. Your mentor will be there to guide you through development, pre-production, production, post-production and the market research screening, as well as the marketing and advertising aspects of Year Four production.

FIM 4571: Interdisciplinary Senior Practicum I (3 credits)

Year 4 students in the Interdisciplinary Production program may work on Year 3 and Year 4 projects in a capacity to be determined on a case-by-case basis and in consultation with their mentor. The goal of this series of courses is to provide the interdisciplinary student with individualized mentorship and the opportunity to create projects worthy of a professional portfolio.

FIM 4572: Interdisciplinary Senior Practicum II (3 credits)

Year 4 students in the Interdisciplinary Production program may work on Year 3 and Year 4 projects in a capacity to be determined on a case-by-case basis and in consultation with their mentor. The goal of this series of courses is to provide the interdisciplinary student with individualized mentorship and the opportunity to create projects worthy of a professional portfolio.

FIM 4611: Advanced Picture Editing I (2 credits)

This course will examine cinematic structures using Stefan Sharff's *The Elements of Cinema*. Class lectures and discussion will introduce the student to the aesthetic and grammatical components of film, the language used to identify and describe these components, and how they can manipulate, contribute to, enhance, and shape narrative and dramatic element. The course will also utilize the project-based training developed by Avid, including menus, tools and commands, in order for the student to experience the professional workflow of a project.

FIM 4612: Advanced Picture Editing II (2 credits)

The student will learn the basic steps expected of the Assistant Editor: providing technical and logistical support to the picture department; functioning as lab liaison; digitizing and logging footage; organizing ADR, SFX, VFX; creating titles; sound mixing; and creating outputs for the music and sound departments. Students will also develop a professional reel of their editorial work. **Prerequisite(s):** FIM 4611.

FIM 4621: Advanced Sound Design I (2 credits)

This class is designed to more thoroughly immerse the student into the world of motion picture sound. The class will discuss the proper techniques of dialog track breakout and editing procedures to achieve both smooth dialog tracks and strategic layout for the re-recording mixer. This class is specifically designed to give the tactical, philosophical as well as a practical "hands-on" skills to empower the student to become an accomplished craftsman in the field of motion picture sound as it is practiced in the professional world.

FIM 4622: Advanced Sound Design II (2 credits)

Students will continue developing as filmmakers, storytellers, and artists through learning about: sonic characteristics of objects, actions, environments, emotions, and transitions; analyzing sound qualities such as rhythm, intensity, pitch, timbre, speed, and how they are perceived and elicit emotion; utilizing audio signal pathways to perform EQ, reverb, and noise reduction sound treatment; editing the production track to maximize the narrative; designing SFX and backgrounds; recording and editing Foley; music editing; as well as conforming. **Prerequisite(s):** Successful completion of FIM 4621.

FIM 4671: Advanced Editing Practicum I (3 credits)

Students in the Picture Editing & Sound Design program will continue to work one-on-one with their Editing & Sound Design mentor towards the refinement of their individual professional editorial skills and artistry as they apply them to the Year Four productions.

FIM 4672: Advanced Editing Practicum II (3 credits)

Students in the Picture Editing & Sound Design program will continue to work one-on-one with their Editing & Sound Design mentor towards the refinement of their individual professional editorial skills and artistry as they apply them to the Year Four productions.

FIM 4811: Advanced Cinematography IA (2 credits)

This two-semester series of courses will provide discussion, analysis, and practical exercises for the cinematography student in real situations. There will be advanced instruction and training in the setup of the professional motion picture camera along with methods of lighting, metering, camera movement, working as a team, and set protocol. In-class crew assignments will rotate, affording each student the opportunity to function in a key position. They will work to industry standards at a significantly faster pace than encountered in student productions. There will also be critical hands-on training with some of the latest motion picture camera and lighting equipment available to the cinematographer today. Equipment will be subject to availability from the various vendors.

FIM 4812: Advanced Cinematography IB (3 credits)

This two-semester series of courses will provide discussion, analysis, and practical exercises for the cinematography student in real situations. There will be advanced instruction and training in the setup of the professional motion picture camera along with methods of lighting, metering, camera movement, working as a team, and set protocol. In-class crew assignments will rotate, affording each student the opportunity to function in a key position. They will work to industry standards at a significantly faster pace than encountered in student productions. There will also be critical hands-on training with some of the latest motion picture camera and lighting equipment available to the cinematographer today. Equipment will be subject to availability from the various vendors.

FIM 4821: Advanced Cinematography IIA (3 credits)

In this two-semester series of courses, Year Four cinematographers will pursue a wide range of aesthetic and technical goals. Working as a team, with each having the chance to function as Director of Photography, students will explore enhanced industry-standard techniques for image formation. Using studio sets and locations, the course will require nothing less than uncompromising professional achievement. The class is designed to complement and expand upon the experience each student has gained from his or her Year Four production assignment. Included in this series will be the development of each student's reel and resume, along with discussion on how to market oneself in the area of film and video production in different geographical locations throughout the United States as well as internationally.

FIM 4822: Advanced Cinematography IIB (2 credits)

In this two-semester series of courses, Year Four cinematographers will pursue a wide range of aesthetic and technical goals. Working as a team, with each having the chance to function as Director of Photography, students will explore enhanced industry-standard techniques for image formation. Using studio sets and locations, the course will require nothing less than uncompromising professional achievement. The class is designed to complement and expand upon the experience each student has gained from his or her Year Four production assignment. Included in this series will be the development of each student's reel and resume, along with discussion on how to market oneself in the area of film and video production in different geographical locations throughout the United States as well as internationally.

FIM 4832: Transition to the Profession: The Freelance Cinematographer (2 credits)

This course is designed to give Cinematography students insight into the business side of the film and television industries. We will examine labor unions, contracts, wages, taxes, and types of work available to the cinematographer after graduation. Included in this "transition to the profession" course will be the development of each student's reel, resume, and business card.

FIM 4871: Advanced Cinematography Practicum I (3 credits)

This year-long practicum will be the culmination of the student's work in the program. They will be involved in the development, pre-production, production and post-production of the fall semester Year Four 12- to 15-minute 16mm film or video project, or one of the digital short subject projects. The cinematographer will meet in pre-production with his/her mentor to discuss lighting style, shot selection, film stock, filters, etc., in preparation for production. Course content in the fall semester will also include evaluation of dailies from ongoing student productions. In the spring semester, Year Four cinematographers will crew on Year Three productions. Students will be assigned to crew on at least two Year Three films in the camera, grip and lighting departments. Year Four cinematographers will work closely with their Year Three counterparts to help them achieve their vision for the Year Three projects.

FIM 4872: Advanced Cinematography Practicum II (3 credits)

This year-long practicum will be the culmination of the student's work in the program. They will be involved in the development, pre-production, production and post-production of the fall semester Year Four 12- to 15-minute 16mm film or video project, or one of the digital short subject projects. The cinematographer will meet in pre-production with his/her mentor to discuss lighting style, shot selection, film stock, filters, etc., in preparation for production. Course content in the fall semester will also include evaluation of dailies from ongoing student productions. In the spring semester, Year Four cinematographers will crew on Year Three productions. Students will be assigned to crew on at least two Year Three films in the camera, grip and lighting departments. Year Four cinematographers will work closely with their Year Three counterparts to help them achieve their vision for the Year Three projects.

FIM 5599: Intensive Arts (1 credit)

Offered at the end of the Fall Semester, Intensive Arts is a one-week 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. Graded Pass/Fail.