Digital Film (FILM)

Courses

**FILM 1000. Survey of American Cinema. 3 Hours.**
For all Digital Film majors, those aspiring to major in Digital Film, and students who enjoy watching films. Explores film making techniques, aesthetic issues, film history, and functions of film criticism, using a variety of films from the Silent Era to the present. Students examine, discuss, and write about various aspects such as plot, theme, character, and setting in order to become more discerning film viewers. **COURSE LEARNING OUTCOMES (CLOs)** At the successful conclusion of this course, students will be able to: 1. Understand the history of American Cinema from Thomas Edison's invention of the movie camera in the 1890's to the multi-billion, high tech film industry of today. 2. Break down the process of film making into its various component departments; Production, Art, Camera, Audio, and Post-Production. 3. Be able to critique a film knowledgeably through a basic understanding of the contributions of each of the component departments. 4. Examine the perception of the United States around the world as the result of the images projected by American Cinema. 5. Understand distribution protocol and box office results that fund American Cinema. 6. Appreciate American Cinema as a modern art form, using symbolism, imagery, and irony to capture and hold an audiences by telling stories that compel audiences to view the world in a different way. FA.

**FILM 1130. Beginning Screenwriting. 3 Hours.**
For Digital Film majors with the objective of introducing and developing screenwriting approaches to narrative film production. Skills developed in this workshop class include competency in industry-standard screenplay format, identification of structural elements inherent in narrative film, distinguishing how character functions within plot, articulating plot points and transitions, and exploring effective avenues of research for development. Prerequisites: ACT English score of 28 or higher; OR ENGL 1010 or ENGL 1010D. FA.

**FILM 2000. Film Critique and Analysis. 3 Hours.**
By watching films and film segments from the early silent days to current films, then duplicating these esthetics in our movie studio, students will gain an understanding of how filmmakers created and utilized the equipment and techniques which grew to a powerful means of storytelling. Special attention will be devoted to examples of cinematography, lighting, sound design, and special effects which will stimulate the thinking of students when they create their own films. Examples: DW Griffith's "Intolerance", Carl Theodor Dreyer's "The Passion of Joan of Arc", John Ford's "The Grapes of Wrath", Fritz Lang's "M", Dennis Hopper's "Easy Rider", and The Coen Brother's "No Country For Old Men". **COURSE LEARNING OUTCOMES (CLOs)** At the successful conclusion of this course, students will be able to: 1. View a film as an art form consisting of hundreds of interrelated parts that make up the whole; then analyze the filmmaker's skill in organizing those parts successfully. 2. Watch a film in a classroom setting then go into the DSU Film Studio to learn about the technical requirements needed to make that film successful. 3. Be able to write a scholarly and entertaining film review that is appropriate for publication. 4. Create a blog that critiques every film seen during the semester, both in class and for pleasure outside of class. 5. Make an oral argument in class about why a film has succeeded or failed, then defend that argument during a question and answer period with classmates. SP.

**FILM 2100. Audio for Digital Film I. 3 Hours.**
A mix of theory and practicum, this entry-level course will cover the basics of sound acquisition and mixing. Students will be introduced to the tools of the trade: microphones, mixers, boom-poles, headphones, DAWs, recording booths, foley pits, and their various accessories. Sound design in films will be examined and out-of-class projects will be assigned to develop basic acquisition and mixing skills. **COURSE LEARNING OUTCOMES (CLOs)** At the successful conclusion of this course, students will be able to: 1. Develop familiarity with a variety of microphones and mixing devices. 2. Foster understanding of microphone pickup patterns and the proper application of each. 3. Be able to identify quality sound design and understand what goes into creating a polished sound mix. 4. Create basic sound tracks, sound beds and sound effects. 5. Be able to create basic but polished audio mixes for narratives, documentaries, podcasts and audio-plays. 6. Develop familiarity with basic mixing techniques and plugins and understand how to properly use them. Course fee required. SP.

**FILM 2660. Introduction to Digital Film Production. 3 Hours.**
Required of Digital Film majors, and open to students interested in applications of digital film production, including commercial, corporate, Internet, documentary and feature production. Covers commercial, corporate, Internet, documentary and feature production; critical analysis of effects and technical and ethical aspects of compositing. FA.

**FILM 3000. Business of Film. 3 Hours.**
The creation of any cinematic project requires a business structure as well as a creative plan. Students will learn the basics of script analysis, financing, budgeting, distribution and marketing. Insurance, copyright and clearance are also covered. **COURSE LEARNING OUTCOMES (CLOs)** At the successful conclusion of this course, students will be able to: 1. Define the various types of producers and describe their role in media production. 2. Understand ways and sources to find and developing potential media properties. 3. Understand purchase vs. option of properties. 4. Be able to create a "pitch" for sale or development of a property. 5. Understand copyright, clearance and licensing agreements. 6. Understand the role of lawyers, agents, managers, guilds and unions including contracts. 7. Understand basic production budgeting, including cost cutting. 8. Understand basic script breakdown for production. 9. Understand pre-sales and promotional trailers. 10. Develop a working knowledge of liability issues and production insurance. 11. Understand Errors and Omissions insurance. 12. Understand problems and obligations of working on location, including permits. 13. Thoroughly understand producer's obligation to run a safe set. 14. Understand delivery schedules and deliverables, including protection for foreign sales. Prerequisite: FILM 2660 and FILM 3640 (both Grade C+ or higher). FA, SP.
FILM 3220. Art Direction/Set Construction. 3 Hours.
For Digital Film majors and other interested students. Focuses on giving the student working knowledge about the design of sets and modifying existing locations for motion picture work. Teaches skills in budgeting, design, and construction of sets. Includes individual and group projects. SP.

FILM 3240. Lighting/Grip for Digital Film. 3 Hours.
Recommended for Digital Film Majors. Focuses on lighting techniques and operation of equipment, including power balance and distribution. Covers setting up of camera platforms, dolly track, and operation of camera dollies. Teaches techniques of erecting truss systems, green screens, and set blackout. Skills are developed through hands-on experience in individual and group projects. FA.

FILM 3240. Production Design for Digital Film. 3 Hours.
For Digital Film majors and other interested students. Designed to teach the skills necessary to become a production designer by focusing on script breakdown and setting the color palette and overall look of a film production, including the design of the sets. Covers how to integrate existing locations as sets in the overall design of a film. Includes examination of film selections to compare film design types and special features. Includes individual projects. SP.

FILM 3620. Advanced Screenwriting. 3 Hours.
Designed for Digital Film majors with the objective of practicing and reinforcing screenwriting approaches to narrative film production, this course is taught in a workshop format. Having already achieved competency in industry standard screenplay format, students will develop and reinforce their use of the structural elements, characterization, and research methods required for successful narrative screenwriting. Prerequisite: FILM 1130 (Grade C+ or higher). SP.

FILM 3640. Digital Motion Picture Pre-Production. 3 Hours.
Required of Digital Film majors. Focuses on understanding and executing the pre-production process by developing essential components such as production management, production hierarchy and protocols, personnel organization, scheduling and budgeting, collaborative aspects of production, ethics, and cultural sensitivity in this context. Includes technical writing for production breakdown, and organizing and planning for productions on a variety of levels. Prerequisites: FILM 2660 (Grade C+ or higher). FA.

FILM 3660. Digital Film Production. 2 Hours.
Required of Digital Film majors. Focuses on developing theory-based skills in single-camera production protocols, pre-visualization, the camera, shooting, sound, lighting and exposure. Specific skills include cinematography, location audio acquisition, and location and set lighting. Prerequisite: FILM 2660 (Grade C+ or higher). Corequisite: FILM 3665. FA.

FILM 3665. Digital Film Production Lab. 1 Hour.
Lab portion of FILM 3660. Corequisite: FILM 3660. FA.

FILM 3680. Digital Film Post-Production. 2 Hours.
Required of Digital Film majors. Focuses on developing theory-based skills in post-production, including editing protocols such as line producing, footage and logging reports, digitizing, editing methodology and approaches, Foley and post audio production, non-linear editing on Final Cut Pro, post management, shot logging, editing aesthetics, and developing transitions. Prerequisites: FILM 2660 (Grade C+ or higher). Corequisite: FILM 3685. SP.

FILM 3685. Digital Film Post-Production Lab. 1 Hour.
Lab portion of FILM 3680. Lab fee required. Corequisite: FILM 3680. SP.

FILM 3990R. Seminar in Digital Film. 0.5-3 Hours.
For students wishing instruction that is not available through other regularly scheduled courses in this discipline. Occasionally, either students request some type of non-traditional instruction, or an unanticipated opportunity for instruction presents itself. This seminar course provides a variable credit context for these purposes. As requirements, this seminar course must first be pre-approved by the department chair; second, it must provide at least nine contact hours of lab or lecture for each credit offered; and third, it must include some academic project or paper (i.e., credit is not given for attendance alone). This course may include standard lectures, travel and field trips, guest speakers, laboratory exercises, or other nontraditional instruction methods. Note that this course in an elective and does not fulfill general education or program requirements. Fees may be required for some seminar courses and instructor permission will be optional at the request of the instructor. FA, SP, SU.

FILM 4000. Genres and Production. 3 Hours.
The formal elements of a variety of genres will be studied and reproduced in this mix theory and practicum. Noir, Western, Comedy, Horror, Drama and Science Fiction will all be covered as the class examines and breaks down iconic films from each genre. Techniques unique to each will be discussed and practiced as we recreate the look and feel of the gamut of genres. **COURSE LEARNING OUTCOMES (CLOs) At the successful conclusion of this course, students will be able to: 1. Identify the formal elements unique to each genre. 2. Learn how to recreate those elements in a series of short scenes. 3. Refine competency with lighting and camera techniques learned in FILM 3660. 4. Gain practical experience in every production department, from direction and camera to wardrobe and production design. Course fee required. Prerequisites: FILM 3660, FILM 3680, FILM 3240 (all Grade C+ or higher) or instructor permission. FA.

FILM 4100. Documentary Production. 2 Hours.
For Digital Film majors. Integrates skills in writing, videography, visual storytelling, and editing by conceptualizing, planning, and executing a documentary to completion. Prerequisite: FILM 2660 (Grade C+ or higher). Corequisite: FILM 4105. SP.

FILM 4105. Documentary Production Lab. 1 Hour.
Lab portion of FILM 4100. Lab fee required. Corequisite: FILM 4100. SP.
FILM 4200. Short Production. 3 Hours.
As a class we will produce two short films from beginning to end. Scripts will be provided but the class will work to modify them to their needs. Each student will work in a variety of departments and both films will be posted by semester's end. **COURSE LEARNING OUTCOMES (CLOs)
At the successful conclusion of this course, students will be able to: 1. Gain the invaluable experience of taking a short film from inception to completion. 2. Learn how to work within the parameters of a deadline and understand the flow and hierarchy of a set. 3. Create a piece that is not only festival worthy, but a piece that will be the student's best work. 4. Students will be in charge of major departments of film making: Director, Director of Photography, Camera Assistant, Grip & Electric, Unit Production Management, 1st Assistant Director, Editor, Sound. 5. Demonstrate an understanding of storytelling fundamentals. 6. Think critically, i.e. recognize and analyze the technical qualities, formal elements, creative choices and aesthetic effects of their own and others work. Course fee required. Prerequisites: FILM 3660 and FILM 3680 and FILM 3240 (Grade C+ or higher) or instructor permission. SP.

FILM 4600. Audio for Digital Film II. 3 Hours.
Fundamentals of Sound Acquisition for EFP and Sound in Post. A practicum course with in-depth coverage of the technology and techniques for field recording and post-production sound mixing and mastering. Boom, Wiring and Mixing techniques will be covered in the first half of the semester, with the second half being dedicated to the final mix with vocal, SFX, Foley, ambient and music being examined individually and in synergistic combination in Premiere, Audition, and ProTools. Studio ADR will also be covered extensively. **COURSE LEARNING OUTCOMES (CLOs)
At the successful conclusion of this course, students will be able to: 1. Have competence with talent wiring in a wide variety of contexts. 2. Have a working knowledge of field mixing in single and multiple talent scenarios. 3. Have a working knowledge of a variety of EFP microphones and when to use them. 4. Understand basic Foley processes and techniques. 5. Have functional experience with studio ADR. 6. Create an entire mix for a short film with special attention paid to vocals, SFX, Foley, ambiance and music. 7. Have a working knowledge of mixing and mastering in Audition and ProTools. 8. Have an understanding of industry standard protocols in both acquisition and post-mixing. Course fee required. Prerequisites: FILM 3660 and FILM 3680 (Grade C+ or higher) or instructor permission. FA.

FILM 4700. Advanced Digital Film Production. 2 Hours.
Required of Digital Film majors. Participants produce student projects in documentary, short motion picture, and commercial media and then post their projects for distribution to motion picture festivals and contests and complete their portfolios and production reels. Focuses on developing skills in directing, production protocol, location and unit production management, and script supervision with advanced skills in the production departments of camera, sound, and grip/electric. Prerequisite: FILM 3660 (Grade C+ or higher). Corequisite: FILM 4700. FA.

FILM 4705. Advanced Digital Film Production Lab. 1 Hour.
Lab portion of FILM 4700. Lab fee required. Prerequisite: FILM 3665 (Grade C+ or higher). Corequisite: FILM 4700. FA.

FILM 4800. Advanced Digital Film Post-Production. 2 Hours.
Required of Digital Film majors. Post-production skills are developed hands-on, integrating audio design, sweetening, and composited sequences by using non-linear editing protocols for Final Cut Pro and Adobe Premier. Prerequisite: FILM 3680 (Grade C+ or higher). Corequisite: FILM 4805. SP.

FILM 4805. Advanced Digital Film Post-Production Lab. 1 Hour.
Lab portion of FILM 4800. Lab fee required. Prerequisite: FILM 3685 (Grade C+ or higher). Corequisite: FILM 4800. SP.

FILM 4900R. Digital Film Internship. 3 Hours.
Required of all Digital Film majors. Designed to integrate students into a professional environment to increase competencies and initiate networking. Potential environments include film production and distribution. Prerequisite: Instructor permission required. FA, SP, SU.

FILM 4920R. DOCUTAH: Dimensions of Documentary Film. 1 Hour.
Open to all students. Explores the theoretical and conceptual communication foundations of documentary film, as well as the sources, types, technology, and outcomes of this film genre from the learner's perspective. Designed to create participatory, active learning in seminars with documentary filmmakers and discussions after film viewings. Repeatable up to 4 credits subject to graduation requirements. FA.

FILM 4980. Senior Capstone in Digital Film. 4 Hours.
Required of all Digital Film majors. Students will work with an instructor to create an approved Capstone project and accompanying Capstone Journal documenting the projects Pre-production, Production, Post-Production and Marketing process. Grade for this class includes Capstone Journal, Final Project and presentation of completed project. Prerequisites: FILM 3660 and FILM 3680 (Grade C+ or higher). FA, SP, SU.