

## FILMMAKING Course Descriptions and Outcomes

### **FILM 2000 Introduction to Filmmaking – 3 cr.**

This course is an introduction to telling stories in film. It provides a theoretical and technical foundation for future work and introduces historical and critical issues of film language. Principles of cinematography and continuity editing are covered through assignments in the forms of documentary, narrative, and experimental video. Technical processes and practices taught include preproduction planning, shooting, basic lighting, sound recording and mixing, and digital editing. Equal attention is given to technical and artistic concerns in screenings, lectures, discussions, technical demonstrations, and evaluations. Each student develops his or her own creative work through the completion and critique of group and individual projects and exercises. Prerequisite: Foundation: Media 1

#### **Outcomes:**

- Design and utilize pre-production and post-production workflows
- Demonstrate knowledge and skill in digital cinematography, sound design, and editing
- Employ basic lighting techniques for moving image production
- Evaluate the history of cinematic style and the language of film in narrative, documentary, and experimental filmmaking

### **FILM 3010 Narrative Filmmaking – 3 cr.**

This course is an introduction to professional narrative production. Students learn the fundamentals of the narrative filmmaking production processes through the completion of a series of short films and exercises. Topics covered include methods of narrative production, assembling and working with a crew, scripting, preproduction planning, production, and post production. Techniques taught include digital cinematography using Red, Sony F3, and DSLR cameras, follow focus, composition, camera movement, editing, portable lighting, and sound production. The course provides students with the skills they need to complete their work through lectures, demonstrations, screenings, critiques, and visiting artists. Prerequisite: Introduction to Filmmaking

#### **Outcomes:**

- Develop scripts from pre-production through post-production
- Assemble a crew for on-set or location based shoots
- Employ editing and sound design to create mood, concept, or character
- Demonstrate knowledge of cinematography, including advanced compositional methods, camera movement, and lighting.
- Evaluate and reference traditional and alternative forms of narrative film structure and style.

### **FILM 3020 Documentary Filmmaking – 3 cr.**

Through the production of a series of short films, students explore various forms of documentary production, including newsreel, reportage, cinema-verite, reality

television, and modern documentary forms. Students learn how to make films from life and the limits, ethics, and opportunities of depicting reality. Techniques taught include research, preproduction, working with small crews, field video production equipment, sound recording techniques, lighting, and editing. In addition to critiques, discussions, and technical demonstrations, a selection of films are screened and analyzed during the course. Prerequisite: Introduction to Filmmaking

**Outcomes:**

- Demonstrate an understanding of documentary preproduction, production and post-production methods and practices
- Assemble small-scale crews for documentary production
- Use audio-visual technology to record interviews and events
- Identify ethical issues of documentary representation
- Reference and employ techniques from both traditional documentary as well as contemporary forms of creative non-fiction filmmaking

**FILM 3040 Editing and Post-Production – 3 cr.**

This class provides a comprehensive overview on the post production process for moving-image work, including film, video, and animation. Each step of the post process is examined—including planning productions with the edit in mind, file management, logging and ingestion, rough- and fine-cut editing, color correction and grading, integrating audio and visual effects, and mastering and output of the finished work. Students develop an understanding of pacing, montage, rhythm, and two- and three-dimensional continuity of the cut, as well as specific techniques to solve difficult post production issues. This class examines the technical and theoretical considerations of editing and post production for a wide variety of genres such as narrative, experimental, documentary, commercial, and industrial, and it provides students with the skills to apply them to their own work. Class instruction includes screenings, group and individual projects, visiting professionals, critiques, and readings on the theories of prominent editors, filmmakers, and theorists, both historical and modern.

Prerequisite: Foundation: Media 2

**Outcomes:**

- Develop understanding of pacing, rhythm, continuity, concept, and performance.
- Demonstrate understanding of audio-visual editing and post-production software and hardware.
- Recognize role of post-production within overall time-based media
- Understand historical context of editing theory

**FILM 3045 Studio and Set – 3 cr.**

This course is designed to provide students with a basic understanding of the aesthetic, technical, theoretical, and conceptual issues related to artificial lighting used in the various aspects of still and moving image production. Technical

information covered includes portrait lighting, studio set lighting, architectural lighting, electronic flash, continuous light, camera movement, blocking for actors, and color compensation. In addition to the technical and practical aspects of this course, students are expected and encouraged to develop a personal aesthetic and a conceptual foundation for their images. Prerequisite: Photography 1, or Introduction to Animation, or Introduction to Film, or Web + Screen

**Outcomes:**

- Employ advanced lighting techniques for studio and location still and moving images
- Use continuous LED, tungsten and fluorescent lighting systems
- Use an electronic flash system
- Build, dress and art-direct sets
- Safely operate all lighting equipment and lighting support systems
- Articulate concepts and techniques through class critique

**FILM 3050 Directing Actors and Acting for Artists – 3 cr.**

Directing Actors is an acting class for film directors. Students learn a variety of classic teaching methods including The Method by Stanislavski and contemporary techniques of acting for the camera. Students participate in acting exercises, observe one another's abilities to stay in the moment, learn the vulnerabilities of being a professional actor, and prepare a complete scene for a final video project. Prerequisite: Narrative Filmmaking

**Outcomes:**

- Use a variety of classical and contemporary approaches and methods of acting for the camera
- Demonstrate skills in directing actors performing existing monologues
- Create, produce, and direct actors in a complete scene for video.

**FILM 3061 Video Game Design with Unreal 4 – 1 cr.**

In this course students learn the basics of creating playable, first-person video game levels using the Unreal 4 game engine software. Students construct a basic level layout and learn simple theory regarding the design of those assets. Classroom activities include Unreal 4 tool demonstrations, design theory, lectures, gameplay video, and discussion regarding game design. Prerequisite: Foundation: Media 2 or permission from instructor

**Outcomes:**

- Identify a new game engine software
- Employ specific tools and protocols with game development software
- Produce distinct exercise with virtual spaces

**FILM 3062 Sound Design for Time-Based Media – 1 cr.**

This course explores the use of sound as a major narrative and environmental component for visual time-based media including film, animation, game, and

video installation. Through editing and manipulating audio to establish tone, space, realism (or surrealism), and intensity, students design sound that takes their visual work to the next level. The course covers the full range of sound design from single sound effects to six-channel ambience and from acquisition to final implementation. Prerequisite: Foundation: Media 1

**Outcomes:**

- Record, edit, and manipulate audio for picture
- Operate audio software effects plugins
- Use sound as a narrative device for visual media
- Identify successful sound design in all forms of media
- Work quickly within limited time constraints

**FILM 3063 Surround Sound Mixing – 1 cr.**

Sound effects, ambient tracks, foley, dialog, and music must work together to support any visual media and the secret to success is in the mix. This course provides students hands-on experience with mixing automation, equalization, compression, mastering, and final output in 5.1 surround sound using the M/LAB audio studio and exhibition space. Students create an array of challenging individual projects to increase their skills in mixing for auditorium, home theater, and gallery exhibition. Prerequisite: Foundation: Media 1

**Outcomes:**

- Operate an audio studio
- Perform multi-track audio mixing with automation
- Generate output files for specific playback systems in different formats
- Implement proper data management techniques

**FILM 3065 Sound – 3 cr.**

Designed to acquaint students technically and conceptually with the medium of sound, this course provides a basic working vocabulary for understanding, discussing, and producing sounds. Topics covered include basic perceptual concepts and fundamentals of composing sound such as pitch, rhythm, duration, and volume. Students complete a series of assigned projects designed to demonstrate and assess competencies with microphones, studio recording, and digital editing, mixing, and processing. Prerequisite: Foundation: Media 2

**Outcomes:**

- Record clean professional sound in studio and location situations
- Record using MCAD's sound production facilities
- Edit, mix and sweeten sound using professional audio software
- Articulate concepts and techniques through class critique

**FILM 3083 Advanced Post-Production – 3 cr.**

This five-week workshop provides students with an opportunity to explore advanced post production techniques and apply them to their time-based film

and animation projects. Students workshop edits-in-progress. Topics covered include post production scheduling and coordination, advanced color grading, sound tracking and mixing, project archiving, project delivery, and editing refinement through critique and test screenings. Prerequisite: Junior standing

**FILM 3085 Handmade Cinema – 1 cr.**

This five-week workshop explores the medium of analog filmmaking in the tradition of the experimental and avant-garde. Focus is placed on the physicality of the film stock, the basic mechanics of the camera and projector, and how these elements translate into a visual language and aesthetic. This workshop balances the technical, conceptual, and historical aspects of small-gauge or amateur analog filmmaking and addresses what it means to work in this medium at the beginning of the 21st century. Prerequisite: Foundation: Media 1

**Outcomes:**

- Demonstrate knowledge of the mechanics of analog cameras and projectors
- Use the darkroom to process film directly by hand
- Identify types and uses of film stock
- Construct alternative production and exhibition models for small-gauge analog filmmaking
- Evaluate historical traditions and ongoing relevance of experimental and avant-garde films

**FILM 3087 Adobe After Effects Workshop – 1 cr.**

In this workshop students receive an introduction to the vocabulary of motion design, its uses, and its applications and methodologies through one of the main industry-standard tools: Adobe After Effects. This five-week course covers the fundamentals of this animation and compositing program, as well as a few advanced techniques, through a series of short animation assignments. Assignments span a gamut of styles, techniques, and skills needed to have a basic working knowledge of After Effects and a basic understanding of what this vast and robust program can do. Additional topics include: working with sound and video, compositing, special effects, animated type, working with 2D elements like photographs or illustration, working in three-dimensional space, etc. Basic working knowledge of Adobe Photoshop and Illustrator are helpful. Prerequisite: Foundation: Media 2

**FILM 4000 Professional Practice – 3 cr.**

The primary focus of this class is to provide media arts students with the tools that will enable them to enter professional practice immediately following graduation. Each student is required to produce a polished resume, artist statement, website, professional identity system, and portfolio. Topics include long-range goal creation and planning; financial, legal, and other business considerations; grant writing; and communication and marketing skills involving

verbal, written, and visual presentations. Topics are presented through lectures, critiques, and presentations by experts in the field. Prerequisite: Junior standing

**Outcomes:**

- Achieve proficiency in the essential professional practices of the field.
- Set long-range goals and plans.
- Examine financial, legal and business considerations.
- Discuss networking and marketing skills.
- Create verbal, written and visual presentations.
- Document work professionally; produce a polished resume, artist's statement, letterhead, business cards, web page/site and portfolio.
- Reach an understanding of personal process, methods and sources of inspiration as an artist.
- Discuss values as they pertain to the commercial environment.

**FILM 4010 Internship: Filmmaking – 3 cr.**

Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be preapproved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 120 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

**FILM 5010 Advanced Filmmaking Seminar – 3 cr.**

In Advanced Filmmaking Seminar, students complete semester-long projects with faculty guidance. Individualized consultations alternate with group lessons, screenings, readings, and critiques to address scriptwriting, idea development, character development, and style. The class includes instruction in the interface of film and video in post production. Students develop professional techniques for production planning and budgeting, scripting, casting, location, set etiquette, and editing. Advanced students complete a film that is ten minutes (minimum) in length. All students are required to assist other students in their productions and attend all classes. Papers and presentations on relevant artists, themes, and films are required contextual research. May be repeated. Prerequisites: All 3000-level filmmaking courses, successful Junior Review

**Outcomes:**

- Demonstrate ability to develop formal, conceptual, and personal concern into a completed film.
- Demonstrate ability to engage in self-generated research and project development.
- Evaluate ongoing project through discussion and evaluation.

**FILM 5100 Senior Project: Filmmaking – 6 cr.**

During senior year, each media arts major is required to develop and complete a substantial work or body of work in his or her major. This course provides a forum for the critical evaluation of this work and curatorial guidance in preparation for the Commencement Exhibition. Course content includes critical readings, position paper, visiting artists, individual and group discussion, and informational meetings. Prerequisites: Successful Junior Review, senior standing

**Outcomes:**

- Students develop a substantial project in a field related to their major
- Students generate work toward their BFA Commencement exhibition
- Students expand their vocabulary and critical engagement across all majors in Media Arts (Animation/Film/Ph/WMM)
- Students generate a position paper and artist statements supported the project