**FILM AND NEW MEDIA**

**SAMPLE SCHEDULE**

### YEAR 1

**Fall Semester**
- **CORE**
- **CORE**
- **GENERAL ELECTIVE**
- **GENERAL ELECTIVE**
- **GENERAL ELECTIVE**

**Spring Semester**
- **CORE**
- **CORE**
- **SOUND, IMAGE, & STORY**
- **GENERAL ELECTIVE**

### YEAR 2

**Fall Semester**
- **CORE**
- **CORE**
- **GENERAL ELECTIVE**
- **GENERAL ELECTIVE**
- **GENERAL ELECTIVE**

**Spring Semester**
- **CORE**
- **CORE**
- **FILM ELECTIVE**
- **GENERAL ELECTIVE**

### YEAR 3

**Fall Semester**
- **FILM ELECTIVE**
- **CONCEPTS OF FILM AND NEW MEDIA**
- **GENERAL ELECTIVE**
- **GENERAL ELECTIVE**

**Spring Semester**
- **FILM ELECTIVE**
- **ARTS & HUMANITIES COLLOQUIUM**
- **GENERAL ELECTIVE**
- **GENERAL ELECTIVE**

### YEAR 4

**Fall Semester**
- **FILM ELECTIVE**
- **GENERAL ELECTIVE**
- **CAPSTONE**

**Spring Semester**
- **CORE**
- **FILM ELECTIVE**
- **GENERAL ELECTIVE**
- **CAPSTONE**

**REQUIREMENTS FOR THE MAJOR**

11 courses, distributed as follows:

- 2 Required Courses: Sound, Image, and Story; Concepts of Film and New Media
- 7 Electives (minimum): at least one course from each of the three sections of the curriculum: Production and Craft; History, Theory, Criticism; Arts and Humanities Colloquia
- 2 Capstone Colloquia

**FILM AND NEW MEDIA COURSES**

### REQUIREDS FOR MAJORS

- **FILMM-AD 101**
  - **Sound, Image, and Story**
  - Offered every spring
  - Spring 2012
  - Prof. Savio
  - An intensive and practical production workshop introducing the fundamental principles of storytelling through sound, image, and visual sequencing. Using digital single-lens reflex cameras, that shoot both stills and video, students learn the essentials of cinematic language from composition to editing. Sound can include music, sound FX, and/or voiceover. Character, place, and memoir are explored in the context of the projects assigned. A major goal of the course is to develop the ability to work with others, and to understand professional protocol. Projects will be edited on Final Cut Pro. Four lab sessions outside of class are mandatory.

- **FILMM-AD 103**
  - **Concepts of Film and New Media**
  - Offered every fall
  - Fall 2012
  - Prof. Jeong
  - An introduction to the basic methods and concepts of screen studies. The course provides an overview of the historical development of cinema and television as international artistic and social forces. Topics include the role of the Internet as a challenge to traditional modes of media production and distribution. Students are also introduced to aesthetic questions, the language of production, and the lines of critical inquiry that have been developed for the media.

### ELECTIVES: PRODUCTION AND CRAFT

- **FILMM-AD 110**
  - **Writing the Short Screenplay**
  - Offered every other year
  - Crosslisted with Literature and Creative Writing
  - A workshop designed to develop short screenplays from concept to structure to final draft. Topics include theme, character, research, story, conflict, dialogue, and script editing. The course aims to make a connection between the ancient traditions of the oral storyteller and the professional practice of the contemporary screenwriter when pitching to producers. Screenings and discussions focus on classical and contemporary examples of the short film from a variety of genres, traditions, and cultures. All students complete two short screenplays.

- **FILMM-AD 116**
  - **Single Shot Cinema**
  - Offered every other year
  - In this hands-on course, we explore the vocabulary of camera movement and the dramatic impact of the long, single take. Single Shot Cinema is a film method that re-interprets film language based on the technical developments and possibilities of filmmaking in the digital age. What was once only possible with cranes and Steadicams is now accessible to the low-budget filmmaker. Students discover how to block actions and characters in a scene and how to choreograph one single shot, using smooth and flexible camera movements that express the drama, emotion, and vision of the director.

- **FILM-117**
  - **Directing the Camera**
  - Offered every year
  - Fall 2012
  - Prof. Sissel
  - This course focuses on designing and executing the visual elements of a film. Through the universal language of lenses and lighting we learn how these play a central role when working with a set. Students develop the skills to use a motion picture camera in order to tell a good story. The class structure reflects a working film set with emphasis on production. Learning to create a mood advances the ultimate goal of a filmmaker. The heart of visual storytelling is composition: camera placement, camera angles, camera movement, and lens choice. Together with the lighting style a film finds its own unique life. In each class we look at selected scenes from popular films and recreate them. We shoot exercises in the classroom or on location.

- **FILMM-AD 209**
  - **Documentary Production**
  - Offered every other year
  - A practical introduction to creating compelling stories in which real people are the characters and real life is the plot. The academic study of classic documentaries is combined with craft training, practical exercises, and production work. Working collaboratively in small production teams, each student completes three projects. The course introduces the fundamentals of lighting, camera and sound recording HD or SD video, and emphasizes the creative role for the editor. Students learn to understand how pacing, transitions, cuts, and continuity can enhance a film. Digital editing tools including Final Cut Pro are utilized.