UNDERGRADUATE COURSE DESCRIPTIONS (Updated for Spring 2017)
Department of Film, Video, Animation & New Genres

NOTES:
a. This list provides general descriptions for courses that are repeatedly offered in the Department of Film, Video, Animation, and New Genres. Because instructors and specific class topics may change from semester to semester, the descriptions listed here may not exactly match the description on the syllabus for any given course.

b. At this time, the list does not include comprehensive information about course prerequisites or fulfillment of major requirements. Please refer to the Schedule of Classes or the department’s academic advisor, for further details on the above.

c. If you see a “+” (plus) sign: In the Schedule of Classes, some Film courses are listed as being “taught with” another course number. For example, a “Film 301” might be listed as being “taught with Film 319”. In the list below, this is indicated by the “plus” sign, and will appear in both relevant sections. The course mentioned above would be listed in the “301” section (as “301 (+319),” and also in the “319” section (as “319 (+301)”.

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FILM 114: Film and Experience
Film and Experience: This course offers students a context of the study of film as an experience, whether it is physical, psychological, emotional, social, or historical. Students will develop critical thinking and viewing skills, learning not only what makes a great filmmaker, but also what makes a great viewer. Film and Experience will provide a foundational introduction on the history, studies, and theory of film, as well as a greater appreciation and understanding of cinema as a unique and powerful art form.

FILM 116: Listening and Recording
Through critical listening and personal/creative audio productions, students will investigate sound as a fundamental medium of expression, a potential shaper of thought and emotion. This is not a historical survey course or a sound theory course (as valuable as each is), but rather a production course, which means that students will learn primarily through both making (the trial and error of conceiving ideas and fashioning them in audio form) and discussion, the critical give and take of critique. MAJOR CLASS BONUS: Each student crafts her own handmade microphone from inexpensive, basic materials.

FILM 117: Filmmaking Technologies and Techniques
In this introductory level course, students learn the fundamentals of still and motion picture techniques in cinematography, lighting, sensitometry, and editing utilizing both digital still cameras and a 16mm Filmo DR-70. The course includes weekly team or individual shooting assignments, reading assignments and periodical quizzes as well as a final project edit of their 16mm film assignments. No prerequisites needed.

FILM 118: Sound & Image
A time-based media arts production course incorporating preceding core Film courses (Film 114, 116, 117), furthering skills and imagination in the integration of image and sound.
FILM 150: Multicultural America
This course is an interdisciplinary study of the experience of U.S. ethnic, racial and cultural identity through the performance based art of documentary film, photography and new genres. Students are introduced to basic documentary production practice and creative process to reflect upon race, ethnicity, and diversity in the communities they will serve and beyond.

FILM 201 (101): Introduction to Experimental Media
This course offers a survey of canonical and contemporary experimental practices, designed to foster understandings (and ownership) of the specifics of film syntax. Students will also develop agility with critical thinking and other forms of attention, as well as a more expansive relationship with a variety of creative approaches. Student work involves reading and viewing, engagement in class discussions, acts of writing, and projects in other yet-to-be specified media (previous projects have involved collecting; editing of imagery; projections; collaborative pursuits). Spring 2014’s focus will be on modes of storytelling, straightforward and otherwise. Among the artists whose work may be shown are Sidney Peterson; Maya Deren; Sadie Benning; Chantal Akerman; James Benning; Cecelia Condit; Peggy Ahwesh; Jackie Goss; Hollis Frampton; Steve Matheson; Neil Goldberg; Joseph Cornell; Apichatpong Weerasethakul; Abbas Kiarostami; Guy Maddin; Claire Denis; Julie Murray; Jim Jarmusch, Charles Burnett; and others. Readings may include work by Rebecca Solnit; Italo Calvino; Lydia Davis; Raymond Carver; Virginia Woolf; Hollis Frampton; Gwendolyn Brooks; Raymond Queneau; Georges Perec; Joe Brainard; Padgett Powell; others.

FILM 202 (102): Current Topics in Media Art Production
No longer offered.

FILM 203: 16mm Expanded Cinema
Contact instructor for course information.

FILM 203: Analog/Digital Video Projects
A production based course focusing on medium specificity in analog and digital video---exploring techniques, concepts, and possibilities in electronic media hacking/circuit modification, and the implications of these actions in time-based art.

FILM 203: Animated Shorts
This online course will explore the wonderful world of animated shorts. We will examine the ways that drawn and animated images have explored aspects of society, culture, and even ourselves. Furthermore, we will delve into the creative powers of these art forms to see just what it is about them that ignite our imaginations.

FILM 203 (+ 380): Animation Production Process
Every filmmaker is likely to work with some form of animation, whether it be full character animation, visual effects, or animated titles. Understanding how animation is produced will improve your ability to use it cost effectively and creatively. This course will use lectures, readings, and both individual and group projects to teach the fundamental processes used in the production of CGI, stop motion, visual effects, and traditional cel animation.
**FILM 203 (+341): Art Direction/Production Design**
This class will teach makers how the camera sees and what the camera likes, and the ways in which they can speak through wardrobe, set, and props in any film genre. All students will design for multiple scenes and short films - that is they will be responsible for designing the look and feel of the film world through manipulation of color palette, decor, and hand props. Students who take this class will gain the skills needed to dress and prop their own films in an artful way, as well as grow their understanding of how art, design, camera, and lighting interact to form a film's aesthetic.

**Film 203: The Business of Screenwriting**
This course offers students the opportunity to either write an original feature-length film screenplay (90-120 pages) or develop and revise their previously written original feature-length film screenplay to take it to the next level. Students will also gain a comprehensive understanding of the writer's role in both the Hollywood studio system and independent film world, including film industry standards for premise, structure, character and story arcs, and proper script format.

**FILM 203 (+341): Cartoons, Animation & the Graphic Novel (Online Web)**
This online course will explore our world’s fascination with cartoons, animation, and the graphic novel. We will examine the ways that drawn and animated images have explored aspects of society, culture, and even ourselves. Furthermore, we will delve into the creative powers of these art forms to see just what it is about them that ignite our imaginations. The first half of the semester will deal with comic books and graphic novels. We’ll be taking a look at excerpts from graphic novels that have earned popular and critical acclaim. We’ll also be looking at how graphic novels work the way they do to grab our attention, tell a story, and convey a message. The second half of the semester will deal with animation. At the end of the session, we’ll examine the ways that our very concept of animation is being changed by digital technology. *Notes: No prerequisites: sections of Film 301 fulfill GER-A requirements.*

**Film 203: Character Design and Animation**
Contact Instructor for course information.

**Film 203: Collaborative Filmmaking**
Contact Instructor for course information.

**FILM 203 (+380): The Creative Voice**
The goal of this class is to inspire students, to get them thinking in new ways, see things from a new perspective, explore various possibilities through their own work and the works of others. In this class students will spend a good amount of time researching and collecting: images, words, sound recordings and the like. For the final project students will be able to use whatever medium they choose (film, video, animation, photography, sound). Students may use this class in cooperation with another production class (ex. Film 222, 509/510) or for added feedback/critiques if going up for portfolio review at the end of the semester. Students will be graded based on creativity, quality of work, and overall use of skills/knowledge touched upon from the course, as well as active participation, attitude, and attendance.

**FILM 203 (+341): Design Film: Speaking with Things**
Contact instructor for course information.
FILM 203 (+380): Digital Cinema & The Computer
Course Description: In this class, we’ll examine how digital cinema has responded to some of the cultural, philosophical, and technical implications of computing technology. We’ll place a special emphasis on the aesthetic dimensions and copyright implications of remix, appropriation, and multiple authorship in contemporary digital cinema. Class time will include viewings of digital media, writing workshops, and seminar-style discussions of assigned readings. The midterm project will involve an in-class presentation, and the final will be a remix-based video production assignment.

Film 203: DIY Camera Movement
Contact instructor for course information.

Film 203 (+380): Director of Photography
This class focuses on the role of the Director of Photography (DP), exploring this through reinforced fundamentals, extensive practice, and the basics of lighting. In filmmaking, it is vital to know the technical aspects of using a camera, but technical skills will only take you part of the way. It is far more important to know how to express yourself with the camera; and only through focused practice will you be able to find your own unique visual sensibility.

FILM 203 (+ 380): DocuFiction
This production course examines conventions of "DocuFiction" which is a film genre that combines documentary filmmaking strategies with fictional elements. Students will learn the basics of this kind of cinema's concerns such as finding a subject/story, working with non-professional actors, and eliciting naturalistic performances. We will look at the work of DocuFiction and Documentary filmmakers while students use these strategies/techniques throughout the semester to create a DocuFiction video or film.

FILM 203 (+380): Experimental Animation
This is a production class consisting of nontraditional narrative exercises, discussions and a finished film attempting to be free of existing story structure elements. The course emphasizes the search for an organic relation between your story and its style. Note: Open to all post-portfolio students enrolled in the Film Department.

FILM 203 (+ 380) Experimental Narrative
This is a production class consisting of nontraditional narrative exercises, discussions and a finished film attempting to be free of existing story structure elements. The course emphasizes the search for an organic relation between your story and its style. Note: Open to all post-portfolio students enrolled in the Film Department.

FILM 203 (+ 380) Experimental Sound Tech for Recording
Contact instructor for course information.
FILM 203: Film Before Film
This class will be an exploration of pre-cinema history from the 1860s until approximately 1903. The course will examine proto-cinematic devices that were used to create the illusion of the moving image, as well as the early technological developments that eventually led to the creation of motion pictures. We will also look at early experiments in sound technology and sound effects. Aside from learning these aspects of early film history, students will be asked to create proto-cinematic devices (zoetropes, phenakistoscopes, magic lanterns) as well as short films that innovatively employ the styles, special effects, and “limited” technology of this period.

FILM 203 (+380): Film Score Studio
This class is designed to unleash the students creative potential by applying composition to media art. A combination of both film and music majors will be engaging with composition for experimental film/video art and/or short narrative film. Throughout this course students (of both majors) will explore the unlimited sonic potential and compositional possibilities from both sides (filmmaker and composer). Students will be working collaboratively to to explore their creative interests and ideas in order to produce a final film/video with an electronic film score/soundtrack incorporated. Depending on the size of the class, students will either pair up, or form a group where the outcome will be a scored film/video/animation of 3-10 minutes. Although this is a collaborative class, students will be graded individually based on effort and productivity in conjunction with the final project.

FILM 203 (+ 380): Filmmakers and the Web
This class is a lab tutorial designed to teach filmmakers how to present their skills in a web-based environment. Students will learn basic HTML coding, video presentation, blogging and other intermedia skills. Open to all students enrolled in the film department.

FILM 203: Foundation: Works in Progress
This class supports work in progress and new project development for Foundation-level students.

FILM 203 (+ 380): Generating Ideas/Creative Approaches
The overall goal of this course is to encourage and expand upon creative thinking and development. This course is an introduction to artistic practice and aesthetic analysis. Students will communicate their ideas and experiences though photography, writing, and film/video. Students will maintain an individual online (Tumblr) blog based on weekly “assignments”. By the end of the class a final project portfolio will evolve which will help encourage the development of artistic vision and the reception of future projects.

Film 203 (+380): Interactive Animation (Online Web)
This course is designed to teach basic programming skills and enable students to bring the element of interaction to animations. Using the Adobe Flash authoring environment, students will create both rotoscoped and purely code-driven animation projects. Note: no prerequisites needed.

FILM 203 (+380) Inside the Business of Film
Contact instructor for course information.

FILM 203 (+341) Inside the Business of Animation
Animation is both an art form and a business. This course examines the growth of the animation industry in film, television, games, and all its other uses, as well as its future. Readings and lectures about the business will be supplemented by several field trips to working studios in the area to see their operations and speak to working artists about their careers. Topics covered will include the nuts and bolts of creating animation for both professional and independent productions, the economics of the industry, and what it’s like to work in an animation company. Special emphasis will be put on how to get a job in the business, including hands-on experience in creating your own eye catching resume, web presence, and demo reel.

**FILM 203 (+380): Introduction to Documentary Production**

This course gives experience in the pre-production, production and post-production steps of documentary filmmaking. While students develop creative production skills by designing and making their own documentary projects, they will learn different types of documentary filmmaking methods. Moreover, students will watch and analyze samples of documentary film genres from different time periods.

**FILM 203 (+380/720): Milwaukee Underground Film**

The Milwaukee Underground Film Festival is a student-run, international film festival dedicated to showcasing contemporary works of film and video that innovate in form, technique, and content. You can be a part of making it happen! The class watches and makes all decisions on the submitted films from around the world. You also fundraise to help make the festival happen through rock shows, films screenings, bake sales and anything else you can think of. Social Media and Promotions are huge we have a Facebook, twitter, instagram and website that all need attention and activity during the semester. Come join us film-milwaukee.org

**Film 203 (+380): Music Video Production**

In this course you will study the history of music video and contemporary approaches while fully engaging in the entire music video production process - from generating and pitching ideas to producing a music video for promotional and marketing purposes. We will discuss/analyze different genres and directors, and learn about ways of storytelling and promoting songs/artists. Each student will produce her or his own music video with a local artist/band.

**FILM 203: Narrative Film Production**

This course introduces the basic terms and elements of narrative film production. It provides information to analyze and understand the dramatic structure of linear narrative films. The class will take the form of weekly screenings, projects and discussion in order to become familiar with the fundamentals of narrative film structure and production.

**FILM 203 (+380): Preproduction**

This class focuses on the preproduction processes of documentary and narrative filmmaking. Students will be introduced to the main stages of the preproduction process, as well as gaining an understanding of how documentary and narrative films demand different methods of preparation. The class aims to develop creative thinking and research skills, and students also gain practical experience as they shoot and editing videos for the class.
FILM 203 (+ 341): The Producer's Role
From story and script development, financing, and pre-production to production, post-production, and marketing and distribution, there’s a lot more to making a movie than making a movie. In this course, students will gain a comprehensive understanding of the many business and creative roles and responsibilities of a producer in the collaborative worlds of independent, Hollywood, short and documentary filmmaking.

FILM 203 (+380): Puppetry
This course will cover the fundamental methods and techniques required to create Puppets in various mediums. Students will learn a variety of sophisticated techniques through the assignments, lectures, demonstrations and screenings of relevant films. Much of the material covered will not be required in assignments but all students will be encouraged to experiment with them. Non-lecture/screening class time will be spent primarily on sewing and creating the puppets. All work will be shot digital with the option for the final project burned on a DVD for review. The final project is a group effort to create an entertaining puppet film.

Film 203 (+380): Sex & Gender in Film & Video
Contact instructor for course information.

FILM 203 (+ 341): Special Effects Cinematography
A production course based on in-camera and optical special effects utilizing 16mm film tools. The course will be designed primarily as a way to introduce students to the animation stand, optical printer, and contact printer as tools for creating expressionistic visuals within the framework of DIY cinema. Some of the techniques addressed will be superimposition, in-camera mattes, traveling mattes, bi-packing and printing. We will work on black & white and color 16mm film, which will be entirely hand-hand-processed. The course will culminate in two short films, one of which will be a 16mm print completed using the contact printer.

Along with viewing various historical 16mm & 35mm films that have utilized DIY optical effects, we will also utilize Raymond Fielding’s book The Technique of Special Effects Cinematography to gain an understanding of how these same techniques are utilized in classic Hollywood films (Star Wars being a prime example). We will also look at modern computer generated effects and the students will be asked to write a brief critical reflection.

Film 203 (+380): Stop Motion Animation
Stop motion animation utilizes the same principles as the other major forms of animation, but requires a special mindset and skills that make it a different animal. Students in this course will create successful stop motion animations in a variety of techniques and materials, including clay, pixillation, sand, cutouts, and armatured puppets. The basics of acting, storyboarding, set building, lighting, and camera motion will also be taught.

FILM 203 (+ 380): Travelogues: The Road Film
Travelogues is a film production class meant for students to discover stories in landscapes foreign to what they may have previously experienced. Exercises in writing, explorations and filming will be assigned throughout the semester. The class must be prepared for travel expenses and short individual and class trips. Exercises and an expanded work will be presented throughout the semester.
FILM 203: Video Scavenger Hunt
This course will use creative thinking exercises to lead you on short hunts for specific objects and happy accidents as subject matter for videos. We will discuss and develop skills for athletic noticing and leap-making, and from external discoveries to internal insights. Scavenger hunts will require students to work with the limits given—to search the world for subjects that elicit curiosity, interest, admiration, resonance, and concern. Our hunts will at times require you to ‘find,’ to focus your attention on what compels you—things you’ve never noticed before as well as those you often wonder about. You will complete a final video project from footage you collect, while developing the habits of close observation and recognition of surprises, changes, and delicate connections between objects, places, and people.

FILM 203 (+ 380): Works in Progress
Discussion and practice on a film or video project that has already begun production or conceptualization and in a place to grow. Or starting fresh, beginning with a new thought and completing the class with an exceptional finished product. You’ll learn ways to improve the piece by the study of concepts, acting, composition, audio recordings, structure, etc. focused on individual projects. Must have completed Film 222.

FILM 203 (+ 341): Writing for Short Films
Writing for Short Films is a course where each student develops her skills in writing for cinema with the aim of producing more engaged, insightful and mature time-based art. Through both screenings and self-initiated short writings, students will explore a range of forms, approaches and tropes in short, time-based work including non-fiction, personal essay, dialogue, irony and metaphor.

FILM 203 (+ 380): Zen and the Art of Filmmaking:
This course offers a fresh approach to the creative and filmmaking process by focusing on the development of an artistic sensibility through principles of Zen and surrealism. We will explore strategies such as automatic writing, the discovery of ideas instead of scripts, developing ways of seeing, strengthening fundamentals, being resourceful and fluid in your choices, preparing to be unprepared, and working in the unknown. Where other classes put focus on technical aspects of filmmaking, this course will explore how an artist generates ideas and enhances their own artistic sensibility, as well as encouraging new ways of making original and valid films. The class will be using 16mm tri-x film, super8 film, and digital video.

FILM 210: Concepts of Production in the Media Arts
This course is a study of several fundamental aspects of filmmaking technique, revolving primarily around an exploration of the way cinema makes use of the frame, mise-en-scene, editing, sound, time and space. Through weekly film screenings, readings, creative exercises, writing and discussion, students will develop an analytical approach toward their own film viewing and image-making practices, learning to think and write critically about the role of media in contemporary culture.

FILM 220: 16mm Filmmaking II (formerly Basic Elements of Filmmaking)
16mm Filmmaking II is a Pre-Portfolio studio course in 16mm film production. Students build upon foundational skills learned in Film 117 with continued use of the Sekonic Light Meter, Gitzo Tripod, and Tube Kit, but they also gain access to the Bolex camera which allows for more advanced in-camera shooting techniques. Throughout the semester, students create a 2-5 minute black and white 16mm silent film based on an idea of their choice. The final project
can be submitted as a component to a student’s portfolio for Foundation Review. To enroll, students must have passed the prerequisites of Film 116, Film 117 and 114; or gain consent of instructor.

FILM 222: Introduction to Digital Filmmaking
Course Goals: To introduce you to the basic concepts and techniques of digital camera and audio work, shooting and lighting for video, and the essential steps of editing. You will participate in all aspects of video production, including proposing, planning, and shooting a video project, learning creative problem solving by viewing and critiquing your own footage and editing as well as that of other students, and negotiating the most imaginative path toward the completion of a final video project. Digital Filmmaking currently utilizes Adobe Premiere Pro CC.

Film 231: Concept Development for Film Practice
A practice-driven course on developing skills for conceptualizing and writing for short-form cinema. Students develop their skills in writing for cinema with the aim of producing more engaged, insightful and mature time-based art. Through both screenings and self-initiated short writings, students will explore a range of forms, approaches and tropes in short, time-based work including non-fiction, personal essay, dialogue, irony and metaphor.

FILM 232: Animation I
This course will cover the fundamental methods and techniques required to create animation in various mediums. Students will learn a variety of sophisticated techniques through drawing assignments, lectures, demonstrations, and screenings of relevant animated films. Much of the material covered will not be required in assignments but all students will be encouraged to experiment with them. Non-lecture/screening class time will be spent primarily on animating.

FILM 234 (+380): Introduction to the Screenplay
This course is an introduction to screenwriting format, craft, and technique, with an emphasis on the fundamentals of storytelling (elements such as plot structure, character, and dialogue). Students will workshop multiple revisions of their screenplays-in-progress, and each student will complete a feature length screenplay (90—120 pages) by the end of the semester.

FILM 250: Internship/Professional Practice
Professional Practice or Internship credits, arranged in advance and by approval of instructor only. Contact instructor for more information.

FILM 255: Introduction to Digital Arts
In this rigorous course, students will explore the artistic possibilities of computer programming in order to create new genres that are non-linear and interactive. Basic coding structures such as variables, condition statements, and event handling are covered in detail. Students learn using Adobe Flash Professional, which offers a hybrid developing environment that has both a graphical user environment as well as a traditional coding panel.

FILM 297: Study Abroad
To be used while participating in Study Abroad Programs.

FILM 299: Independent Study
Independent study with individual instructors, by consent of instructor only.
FILM 301 (+ 319): The Art of the Short Film
This online course will expose students to a collection of contemporary short films in order to study their structure and value. Students will view short narratives, documentaries, underground films and animations that are available through various online screening platforms and that come directly from the filmmakers. We will read scripts, interview short film directors, and discuss the stages of production, screenings, and distribution. Exercises and projects will help the students deconstruct short films to reveal how their length and structure makes them successful. The students will also produce, refine and promote their own work.

FILM 301 (+ 341): Cartoons, Animation & the Graphic Novel
This online course will explore our world’s fascination with cartoons, animation, and the graphic novel. We will examine the ways that drawn and animated images have explored aspects of society, culture, and even ourselves. Furthermore, we will delve into the creative powers of these art forms to see just what it is about them that ignite our imaginations. The first half of the semester will deal with comic books and graphic novels. We’ll be taking a look at excerpts from graphic novels that have earned popular and critical acclaim. We’ll also be looking at how graphic novels work the way they do to grab our attention, tell a story, and convey a message. The second half of the semester will deal with animation. At the end of the session, we’ll examine the ways that our very concept of animation is being changed by digital technology. Notes: No prerequisites: sections of Film 301 fulfill GER-A requirements.

FILM 301 (+434): Cinema & Media Sound
This course examines the powerful role of sound and music in film, television, games, and other media, with focus on the history, aesthetics, and theory of sound design for cinema. Screenings, recordings, and real-world experience will provide us with primary materials by which we can assess and question the relationships between sound and image, and explore the various ways that sound can work to inform a viewer’s perception. We’ll also study how audiovisual relationships can and have been designed or controlled by various creative or production strategies, and even do a bit of our own sound design for the final project. Students will learn core skills in film sound analysis, as well as developing a lexicon for use in discussion or writing about sound. Notes: No prerequisites: sections of Film 301 fulfill GER-A requirements.

FILM 301 (+319) Conversations with Filmmakers
Conversations: Class explores the modern world through contemporary film, global and domestic documentary and dramatic. Premise is that films are a conversation between filmmaker and viewer. All media tries to tell us something. What are these films saying, how are they saying it and why do we think so? Focus is on films that have been overlooked or represent a point of view on issues like race, age, class and gender. Taught by Milwaukee film critic Duane Dudek.

FILM 301 (+ 319): Documentary in the Internet Age
This course surveys documentary history in relation to contemporary representations of reality produced by television, in film, and as experienced on various websites and social networking sites. We'll begin with an overview of documentary history, from early documentaries such as Robert Flaherty’s Nanook of the North to contemporary documentaries, and explore the differences between expositional, observational, cinema verite, reflexive, and personal
documentaries. On this foundation of documentary history and scholarship, we will turn to the issue of reality as an increasingly popular subject for contemporary television, documentary, social networks, and websites.

**FILM 301 (+ 318): Film & the Visual & Performing Arts**
The course is an extensive examination of video, electronic installation, and performance art and issues surrounding new media. The objective is for students to finish the course with a good grasp of the history of video, performance, and installation art. We will also aim for a solid theoretical understanding of the issues involved. Thus, video, performance, installation -- each from the standpoint of history, media, and theory.

**FILM 301 (+ 318): Film as a Modernist Art Form**
In this class, we'll look at the arts and culture between 1850 and 1950 -- during a period called Modernism -- and evaluate the impact of Modernism on the conventions of film art. Additionally, we'll examine ways that film art is fundamentally inseparable from industry. Sample Screenings (Spring 2013) include Maya Deren: Ritual in Transfigured Time (1946); Marx Brothers: Duck Soup (1933); Man Ray: L'Etoille de Mer (1928); William Burroughs & Anthony Balch: Towers Open Fire (1962). Sample Readings (Spring 2013) include André Breton: excerpt from "The First Manifesto of Surrealism" (1924); Mary Shelley: selection from Frankenstein, or, The Modern Prometheus (1818); Pablo Picasso: "Picasso Speaks" (1923). Notes: No prerequisites: sections of Film 301 fulfill GER-A requirements.

**Film 301 (+319): Filmmaking in the 1970s**
This course focuses on the visual and narrative practices of American filmmaking in the 1970s, and traces its lasting influence on the film industry and various other modes of cultural and media production. Connecting this decade’s creative vision to earlier social, political, and cinematic movements, we'll study how filmmaking responds to changes in the industry’s economic strategies as well as key innovations in cinematography, sound recording/playback, special effects, and other stylistic determinants. Screenings will focus on close study of directors, cinematographers, narrative frameworks, aesthetic markers, and the techniques themselves. Students will complete a midterm paper, and create two "response" videos that utilize some of this era’s major narrative and stylistic approaches. Notes: No prerequisites: sections of Film 301 fulfill GER-A requirements.

**FILM 301 (+ 319): Indie Cinema of North America**
Contact instructor for course information.

**FILM 301: Industry Insiders**
Contact instructor for course information.

**FILM 301 (+ 318): Mumblecore Filmmaking**
This course examines conventions of realism and the use of available means in DIY (do-it-yourself) Filmmaking. We'll look at work by early independent filmmakers (directors such as John Cassavetes, Lars von Trier, Jim Jarmusch, and others) as well as filmmakers of the more recent "Mumblecore" movement of the early 2000’s. Students will learn the basics of this kind of cinema’s concerns such as working with small budgets, non-professional actors, and eliciting naturalistic performance and dialogue-- and ultimately, use DIY strategies and techniques to create a 3-5 minute video or film.
FILM 301 (+319): Philosophy and Film
Contact instructor for course information.

FILM 301 (+319): Radical Cinema
This course will focus on radical approaches to film production by celebrated Directors and film movements. There will be weekly graded discussion forums or a corresponding reflection or project. Films and topics selected for this class will look at genre, production aesthetic (style) and impact on audiences. This course is offered to students across disciplines and assignments in this course will take into consideration combined and individual skill levels. This semester we will explore the emergence and evolution of futurist cinemas and related experimental works. Over the semester we will explore some work and related media that belong to futurist expression and assess its impact and value on cultural and social historical events.

FILM 301 (+318): Sociological Cinema
Contact instructor for course information.

FILM 301 (+319): Special Effects and Illusion in Cinema
This course focuses on the historical, theoretical, and technical development of visual effects in film and other media, from the earliest matte paintings and stop-motion to the immersive virtual realities of the contemporary industry. Film screenings and other media will be studied alongside readings on such topics as the representation of reality in cinema, composites imagery, digital environment creation, and virtual dinosaurs. Along with other course work, students will produce short collaborative creative projects (may include photo, stop-motion, and/or makeup effects). Notes: No prerequisites: sections of Film 301 fulfill GER-A requirements.

FILM 301 (+318): Video Art: Time/Performance
This course examines time-based work, 'beyond film,' including performance and video art, insofar as they explore the basis of experience in time and temporality. Topics include the ego and the self, the body and endurance, social relations and social critique, electronic reality and the culture of 'speed,' spirituality and discipline—all as explored through modern performance and video art.

FILM 305 Digital Cinema & the Computer
In this class, we'll examine how digital cinema has responded to some of the cultural, philosophical, and technical implications of computing technology. We'll place a special emphasis on the aesthetic dimensions and copyright implications of remix, appropriation, and multiple authorship in contemporary digital cinema. Class time will include viewings of digital media, writing workshops, and seminar-style discussions of assigned readings. The midterm project will involve an in-class presentation, and the final will be a remix-based video production assignment. This class satisfies A,OWCB.

FILM 318 (+ 301): Film & the Visual & Performing Arts
The course is an extensive examination of video, electronic installation, and performance art and issues surrounding new media. The objective is for students to finish the course with a good grasp of the history of video, performance, and installation art. We will also aim for a
solid theoretical understanding of the issues involved. Thus, video, performance, installation -- each from the standpoint of history, media, and theory.

**FILM 318 (+ 301): Film as a Modernist Art Form (Online Web)**
In this class, we'll look at the arts and culture between 1850 and 1950 -- during a period called Modernism -- and evaluate the impact of Modernism on the conventions of film art. Additionally, we'll examine ways that film art is fundamentally inseparable from industry. Sample Screenings (Spring 2013) include Maya Deren: Ritual in Transfigured Time (1946); Marx Brothers: Duck Soup (1933); Man Ray: L'Etoille de Mer (1928); William Burroughs & Anthony Balch: Towers Open Fire (1962).

Sample Readings (Spring 2013) include André Breton: excerpt from "The First Manifesto of Surrealism" (1924); Mary Shelley: selection from Frankenstein, or, The Modern Prometheus (1818); Pablo Picasso: "Picasso Speaks" (1923).

**FILM 318 (+301): Mumblecore – DIY Filmmaking**
This course examines conventions of realism and the use of available means in DIY (do-it-yourself) Filmmaking. We'll look at work by early independent filmmakers (directors such as John Cassavetes, Lars von Trier, Jim Jarmusch, and others) as well as filmmakers of the more recent "Mumblecore" movement of the early 2000's. Students will learn the basics of this kind of cinema's concerns such as working with small budgets, non-professional actors, and eliciting naturalistic performance and dialogue-- and ultimately, use DIY strategies and techniques to create a 3-5 minute video or film.

**FILM 318 (+ 301): Sociological Cinema**
Contact instructor for course information.

**FILM 318 (+301): Video Art: Time/Performance**
This course examines time-based work, 'beyond film,' including performance and video art, insofar as they explore the basis of experience in time and temporality. Topics include the ego and the self, the body and endurance, social relations and social critique, electronic reality and the culture of "speed," spirituality and discipline—all as explored through modern performance and video art.

**FILM 319: Documentary in the Internet Age**
This course surveys documentary history in relation to contemporary representations of reality produced by television, in film, and as experienced on various websites and social networking sites. We'll begin with an overview of documentary history, from early documentaries such as Robert Flaherty's *Nanook of the North* to contemporary documentaries, and explore the differences between expositional, observational, cinema verite, reflexive, and personal documentaries. On this foundation of documentary history and scholarship, we will turn to the issue of reality as an increasingly popular subject for contemporary television, documentary, social networks, and websites.

**FILM 319 (+301): Conversations with Filmmakers**
Conversations: Class explores the modern world through contemporary film, global and domestic documentary and dramatic. Premise is that films are a conversation between filmmaker and viewer. All media tries to tell us something. What are these films saying, how are they saying it and why do we think so? Focus is on films that have been overlooked or
represent a point of view on issues like race, age, class and gender. Taught by Milwaukee film critic Duane Dudek.

Film 319 (+301): Filmmaking in the 1970s
This course focuses on the visual and narrative practices of American filmmaking in the 1970s, and traces its lasting influence on the film industry and various other modes of cultural and media production. Connecting this decade’s creative vision to earlier social, political, and cinematic movements, we'll study how filmmaking responds to changes in the industry’s economic strategies as well as key innovations in cinematography, sound recording/playback, special effects, and other stylistic determinants. Screenings will focus on close study of directors, cinematographers, narrative frameworks, aesthetic markers, and the techniques themselves. Students will complete a midterm paper, and create two “response” videos that utilize some of this era’s major narrative and stylistic approaches.

Notes: No prerequisites: sections of Film 301 fulfill GER-A requirements.

FILM 319 (+301): Indie Cinema of North America
Contact instructor for course information.

FILM 319 (+301): Philosophy and Film
Contact instructor for course information.

FILM 319 (+301): Radical Cinema
This course will focus on radical approaches to film production by celebrated Directors and film movements. There will be weekly graded discussion forums or a corresponding reflection or project. Films and topics selected for this class will look at genre, production aesthetic (style) and impact on audiences. This course is offered to students across disciplines and assignments in this course will take into consideration combined and individual skill levels. This semester we will explore the emergence and evolution of futurist cinemas and related experimental works. Over the semester we will explore some work and related media that belong to futurist expression and assess its impact and value on cultural and social historical events.

FILM 319 (+301): Special Effects and Illusion in Cinema
This course focuses on the historical, theoretical, and technical development of visual effects in film and other media, from the earliest matte paintings and stop-motion to the immersive virtual realities of the contemporary industry. Film screenings and other media will be studied alongside readings on such topics as the representation of reality in cinema, composited imagery, digital environment creation, and virtual dinosaurs. Along with other course work, students will produce short collaborative creative projects (may include photo, stop-motion, and/or makeup effects).

FILM 341 (+203): Art Direction/Production Design
This class will teach makers how the camera sees and what the camera likes, and the ways in which they can speak through wardrobe, set, and props in any film genre. All students will design for multiple scenes and short films - that is they will be responsible for designing the look and feel of the film world through manipulation of color palette, decor, and hand props. Students who take this class will gain the skills needed to dress and prop their own films in an artful way, as well as grow their understanding of how art, design, camera, and lighting interact.
to form a film's aesthetic.

Film 341 (+ 203): The Business of Screenwriting
This course offers students the opportunity to either write an original feature-length film screenplay (90-120 pages) or develop and revise their previously written original feature-length film screenplay to take it to the next level. Students will also gain a comprehensive understanding of the writer's role in both the Hollywood studio system and independent film world, including film industry standards for premise, structure, character and story arcs, and proper script format.

FILM 341 (+ 301): Cartoons, Animation & the Graphic Novel
This online course will explore our world's fascination with cartoons, animation, and the graphic novel. We will examine the ways that drawn and animated images have explored aspects of society, culture, and even ourselves. Furthermore, we will delve into the creative powers of these art forms to see just what it is about them that ignite our imaginations. The first half of the semester will deal with comic books and graphic novels. We'll be taking a look at excerpts from graphic novels that have earned popular and critical acclaim. We'll also be looking at how graphic novels work the way they do to grab our attention, tell a story, and convey a message. The second half of the semester will deal with animation. At the end of the session, we'll examine the ways that our very concept of animation is being changed by digital technology.

FILM 341 (+ 203 / 380): The Creative Voice
The goal of this class is to inspire students, to get them thinking in new ways, see things from a new perspective, explore various possibilities through their own work and the works of others. In this class students will spend a good amount of time researching and collecting: images, words, sound recordings and the like. For the final project students will be able to use whatever medium they choose (film, video, animation, photography, sound). Students may use this class in cooperation with another production class (ex. Film 222, 509/510) or for added feedback/critiques if going up for portfolio review at the end of the semester. Students will be graded based on creativity, quality of work, and overall use of skills/knowledge touched upon from the course, as well as active participation, attitude, and attendance.

FILM 341 (+203): Design Film: Speaking with Things
Contact instructor for course information.

FILM 341 (+203) Inside the Business of Animation
Animation is both an art form and a business. This course examines the growth of the animation industry in film, television, games, and all its other uses, as well as its future. Readings and lectures about the business will be supplemented by several field trips to working studios in the area to see their operations and speak to working artists about their careers. Topics covered will include the nuts and bolts of creating animation for both professional and independent productions, the economics of the industry, and what it's like to work in an animation company. Special emphasis will be put on how to get a job in the business, including hands-on experience in creating your own eye catching resume, web presence, and demo reel.

FILM 341 (+203): The Producer's Role
From story and script development, financing, and pre-production to production, post-production, and marketing and distribution, there’s a lot more to making a movie than making a movie. In this course, students will gain a comprehensive understanding of the many business and creative roles and responsibilities of a producer in the collaborative worlds of independent, Hollywood, short and documentary filmmaking.

**FILM 341 (+203): Special Effects Cinematography**
A production course based on in-camera and optical special effects utilizing 16mm film tools. The course will be designed primarily as a way to introduce students to the animation stand, optical printer, and contact printer as tools for creating expressionistic visuals within the framework of DIY cinema. Some of the techniques addressed will be superimposition, in-camera mattes, traveling mattes, bi-packing and printing. We will work on black & white and color 16mm film, which will be entirely hand-hand-processed. The course will culminate in two short films, one of which will be a 16mm print completed using the contact printer.

Along with viewing various historical 16mm & 35mm films that have utilized DIY optical effects, we will also utilize Raymond Fielding’s book *The Technique of Special Effects Cinematography* to gain an understanding of how these same techniques are utilized in classic Hollywood films (Star Wars being a prime example). We will also look at modern computer generated effects and the students will be asked to write a brief critical reflection.

**FILM 341 (+203): Writing for Short Films**
This class will focus on developing students’ skills as creative writers and thinkers; in particular, the awakening of an idea and the ability to represent it in written form. Anyone can learn the script form (what goes where, and in what font), but the conjuring of interesting themes and content that function as the backbone of a project (and all of its ancillary details) is hard won indeed, and demands much practice. With the objectives listed above in mind, each student will produce several short writings and as the semester progresses, develop a synopsis, outline, and script for a short film.

**Film 380 (+720): 16mm Expanded Cinema**
Contact instructor for course information.

**FILM 380 (+203): Animation Production Process**
Every filmmaker is likely to work with some form of animation, whether it be full character animation, visual effects, or animated titles. Understanding how animation is produced will improve your ability to use it cost effectively and creatively. This course will use lectures, readings, and both individual and group projects to teach the fundamental processes used in the production of CGI, stop motion, visual effects, and traditional cel animation.

**FILM 380 (+420 / 460): Animation Studio**
This course will cover the methods and techniques required to create animation in various mediums. Students will explore a variety of sophisticated animation techniques, as well as viewing demonstrations and screenings of relevant animated films. Non-lecture/screening class time will be spent primarily on creating the final film. Final projects will be a 2-5 minute animation in the medium of the student’s choice with full color and sound.

**FILM 380 (+203): DIY Camera Movement**
Contact instructor for course information.
FILM 380 (+203): Digital Cinema & The Computer
In this class, we’ll examine how digital cinema has responded to some of the cultural, philosophical, and technical implications of computing technology. We’ll place a special emphasis on the aesthetic dimensions and copyright implications of remix, appropriation, and multiple authorship in contemporary digital cinema. Class time will include viewings of digital media, writing workshops, and seminar-style discussions of assigned readings. The midterm project will involve an in-class presentation, and the final will be a remix-based video production assignment.

FILM 380: Digital Filmmaking Workshop
This course is designed for you to refine and hone your video production skills. After learning the basic concepts and techniques of shooting, editing and audio in FILM 222 (Intro to Digital Filmmaking), this course will provide you with the exercises and workshop time to strengthen those skills and develop your own projects. Each student will dive deeper into each aspect of video production while practicing how to follow a project from start to finish. Students will get experience with a variety of modes of production from narrative to experimental and hybrid forms.

FILM 380: Director of Photography:
This class focuses on the role of the Director of Photography (DP), exploring this through reinforced fundamentals, extensive practice, and the basics of lighting. In filmmaking, it is vital to know the technical aspects of using a camera, but technical skills will only take you part of the way. It is far more important to know how to express yourself with the camera; and only through focused practice will you be able to find your own unique visual sensibility. 
Prerequisites: students must have passed portfolio review.

FILM 380 (+203) DocuFiction
This production course examines conventions of "DocuFiction" which is a film genre that combines documentary filmmaking strategies with fictional elements. Students will learn the basics of this kind of cinema's concerns such as finding a subject/story, working with non-professional actors, and eliciting naturalistic performances. We will look at the work of DocuFiction and Documentary filmmakers while students use these strategies/techniques throughout the semester to create a DocuFiction video or film.

FILM 380 (+420): Documentary Project: doc|UWM
The Documentary Projects course gives students a first hand experience of professional documentary production for a real world client from the Milwaukee community. Students will learn the art of researching, producing, writing, directing, shooting, and editing a documentary that meets a client's goals while allowing the student to explore creative ways to tell a short, informative, and entertaining narrative.

In this class students will work on a doc|UWM project and collaborate with doc|UWM staff and other professionals. doc|UWM is the documentary media center in the University of Wisconsin- Milwaukee (UWM) Peck School of the Arts Film Department that bridges academics with real world experience and gives students the unique opportunity to work on professional productions before graduating. Students and affiliated faculty collaborate on short form videos that raise awareness about a variety of contemporary political and social issues as well as short and feature-length documentaries for public television broadcast.
Film 380 (+720): Experimental 16mm Filmmaking
This course will focus on exploring the possibilities of 16mm film through various forms of manipulation and procedures for making a print. Students will complete short exercises using techniques such as direct film manipulation, creating ray-o-grams, hand-processing, contact printing, and optical printing. The ultimate goal of this course is to provide students with the opportunity to develop their skills in personal 16mm filmmaking.

FILM 380 (+ 203): Experimental Animation
In this course, students learn to animate with light, sand, paint, projected image, and many other techniques to create deep and insightful imagery. These techniques are often combined to even further the animated landscape. Note: Students should have a basic knowledge of animation.

FILM 380 (+203): Experimental Narrative
This is a production class consisting of nontraditional narrative exercises, discussions and a finished film attempting to be free of existing story structure elements. The course emphasizes the search for an organic relation between your story and its style. Note: Open to all post-portfolio students enrolled in the Film Department.

FILM 380 (+203): Experimental Sound Tech for Recording
Contact instructor for course information.

FILM 380 (+203): Filmmakers and the Web
This class is a lab tutorial designed to teach filmmakers how to present their skills in a web-based environment. Students will learn basic HTML coding, video presentation, blogging and other intermedia skills. Open to all students enrolled in the film department.

Film 380 (+203): Film Before Film
Contact instructor for course information.

Film 380 (+203): Film Score Studio
This class is designed to unleash the students creative potential by applying composition to media art. A combination of both film and music majors will be engaging with composition for experimental film/video art and/or short narrative film. Throughout this course students (of both majors) will explore the unlimited sonic potential and compositional possibilities from both sides (filmmaker and composer). Students will be working collaboratively to to explore their creative interests and ideas in order to produce a final film/video with an electronic film score/soundtrack incorporated. Depending on the size of the class, students will either pair up, or form a group where the outcome will be a scored film/video/animation of 3-10 minutes. Although this is a collaborative class, students will be graded individually based on effort and productivity in conjunction with the final project.

FILM 380 (+203): Interactive Animation
This course is designed to teach basic programming skills and enable students to bring the element of interaction to animations. Using the Adobe Flash authoring environment, students
will create both rotoscoped and purely code-driven animation projects. *Note: no prerequisites needed.*

**FILM 380 (+420): Intro to Documentary Production**  
This course gives students a first hand experience of professional documentary production for a real world client. Students will learn the art of researching, producing, directing, shooting, and editing a documentary that meets a client's goals while allowing the student to explore creative ways to express a short, informative, and entertaining narrative. The course is designed as a way for film students to learn professional documentary skills through creative and practical application. Students will gain valuable experience that bridges the gap between academic and real world experience.

**FILM 380 (+203): Introduction to the Narrative**  
This course introduces the basic terms and elements of narrative film production. It provides information to analyze and understand the dramatic structure of linear narrative films. The class will take the form of weekly screenings, projects and discussion in order to become familiar with the fundamentals of narrative film structure and production.

**FILM 380 (+203/+720): Milwaukee Underground Film**  
This course is designed to facilitate the execution of the Milwaukee Underground Film Festival. Working independently and collaboratively, students will take an active role in various aspects of presenting the Festival. The faculty advisor will provide a framework for considering the place of the Festival with regard to professional exhibition expectations through directed assignments and presentations of time-based work by independent artists, lecturers, a field trip, etc. The ultimate goal of this course is to provide students with the opportunity to execute the Festival while gaining valuable skills in professional film, video, and new media exhibition.

**Film 380 (+203): Music Video Production**  
In this course you will study the history of music video and contemporary approaches while fully engaging in the entire music video production process - from generating and pitching ideas to producing a music video for promotional and marketing purposes. We will discuss/analyze different genres and directors, and learn about ways of storytelling and promoting songs/artists. Each student will produce her or his own music video with a local artist/band.

**FILM 380 (+203): Preproduction**  
This class focuses on the preproduction processes of documentary and narrative filmmaking. Students will be introduced to the main stages of the preproduction process, as well as gaining an understanding of how documentary and narrative films demand different methods of preparation. The class aims to develop creative thinking and research skills, and students also gain practical experience as they shoot and editing videos for the class.

**FILM 380 (+203): Puppetry**  
This course will cover the fundamental methods and techniques required to create Puppets in various mediums. Students will learn a variety of sophisticated techniques through the assignments, lectures, demonstrations and screenings of relevant films. Much of the material covered will not be required in assignments but all students will be encouraged to experiment with them. Non-lecture/screening class time will be spent primarily on sewing and creating the
puppets. All work will be shot digital with the option for the final project burned on a DVD for review. The final project is a group effort to create an entertaining puppet film.

**FILM 380 (+234): Screenwriting**
This course is an introduction to screenwriting format, craft, and technique, with an emphasis on the fundamentals of storytelling (elements such as plot structure, character, and dialogue). Students will workshop multiple revisions of their screenplays-in-progress, and each student will complete a feature length screenplay (90—120 pages) by the end of the semester.

**Film 380 (+203): Sex & Gender in Film & Video**
Contact instructor for course information.

**Film 380 (+203 +420): Special Effects Cinematography**
**Film 380 (+203): Stop Motion Animation**
Stop motion animation encompasses a wide variety of techniques, materials, and styles, from the familiar clay and foam rubber puppets, to pixillation, sand on glass, and cutouts. This hands-on course will teach the basic animation principles, but adapted to the special mindset and skills needed to create successful stop motion animations. The basics of set building, armature making, puppet fabrication, lighting, camera motion will also be taught.

**Film 380 (+720): Super 8 Filmmaking**
Interested in shooting on film but the cost is too high? Try Super 8! What started out as the most popular amateur home movies medium has since been replaced by digital, but Super 8 still has a home in the art work. Learn in camera editing techniques, hand-processing your film, Super 8 projection and lots more!

**FILM 380 (+203): Travelogues: The Road Film**
Travelogues is a film production class meant for students to discover stories in landscapes foreign to what they may have previously experienced. Exercises in writing, explorations and filming will be assigned throughout the semester. The class must be prepared for travel expenses and short individual and class trips. Exercises and an expanded work will be presented throughout the semester.

**FILM 380 (+203): Vid/Digital Media Future States**
Contact instructor for course information.

**Film 380 (+720): Video Art**
Students will learn about and create works catered to the installation form and/or a museum venue. What works best in the theatre and what can you do to build upon or exploit the very different world of a museum.

**FILM 380 (+203): Works In Progress**
Discussion and practice on a film or video project that is already in the state of being worked on. Or a fresh start: beginning with a new thought and completing the class with an exceptional finished product. We’ll study ways to improve the piece by concepts, acting, composition, audio recordings, structure, etc. focused on individual projects. Note: Must have completed Basic Video.

**FILM 380 (+203): Zen and the Art of Filmmaking**
This course offers a fresh approach to the creative and filmmaking process by focusing on the development of an artistic sensibility through principles of Zen and surrealism. We will explore strategies such as automatic writing, the discovery of ideas instead of scripts, developing ways of seeing, strengthening fundamentals, being resourceful and fluid in your choices, preparing to be unprepared, and working in the unknown. Where other classes put focus on technical aspects of filmmaking, this course will explore how an artist generates ideas and enhances their own artistic sensibility, as well as encouraging new ways of making original and valid films. The class will be using 16mm tri-x film, super8 film, and digital video.

**FILM 399: Advanced Independent Study**
Advanced Independent Study with individual instructors, by consent of instructor only.
FILM 420 (+380/460): Animation Studio
This course will cover the methods and techniques required to create animation in various mediums. Students will explore a variety of sophisticated animation techniques, as well as viewing demonstrations and screenings of relevant animated films. Non-lecture/screening class time will be spent primarily on creating the final film. Final projects will be a 2-5 minute animation in the medium of the student’s choice with full color and sound.

FILM 420: Dance and the Digital Arts
Contact instructor for course information.

FILM 420: Director of Photography: The Art of Image Making
This class focuses on the role of the Director of Photography (DP), exploring this through reinforced fundamentals, extensive practice, and the basics of lighting. In filmmaking, it is vital to know the technical aspects of using a camera, but technical skills will only take you part of the way. It is far more important to know how to express yourself with the camera; and only through focused practice will you be able to find your own unique visual sensibility. Prerequisites: students must have passed portfolio review.

FILM 420: Directing
This advanced production course focuses on the theory and practice of directing the motion picture. Students will participate alternately as crew or talent pool as the class works to shoot weekly scenes. Each week one student will direct a two- to four-page scene from a published screenplay, teleplay, or stage play that he or she has cast, rehearsed, and blocked (using students from the talent pool). Through this experience, students will gain an understanding of the roles and responsibilities of the film director, and acquire practical experience overseeing all elements of a production—including analyzing a script, creating a scene, working with actors, staging rehearsals, directing a crew in lighting and sound, planning camera movements, troubleshooting, and editing. Prerequisites: students must have passed portfolio review.

FILM 420 (+380): Documentary Project doc|UWM
The Documentary Projects course gives students a first hand experience of professional documentary production for a real world client from the Milwaukee community. Students will learn the art of researching, producing, writing, directing, shooting, and editing a documentary that meets a client's goals while allowing the student to explore creative ways to tell a short, informative, and entertaining narrative.

In this class students will work on a doc|UWM project and collaborate with doc|UWM staff and other professionals. doc|UWM is the documentary media center in the University of Wisconsin- Milwaukee (UWM) Peck School of the Arts Film Department that bridges academics with real world experience and gives students the unique opportunity to work on professional productions before graduating. Students and affiliated faculty collaborate on short form videos that raise awareness about a variety of contemporary political and social issues as well as short and feature-length documentaries for public television broadcast.

FILM 420 (+380): Intro to Documentary Production
This course gives students a first hand experience of professional documentary production for a real world client. Students will learn the art of researching, producing, directing, shooting, and editing a documentary that meets a client's goals while allowing the student to explore
creative ways to express a short, informative, and entertaining narrative. The course is designed as a way for film students to learn professional documentary skills through creative and practical application. Students will gain valuable experience that bridges the gap between academic and real world experience.

**FILM 420: Dreams (Yours, Mine and Ours)**
Class Objectives: To explore the language of dreams and the unconscious in art and make a film from your own dreams or dreams of others or the spaces in between dreams.
*Prerequisites: students must have passed portfolio review.*

**FILM 420 (+460): Experimental Documentary**
Contact Instructor for Course Description.

**FILM 420: Field Audio Recording**

**FILM 420: Filmscapes/Landscapes**
The class will consider Filmscapes/Landscapes that are both actual and fantastical, environmentally charged as well as grounded in fairy tale, trauma, history, self and the body.

**FILM 420: Lighting**
Contact Instructor for Course Description.

**FILM 420: Post Production Sound**
Post Production Sound is a project- and critique-based course focusing on the development and discussion of soundtracks for film. Assignments in the class aim to build skills in recording, sound design, editing & mixing; foley sound effects; ADR/vocal work; and studio critique.
*Prerequisites: students must have passed portfolio review.*

**Film 420 (+203/+380): Stop Motion Animation**
Stop motion animation encompasses a wide variety of techniques, materials, and styles, from the familiar clay and foam rubber puppets, to pixillation, sand on glass, and cutouts. This hands-on course will teach the basic animation principles, but adapted to the special mindset and skills needed to create successful stop motion animations. The basics of set building, armature making, puppet fabrication, lighting, camera motion will also be taught.

**FILM 420: Visual Effects:**
This course focuses on the use of After Effects as a powerful digital tool to produce and meaningfully apply visual effects to individual creative projects. Over the course of the semester students will learn how to perform advanced functions in After Effects including masking, 3-D space, cameras, parenting, clone stamping and lighting. In addition the course will include a cursory review (for some an introduction) of Photoshop.

**FILM 434 (+301): Cinema & Media Sound**
This course examines the powerful role of sound and music in film, television, games, and other media, with focus on the history, aesthetics, and theory of sound design for cinema. Screenings, recordings, and real-world experience will provide us with primary materials by which we can assess and question the relationships between sound and image, and explore the various ways that sound can work to inform a viewer’s perception. We’ll also study how audiovisual relationships can and have been designed or controlled by various creative or
production strategies, and even do a bit of our own sound design for the final project. Students will learn core skills in film sound analysis, as well as developing a lexicon for use in discussion or writing about sound. Notes: No prerequisites: sections of Film 301 fulfill GER-A requirements.

FILM 450: Advanced Internship/Professional Practice
Advanced Professional Practice or Internship credits, arranged in advance and by consent of instructor only. Contact instructor for more information.

FILM 460: Adaptation & Appropriation
This class is a thematic exploration of creative adaptation methods and the use of appropriated media. Through three short video projects, students will explore various appropriation, adaptation, and hybridization strategies.

What does it mean to be inspired by media, culture and more plainly, by other people? Adaptation (along with remakes) and the use of appropriated media are staples of cinema, and have been since its inception. Necessarily a form of creative translation, these artistic strategies can be used as an aesthetic strategy, for a societal critique, as a political gesture, and an act of cultural theft. More than ever, our access to materials has increased and therefore our need to examine how we use this access and these strategies is of key importance.

Throughout the course we will regularly consider the concept of influence. This will be accomplished through readings, discussions and short writing assignments. Together, we will question the benefits and losses of being influenced and/or inspired by media, culture(s), and other people. Students will also consider their own influences and how these inspirations have and continue to shape their cinematic voice.

FILM 460: Advanced Animation Studio
This course will cover the methods and techniques required to create animation in various mediums. Students will explore a variety of sophisticated animation techniques, as well as viewing demonstrations and screenings of relevant animated films. Non-lecture/screening class time will be spent primarily on creating the final film. Final projects will be a 2-5 minute animation in the medium of the student’s choice with full color and sound.

FILM 460: Advanced Editing
This hands-on course is designed to sharpen post-production skills while also studying and applying different editing theories and practices to different projects. Students will be introduced to both conventional and alternative editing strategies that can be applied towards narrative, non-fiction and experimental cinema. In this class, we’ll discover ways that editing can be used to convey and hide information, add subtext, establish mood, add and condense time through pacing and garner different audience responses. Most importantly, you will develop an individual editing practice that will assist you not only in this class but also beyond, in your artistic and professional career.

FILM 460: Advanced Screenwriting
Contact instructor for course information.
FILM 460: Ethnographic Video: Experimental Ethnography
This class is taught as a creative workshop in which students produce portraits of Milwaukee's cultural landscape through a series of short digital media works (may include video, sound, and digital photography). Working between the classroom lab and the field (neighborhoods, local businesses and open spaces), students observe, document, and produce a body of works for a final conceptual, collaborative public exhibition. Participation in local art openings and events in Milwaukee is encouraged, and the curriculum may incorporate visits by local artists, field trips to the Milwaukee Art Museum, and/or galleries within River West, Third Ward, or Bay View.

FILM 460 (+420): Experimental Documentary
Contact Instructor for Information.

FILM 460 (+720): Video, Installation and Performance
The ultimate goal of this course is to provide students with the opportunity to develop their work beyond the limits of the single channel form. This course will focus on exploring the possibilities of performance based installation work. Students may choose to work in video or film for their final projects. Everyone is required to be a live performer in their own work – this can be achieved in many different ways. Students will be exposed to a wide range of installation/performance works. They will also complete short exercises using improve techniques to gain live performance experience and comfort before the final projects are presented at UWM's ARTS & TECH Night.

FILM 497: Study Abroad
To be used while participating in Study Abroad Programs.

FILM 509: Senior Project I
This is a production workshop and seminar in which you are expected to generate 90% of the footage/sound for your senior thesis. The thesis film will be edited and finished in Film 510.

FILM 510: Senior Project II
This course emphasizes the completion of production and post-production for the senior thesis. Most meetings focus on the development of the project as a work-in-progress. Discussions, assignments, critiques and screenings throughout the semester are intended to generate thought and give you the opportunity to further develop your creative identity. The project can be finished in film or video as either singular media or within the context of installation, the Internet or another interdisciplinary approach to the moving image, with a public exhibition at the end of the semester.

GRADUATE COURSES

FILM 720: Touch – The Hand of the Artist in Digital Media
Where is the hand of the artist located when the artist uses a computer to create art? When the artist uses other people to create art? In this topics-based graduate course we will explore the ephemeral and debatable location of the artist’s hand over history but with special regards to the production of digital and computer-related media and artworks. Additionally, we will probe the multiple meanings of being touched affectively and emotionally by art, and the sensation of touch, with regards to haptic experience and art that must be physically engaged with.
Topics include video installation and sculptural video, internet and computer art, artificial intelligence, automatism, rise of digital technologies, the loss of manual technologies and affect theory, feelings and emotion theory, and the singularity. Course includes readings, screenings and discussions plus a project that explores the topic.