

# School of Filmmaking Courses

## Filmmaking

### **FIM 6088: 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 take an Independent Study, the student must receive permission from the faculty member under whose guidance s/he will be working. The "Independent Study Approval Form" is available on [uncsafilm.net](http://uncsafilm.net). Once the individualized plan of study is delineated on the form, including credit-hour value and grading mode, and all signatures and therefore permissions are obtained, the student must bring the completed form to the Assistant Dean of Academics in the School of Filmmaking for processing.

### **FIM 6089: Professional Internship (1 to 9 credits)**

A supervised work experience with a professional film or television company outside of UNCSA, through which a student applies the knowledge and skills learned in course work to on-the-job assignments and responsibilities. Proposed internships will be approved by the student's mentor on a case-by-case basis. The number of credits varies according to the nature and scope of the internship. Graded Pass/Fail.

### **FIM 6098: Special Topics in Filmmaking (1 to 3 credits)**

The School of Filmmaking graduate program offers a variety of courses on topics of special interest, making every effort to respond to both faculty and student interest in the formulation and scheduling of such courses. The number of credit hours and grading mode will vary according to the nature and scope of the subject matter.

### **FIM 6101: Fundamentals of Cinematic Storytelling I (3 credits)**

This two-semester class will explore the full spectrum of the story development process, from creating an initial concept through writing a first draft. Students will examine both the screenwriting and creative producing point of view, with special emphasis on the intersection of personal passion and marketplace realities. In the Fall Semester, students will identify, create, pitch, develop, and refine their vision. In the Spring, students will focus on writing a first draft of their feature screenplay while exploring classic Three Act as well as alternative structures.

### **FIM 6102: Fundamentals of Cinematic Storytelling II (3 credits)**

This two-semester class will explore the full spectrum of the story development process, from creating an initial concept through writing a first draft. Students will examine both the screenwriting and creative producing point of view, with special emphasis on the intersection of personal passion and marketplace realities. In the Fall Semester, students will identify, create, pitch, develop, and refine their vision. In the Spring, students will focus on writing a first draft of their feature screenplay while exploring classic Three Act as well as alternative structures.

### **FIM 6112: Episodic Genres (3 credits)**

This is a screening-intensive course that focuses on the evolution of episodic narrative through the lens of various genres that American showrunners have developed and codified. We will examine how creators fulfill time-honored genre expectations while also innovating within a genre. The course provides a broad survey of hour and half-hour forms, including (but not limited to) the soap opera, the case-of-the-week procedural, and the sitcom.

### **FIM 6198: Special Topics in Screenwriting (1 to 3 credits)**

A one-semester course devoted to advanced-level techniques, methods, and issues related to screenwriting.

### **FIM 6301: International Film History & Aesthetics (3 credits)**

Surveying touchstone motion pictures from around the globe, this required Cinema Studies course will familiarize the graduate student to a wide range of narrative fiction feature filmmaking styles from the silent era to the present.

**FIM 6302: American Film History & Aesthetics (3 credits)**

This required Cinema Studies seminar class focuses on the evolution of American cinema through the lens of various genres that American moviemakers largely developed and codified. An understanding of these narrative modes will broaden the graduate students' understanding of film aesthetics, thereby helping them become more well-informed filmmakers.

**FIM 6398: Special Topics in Cinema Studies (1 to 3 credits)**

A one-semester course devoted to advanced-level methods and issues related to the study of film history, analysis, and aesthetics.

**FIM 6411: Introduction to Creative Producing I (3 credits)**

This course introduces students to the Creative Producer's role in creating and delivering stories that satisfy an audience's simultaneous desire for familiarity as well as surprise. Course material focuses on traditional (theatrical and television [cable and network]) exhibition outlets, in order to inform an understanding of the contemporary media landscape. The course covers story forms, genres, and trends in exhibition; course work includes script review and analysis, industry awareness, and pitching original work.

**FIM 6412: Introduction to Creative Producing II (3 credits)**

This course focuses on story forms, genres, and trends in new media exhibition outlets: streaming platforms, social media, and transmedia. Course work includes script review, story analysis, story notes, and the creation of a crowd-funding video.

**FIM 6471: The Development Process I (3 credits)**

The Development Process is a two-semester practicum in which students will work individually with their mentors to begin to develop the underlying material for their eventual thesis project (a screenplay for feature film, television pilot, or web series, etc.). In the Fall, students will identify their core vision, choose the production path, and develop a pitch and outline. In the Spring, students will develop a treatment and break down the material for budgeting and scheduling.

**FIM 6472: The Development Process II (3 credits)**

The Development Process is a two-semester practicum in which students will work individually with their mentors to begin to develop the underlying material for their eventual thesis project (a screenplay for feature film, television pilot, or web series, etc.). In the Fall, students will identify their core vision, choose the production path, and develop a pitch and outline. In the Spring, students will develop a treatment and break down the material for budgeting and scheduling.

**FIM 6498: Special Topics in Producing (1 to 3 credits)**

A one-semester course devoted to advanced-level techniques, methods, and issues related to producing.

**FIM 7101: Advanced Cinematic Storytelling I (3 credits)**

In this two-semester series of courses, students will learn how to write for a TV series, how to write documentaries, and how to adapt original material into dynamic screenplays. In the Fall semester, students will learn about both the TV and documentary business, how to do original primary research, and how to develop both a TV spec script and a documentary. During the Spring semester, students will focus on techniques for adapting stories from one medium to another, including how to analyze a script's narrative in order to convert the story's original intent into its most effective cinematic form. **Prerequisite(s):** Successful completion of FIM 6102: Fundamentals of Cinematic Storytelling II

**FIM 7102: Advanced Cinematic Storytelling II (3 credits)**

In this two-semester series of courses, students will learn how to write for a TV series, how to write documentaries, and how to adapt original material into dynamic screenplays. In the Fall semester, students will learn about both the TV and documentary business, how to do original primary research, and how to develop both a TV spec script and a documentary. During the Spring semester, students will focus on techniques for adapting stories from one medium to another, including how to analyze a script's narrative in order to convert the story's original intent into its most effective cinematic form. **Prerequisite(s):** Successful completion of FIM 7101: Advanced Cinematic Storytelling I

**FIM 7111: Career Strategies I (2 credits)**

A two-semester "transition to the profession" course, focusing on the practical aspects of launching a career as a writer in the film or television industry.

**FIM 7112: Career Strategies II (2 credits)**

A two-semester "transition to the profession" course, focusing on the practical aspects of launching a career as a writer in the film or television industry. **Prerequisite(s):** FIM 7111: Career Strategies I

**FIM 7320: The History of International Animation (3 credits)**

This elective 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, we 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. We 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. This class may fulfill Cinema Studies elective credit for graduate students, who will be required to do advanced work.

**FIM 7330: 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 7333: 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. 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 7334: 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 7335: 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 7336: 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 7337: 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 7340: 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 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.

**FIM 7343: 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 7344: 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 7345: 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 7346: 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 7347: The Coen Brothers and their Forerunners (3 credits)**

The content of this course consists of 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 7402: Marketing (3 credits)**

This one-semester course will provide an in-depth view of the extensive and integral role of the producer in marketing of film and television. Students will examine how marketing impacts all aspects of filmmaking, from inception to sale, and will examine recent successes and failures in the marketplace to further that end. Students will learn how to create a market and advertising plan for their own projects to better prepare them for fundraising, attracting media interest, navigating the festival circuit, and ultimately obtaining distribution.

**FIM 7422: Marketing Practicum (5 credits)**

Creation of the marketing materials, including full-length trailer, teasers, and posters designed to promote the student's thesis project.

**FIM 7431: Advanced Story Analysis (3 credits)**

This course will build on the story work done in the first year Creative Producing courses. Using narrative structures as described in "The Hero's Journey," as well as those developed within numerous film genres, students will break down stories from films and episodic series that are similar to their own projects, in order to better identify those structures and apply them effectively to their own creative work.

**FIM 7441: The Business of Producing I (4 credits)**

This two-semester course will cover all aspects of the business of filmmaking, from the inception of the idea through development, production, sales, and distribution. Creative Producing students will learn about intellectual property, chain of title, the acquisition of rights, and the nuances of rights deals, as well as have the opportunity to practice negotiation skills.

**FIM 7442: The Business of Producing II (4 credits)**

This two-semester course will cover all aspects of the business of filmmaking, from the inception of the idea through development, production, sales, and distribution. Creative Producing students will learn about intellectual property, chain of title, the acquisition of rights, and the nuances of rights deals, as well as have the opportunity to practice negotiation skills.

**FIM 7498: Special Topics in Entrepreneurship (1 to 3 credits)**

A one-semester course devoted to the marketing research and predictive analytics of the business model for a chosen mode and market (i.e. film, television, web-based, corporate).

**FIM 7581: Thesis Project I (6 credits)**

The Fall semester of this year-long course constitutes the preparation phase of the students' work on their Master's thesis. Working closely with their faculty mentor, students will determine the parameters of and begin working on their individualized project. The thesis project is to be completed during the Spring semester, and represents the culmination of the students' requirements for the Master of Fine Arts degree in Filmmaking. Graded Pass/Fail.

**FIM 7582: Thesis Project II (6 credits)**

The Fall semester of this year-long course constitutes the preparation phase of the students' work on their Master's thesis. Working closely with their faculty mentor, students will determine the parameters of and continue working on their individualized project. The thesis project is to be completed during the Spring semester, and represents the culmination of the students' requirements for the Master of Fine Arts degree in Filmmaking. Graded Pass/Fail.

**FIM 8910: Continuing Thesis (1 credit)**

A one-credit course to enable graduate students to maintain matriculation while finishing up their thesis project.

## Film Music Composition

**FMU 6001: Film Music Composition Lessons I (3 credits)**

One hour per week of film music composition lessons.

**FMU 6002: Film Music Composition Lessons II (3 credits)**

One hour per week of film music composition lessons.

**FMU 6088: Independent Study (1 to 4 credits)**

In order to register for an Independent Study, you must receive written permission from the faculty member with whom you will be working, as well as your mentor. Said permission must be emailed to the office of the Academic Programs Manager in the School of Filmmaking before the end of the add/drop period.

**FMU 6101: Film Music Composition Seminar I (2 credits)**

In the Fall Semester, this class will explore the language of music and how it is used to enhance the dramatic intentions of the filmmaker: how music affects story through the use of instrumentation, style, motives, and rhythm. Each week, Year One Film Music Composition students will be assigned a cue to score, which they will then present during the following class. In the Spring Semester, the Year One graduate student composers will submit demos to the Year Three undergraduate filmmakers. Composers will then meet with the Year Three students to spot and compose music for the undergraduate films; they will also continue to present their music to their peers.

**FMU 6102: Film Music Composition Seminar II (2 credits)**

In the Fall Semester, this class will explore the language of music and how it is used to enhance the dramatic intentions of the filmmaker: how music affects story through the use of instrumentation, style, motives, and rhythm. Each week, Year One Film Music Composition students will be assigned a cue to score, which they will then present during the following class. In the Spring Semester, the Year One graduate student composers will submit demos to the Year Three undergraduate filmmakers. Composers will then meet with the Year Three students to spot and compose music for the undergraduate films; they will also continue to present their music to their peers.

**FMU 6201: Film Music Analysis I: Historical Composers (2 credits)**

This two-semester course will focus on major film composers who worked between 1930 and 1990. Students will be assigned individual composers to research and then will present to the class a brief lecture on the composer's biography, the films and related music that best represent that composer's collected works, and an analysis of the composer's style (his or her tendencies in terms of melody, harmony, rhythm, counterpoint, texture, and orchestration). Each week a film will be screened in its entirety and analyzed from the point of view of that composer's score.

**FMU 6202: Film Music Analysis II: Historical Composers (2 credits)**

This two-semester course will focus on major film composers who worked between 1930 and 1990. Students will be assigned individual composers to research and then will present to the class a brief lecture on the composer's biography, the films and related music that best represent that composer's collected works, and an analysis of the composer's style (his or her tendencies in terms of melody, harmony, rhythm, counterpoint, texture, and orchestration). Each week a film will be screened in its entirety and analyzed from the point of view of that composer's score.

**FMU 6401: Electronic Technology I (2 credits)**

These two semesters are spent learning state-of-the-art composition and recording software.

**FMU 6402: Electronic Technology II (2 credits)**

These two semesters are spent learning state-of-the-art composition and recording software.

**FMU 6501: Orchestration I (2 credits)**

Learning to write effectively for orchestral instruments is the goal of this course. Students will study each instrument of the orchestra and have their assignments played by visiting musicians.

**FMU 6502: Orchestration II (2 credits)**

Learning to write effectively for orchestral instruments is the goal of this course. Students will study each instrument of the orchestra and have their assignments played by visiting musicians.

**FMU 6798: Special Topics in Film Music (1 to 6 credits)**

A one-semester course devoted to techniques, methods, and issues related to film music.

**FMU 7101: Film Music Composition Seminar III (2 credits)**

In the Fall Semester, students will compose 90-second main-title cues for various styles and genres, including silent film, classical Hollywood drama, romantic drama, romantic comedy, film noir, TV comedy and drama, action/adventure, sci-fi, horror, cartoon/slapstick animation, suspense/thriller, the western, as well as cues influenced by the study of ethnomusicology and sound design. During the Spring Semester, composers will present their own work and critique each other's progress toward the completion of their MFA thesis.



**FMU 7102: Film Music Composition Seminar IV (2 credits)**

In the fall semester, students will compose 90-second main-title cues for various styles and genres, including silent film, classical Hollywood drama, romantic drama, romantic comedy, film noir, TV comedy and drama, action/adventure, sci-fi, horror, cartoon/slapstick animation, suspense/thriller, the western, as well as cues influenced by the study of ethnomusicology and sound design. During the spring semester, composers will present their own work and critique each other's progress toward the completion of their MFA thesis.

**FMU 7201: Advanced Film Music Analysis I: Contemporary Composers I (2 credits)**

This two-semester course will focus on major film composers who have worked between 1990 and the present day. Students will be assigned individual composers to research and then will present to the class a brief lecture on the composer's biography, the films and related music that best represent that composer's collected works, and an analysis of the composer's style (his or her tendencies in terms of melody, harmony, rhythm, counterpoint, texture, and orchestration). Each week a film will be screened in its entirety and analyzed from the point of view of that composer's score.

**FMU 7202: Advanced Film Music Analysis II: Contemporary Composers (2 credits)**

This two-semester course will focus on major film composers who have worked between 1990 and the present day. Students will be assigned individual composers to research and then will present to the class a brief lecture on the composer's biography, the films and related music that best represent that composer's collected works, and an analysis of the composer's style (his or her tendencies in terms of melody, harmony, rhythm, counterpoint, texture, and orchestration). Each week a film will be screened in its entirety and analyzed from the point of view of that composer's score.

**FMU 7211: Film Music Theory (2 credits)**

This course encompasses the study of basic through advanced music theory concepts as they relate specifically to film music. The first half of the class uses examples from film scores to break down traditional concepts of music theory such as melody, harmony, modes and scales, rhythm and meter, countermelody, counterpoint and form. The second half introduces advanced 20th century compositional techniques, with specific focus on how they can be utilized to drive narrative and support emotion in film.

**FMU 7212: Jazz Theory and Arranging (2 credits)**

This course will introduce the vocabulary of jazz and writing/arranging techniques in the jazz/commercial style to film music composition students. Topics will include chord symbols, instrumentation and transposition, multiple part writing, harmonization of melody, jazz counterpoint, harmonic substitutions, and scoring techniques for small group to big band. Students may also have the opportunity to compose for, conduct, and record a live jazz ensemble.

**FMU 7222: Scoring for Video Games (2 credits)**

This course introduces the study of music composition for video games. Topics to be covered include: video game history, types of game music, interactive music composition, spotting proper placement for a score in a game, the game development team, an overview of implementation software and delivery expectations, and the business of video games.

**FMU 7401: Electronic Technology III (2 credits)**

This course builds upon concepts introduced in Electronic Technology II, with a particular focus on mixing and mastering. Topics covered include modern mixing techniques, music editing and clean-up, working in surround sound, and state-of-the-art mastering plug-ins.

**FMU 7601: Conducting (1 credit)**

This course will introduce the basic techniques of conducting. Year Two graduate students will learn to lead musicians in the preparation of the music, how to cue entrances, maintain a beat pattern while reading a score and giving performance direction. The ensemble will consist of all the students within the Film Music Composition Program.



**FMU 7702: Transition to the Profession (1 credit)**

This course will focus on the practical aspects of a career in film music composition and will instruct students in the various skills needed to function as a working professional in the film industry. Lectures will cover a diverse body of information, such as hiring musicians, preparing contracts, payroll, dealing with unions, agents, lawyers, contractors, studio booking, where to live, how to make a professional phone call, how to dress and properly function in a meeting, how to function in a spotting session, and demo preparation.