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.

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16mm Film Production FILM 380 + 420:
An advanced course in 16mm production. This course will refine the basic knowledge of 16mm film practice through a combination of hands-on, alternative processes, and professional super-16mm workflows. The first half of the class introduces students to hand-processing, analog printing and special effects tools (optical printer, animation stand, contact printer), and other methods for direct manipulation. These processes will provide an in-depth expertise with film chemistry and the full negative-to-positive workflow. The second half of the class focuses on contemporary 16mm workflow. We will photograph sound-sync, color-negative 16mm film and work with a lab to understand the digital-intermediate workflow that defines current 16mm and 35mm practices. Students will produce two short film projects. This class is for those who want to master analog film and understand how film function as a contemporary medium within a digital film culture.

16mm Filmmaking II FILM 220:
16mm Filmmaking II is a Foundation 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.

Advanced Animation Studio FILM 460:
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.
Advanced Independent Study FILM 399:
Advanced Independent Study with individual instructors, by consent of instructor only.

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

Advanced Screenwriting FILM 460:
Contact instructor for course information.

Advanced Visual Effects FILM 460:
This course picks up where Visual Effects FILM 420 leaves off, and continues the focus on After Effects and related software as powerful digital tools for producing and applying visual effects to individual creative projects. Over the course of the semester students will learn how to perform advanced functions in After Effects including Expressions, 3D Camera Tracking, Sky Replacement, Face Tracking, Cinema 4D Integration, Day-4-Night, Color Correction, and others. Completion of FILM 420 (or basic knowledge of After Effects) is a pre-requisite.

Animated Shorts FILM 203:
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.

Animation I FILM 232:
This Foundation Studio course will cover the fundamental methods and techniques required to create animation. Students will learn a variety of animation mediums such as drawn, sand, paint on glass, and puppet. The final project will be a thirty second lip synced animation.

Animation Production Process FILM 203 + 380:
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.

Animation Studio FILM 380 + 420 + 460:
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.

Appropriation & Adaptation FILM 420 + 460:
This class is a thematic exploration of the use of appropriated media and creative adaptation methods. 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.

The Art of the Short Film FILM 301 + 319:
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.

The Business of Screenwriting Film 203 + 341:
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.

Cartoons, Animation & the Graphic Novel (Online Web) FILM 203 + 301 + 341:
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.

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

Cinema & Media Sound FILM 301 + 434:
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.

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

**Concept Development for Film Practice Film 231:**
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.

**Conversations with Filmmakers FILM 301 + 319:**
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.

**The Creative Voice FILM 203:**
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. productivity in conjunction with the final project.

**Design for Film: The Art Director FILM 203 + 380:**
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.

**Digital Cinema & the Computer FILM 305:**
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.

Digital Filmmaking for Non-Majors FILM 203
This production course is open to all non-film majors and explores the fundamentals of digital filmmaking practices including idea development strategies within various film genres, cinematography and production skills with DSLR camera operation, and editing with Adobe Premiere Pro. Throughout this course, students will exercise technical and creative aspects of filmmaking and create a short film.

Digital Filmmaking Workshop FILM 380:
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 documentary to experimental and hybrid forms.

Director of Photography FILM 380:
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.*

Directing FILM 420:
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.*

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

Documentary Project: doc|UWM FILM 380 + 420:
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.

Dreams (Yours, Mine and Ours) FILM 420:
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.

Editing and Post-Production FILM 420:
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.

Experimental 16mm Filmmaking Film 380 + 720:
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.

Experimental Animation FILM 203 + 380:
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.

Experimental Documentary FILM 460 + 420:
Through screenings, readings, and creative production, this class explores the rich and complex world of non-traditional documentary.

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

Field Audio Recording FILM 420:
Contact instructor for course information.

Film and Experience FILM 114:
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 as a Modernist Art Form FILM 301 + 318:
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, and consider the impact of technology on film aesthetics. The final project will ask students to use creative means to engage with course themes (though it will not require access to camera equipment). Notes: No prerequisites: sections of Film 301 fulfill GER-A requirements

Film Score Studio FILM 203 + 380:
This class focuses on the interaction between musicians and filmmakers, and on how soundtracks work to help film create meaning. Students will work individually and collaboratively, either as musicians or filmmakers, to explore their creative interests and ideas in regards to how music works with film.

Film and the Visual & Performing Arts FILM 301 + 318:
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.

Filmmakers and the Web FILM 203 + 380:
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.

Filmmaking in the 1970s Film 301 + 319:
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.

Filmmaking Technologies and Techniques FILM 117:
In this Foundation 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. No prerequisites needed.

Filmscapes/Landscapes FILM 420:
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.

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

Independent Study FILM 299:
Independent study with individual instructors, by consent of instructor only. Contact instructor(s) for special permission to enroll.

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

Inside the Business of Animation FILM 203 +341
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.

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

Interactive Animation Film 203 + 380: (Online Web)
This course is designed to teach basic programming skills and enable students to bring the element of interaction to their animations. Using the Adobe Animate authoring environment, students will create works that can be viewed in modern web browsers and mobile devices. Because the emphasis is on interaction, all sorts of animation styles are welcome. No prerequisites required.

Internship/Professional Practice FILM 250:
Professional Practice or Internship credits, arranged in advance and by approval of instructor only. Contact instructor for more information.
**Introduction to Digital Arts FILM 255:**
In this rigorous Foundation Studio 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, conditional statements, and event handling are covered in detail. Students learn using Adobe Animate, a hybrid developing environment that features a graphical user environment, compete with timeline and individual frames, as well as a traditional coding panel.

**Introduction to Digital Filmmaking FILM 222:**
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.

**Introduction to Documentary Production FILM 203:**
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.

**Introduction to Experimental Media FILM 201:**
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.

**Introduction to Narrative Production FILM 203:**
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.

**Introduction to the Screenplay FILM 234 + 380:**
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.

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

**Listening and Recording FILM 116:**
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.

**Milwaukee Underground Film Festival FILM 203 + 380 + 720:**
This course is designed to facilitate the execution of the Milwaukee Underground Film Festival. This is a collective effort! Working collaboratively, students will take an active role in various aspects of presenting the Festival. The ultimate goal of this course is to provide students with new experience of a different side of the film industry: exhibition and programming. Students will gain valuable new skills in professional exhibition, development, marketing, and more. There is a plethora of film festivals all across the world. Many of these festivals are integral organizations in the greater film industry, a staging ground for careers of filmmakers and festival folk alike. The goal here is to equip you all with applicable skills for future careers in media exhibition, programming, and organizing.

**Miyazaki Shorts and Features FILM 203 + 341**
Miyazaki shorts and features: This class will look at Hayao Miyazaki’s career as an animation director. Students will watch select films from his body of work and analyze themes and aesthetics. It will also deconstruct elements of his animations through small assignments. For the final, the class will then create a piece of art work or writing related to Miyazaki’s work.

**Multicultural America FILM 150:**
This course is an interdisciplinary study of the experience of U.S. ethnic, racial and cultural identity through documentary and fiction film, photography, and new genres. Students are introduced to basic video production as well as the creative process. Assignments and screenings are geared to help students reflect upon race, ethnicity, and diversity in the communities they inhabit. Note that this is a service-learning course which requires 15-20 hours of volunteerism in a local organization. This class, through the UWM Center For Community Based Learning, Leadership, and Research, will help partner students with organizations.

**Mumblecore – DIY Filmmaking FILM 318 + 301:**
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 Cassavetetes, 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.

**Mumblecore Filmmaking FILM 301 + 318:**
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.

**Music Video Production Film 203 + 380:**
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.

**Personal Cinema FILM 420 + 460:**
For the purposes of this course, “personal filmmaking” encompasses all film/video work in which the director is a distinct presence, whether through narration, appearing on-camera, or through another singular point of view. Under this rubric falls the essay film, personal documentary, diaries and travelogues, reenactment and performance. Over the course of the semester, we will study examples of all these forms, paying attention to formal strategies particular to each. From the point-of-view of makers, we will explore the numerous questions raised by this work. Topics will include degrees of self-exposure, performing the self, personal film as performance art, directing the self, subjectivity vs objectivity, and ways to maintain creative perspective on the film as a whole. Students will produce three short videos during the semester, inspired by the techniques we encounter in our study.

**Philosophy and Film FILM 301 + 319:**
For too long, film criticism has tended to reduce the history of film to a one-note exercise: treating movies as if they illustrated sociological or psychoanalytic themes, as if they could be reduced to a ‘language,’ or as if they simply inhabited a space between the poles of realism and formalism. What if, on the contrary, the unique reality of cinema as art is taken as the starting point, and film is understood from the standpoint of the power of the image? The image is the artist’s distinctive way of penetrating and configuring reality, and is always ‘beyond representation.’ The image is always an ‘image of thought’ . . .

Thus, film, like philosophy, thinks the world. Following the classification provided by Gilles Deleuze in his seminal works Cinema 1 and Cinema 2, we will look at the various thought-images provided by great filmmakers from Eisenstein through Welles, from Pasolini through Akerman and Kiarostami. We will draw on the writings of filmmakers themselves, incisive critics, and contemporary theoretical work.

**Post Production Sound FILM 420:**
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.

**Preproduction FILM 203 + 380:**
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.

**The Producer’s Role FiLM 203 + 341:**
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.

**Production Sets FILM 203 + 380:**
Production Sets is a class that treats itself like a larger scale film production as we’ll be molding a film together through the course of the semester. It’s designed as an outlet for creative interpretations of set design, wardrobe, acting and cinematography. You’ll be learning about how to work on a production set as a team and be given different roles in production and post-production.

**Puppetry FILM 203 + 380:**
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.

**Radical Cinema FILM 301 + 319:**
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.

**Senior Project I FILM 509:**
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.
Senior Project II FILM 510:
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.

Sociological Cinema FILM 301 + 318:
In this class, we'll examine narrative films that offer a social critique. We'll use quantitative and qualitative means to assess the critiques put forth by our films. Our inter-textual analysis of these films will seek to situate them within larger traditions in cinema and the arts, and to examine how they relate to specific cultural, historical, and economic issues. The final project will ask students to use creative means to engage with course themes (though it will not require access to camera equipment).

Sound & Image FILM 118:
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.

Special Effects and Illusion in Cinema FILM 301 + 319:
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). Notes: No prerequisites: sections of Film 301 fulfill GER-A requirements.

Stop Motion Animation Film 203 + 380:
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.

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

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

Video Art FILM 301 + 318 + 380 + 720:
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.
Visual Effects FILM 420:
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 essential 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.

Works in Progress FILM 203 + 380:
Discussion and practice on a film or video project that is 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.

Zen and the Art of Filmmaking FILM 203 + 380:
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.