Department of Cinematic Arts

Mission Statement

The Department of Cinematic Arts (https://www.apu.edu/vpa/cinematicarts/) fosters a learning community dedicated to the creative and scholarly principles of visual storytelling. Integrating mastery of craft with spiritual growth and the development of meaningful collaboration, the department encourages transformational art from a culturally engaged Christian worldview.

Department Overview

The Department of Cinematic Arts offers a Bachelor of Fine Arts in Cinematic Arts Production; a Bachelor of Arts in Cinematic Arts with three concentrations: Entertainment Executive, Production and Post, and Screen Studies; a Bachelor of Arts in Screenwriting; a Bachelor of Arts in Animation and Visual Effects; and a Bachelor of Arts in Games and Interactive Media. In addition, students from other majors can earn one of two minors: Screenwriting or Screen Studies. The following table can help you decide which of the department's majors is best for you:

	Unit Requirements	Areas of Study	Which Major is my best fit
BFA in Cinematic Arts Production	73-74 Units	Cinematography, Directing, Editing, Producing, Production Design, and Sound Design	This major is for students interested in cinematic storytelling and the creative art, personnel, and technical processes involved in creating worlds and the characters and situations that populate them. This immersive four-year program requires a supplemental application as an incoming student or permission from production professors during freshman year.
BA in Cinematic Arts	46-49 Units	Entertainment Executive, Production and Post, and Screen Studies	This major offers three concentrations. Entertainment Executive focuses on creative, logistical, and business (finance/marketing) producing. Production and Post develops basic production skills with a greater emphasis on postproduction. Screen Studies is dedicated to better understanding screen art through a close examination of history, theory, analysis, and criticism. The unit requirement for each concentration is suitable for those wishing to double major or for transfer students.
BA in Screenwriting	46 Units	Feature Film, Television, and Short-form Screenwriting (includes Episodic Drama, Situation Comedy, and Sketch Comedy for the Writer/Performer)	This major is for students whose creative passion is focused on writing for film and/or television. The reasonable unit requirement allows students to double major or minor in another field of interest.
BA in Animation and Visual Effects	63 Units	2D and 3D Character Animation, Storyboarding, Character Design, Layout, Visual Development, CG Modeling, Rigging, Visual Effects Animation, and Compositing	This major is for students who like to draw cartoon characters, monsters, fantasy creatures, or animals with attitude; or who desire to create fantastic stories or characters for feature animation or television, or visual effects for major motion pictures. This major is a four-year program requiring a supplemental application.

BA in Games and Interactive Media 54-56 Units	2D, 3D, and Tabletop Game Design; Game Theory, Mechanics, Development, and Documentation; 2D and 3D Game Art Design; UV Texturing and Mapping; 3D Modeling and Rigging; 2D and 3D Animation; Game VFX; Game UX/UI Design	This major is for students who want to know how to design and develop games. The unit requirement allows students to complement their degree with a minor, such as computer science, art, screenwriting, or creative writing. This major is a four-year program requiring a supplemental application.

The department also offers a Master of Arts in Screenwriting, a low-residency program that prepares writers with literary talent and strong motivation to tell substantive stories that point audiences toward truth and beauty while exploring the dialogue between faith and cinematic arts.

Cinematic arts faculty are working professionals who have collectively accumulated hundreds of industry credits and who are passionate about mentoring students as they hone their craft. Azusa Pacific University's proximity to Hollywood allows students to benefit from collaborative opportunities and learn from visiting professionals.

Department facilities include an edit lab equipped with 21 work stations, a 70-seat screening room outfitted with DTS-HD 7.1 digital surround sound, a 1,500-square-foot sound stage that includes a green screen and Foley stage, and a 1,450-square-foot equipment distribution center stocked with professional production equipment. The department is an Avid Learning Partner and teaches Avid postproduction workflows exclusively.

Cinematic Arts Program Learning Outcomes

Department faculty train and mentor students in production, writing, criticism, animation, and entertainment management, combining artistic excellence with scholarship. Students learn how to do the following:

Story

Apply principles of cinematic storytelling to creative and analytical works.

Technical Practice

Demonstrate proficiency in the aesthetic, practical, and technical aspects of production, writing, criticism, animation, or entertainment management.

Knowledge/Analysis

Articulate, critique, and apply the historical, social, and theoretical contexts of the cinematic arts.

Professional Development

Implement the protocol, vocabulary, and work ethic necessary for professional careers.

Collaboration

Serve and participate as a member of a creative team in leadership and/or supporting roles to meet project goals.

Spiritual/Faith

Integrate an understanding of Christian faith through critical, creative, and collaborative endeavors.

Department Policies

The following three degree programs require second applications beyond the general APU application: BFA in Cinematic Arts Production, BA in Animation and Visual Effects, and BA in Games and Interactive Media.

Those interested in the BFA in Cinematic Arts Production can apply as incoming freshmen or during their freshman year, contingent upon the recommendation of their CINE 260 instructor(s). Acceptance to the degree program during one's freshman year will in no way hinder the successful four-year completion of this degree. All BFA majors must earn no less than a C in every major course. Courses in these majors can be retaken once, but upon any course needing to be repeated, the student will be required to appear before the chair and/or faculty to make an appeal to remain in the major and, upon receiving permission, will be required to receive academic counseling and undergo a periodic review of his/her progress. If more than one course needs to be retaken, the student may be dropped from the BFA program and be required to reapply for admission into that major, if desired.

The BA in Animation and Visual Effects and the BA in Games and Interactive Media are four-year majors. Applicants to either of these majors must apply as incoming freshmen or with the understanding that they are committing to a four-year program. Each program is based on a cohort model in which coursework is completed in a progressive, sequential pattern. Students in these degree programs must earn no less than a C in each of their major courses. Falling below this threshold at any time may necessitate the student appearing before their respective program director and receiving academic counseling. If the final grade for any major-required course falls below a C, the student may be dropped from the major. If this is the case, a

student may appeal to retake a course and reapply to the major. Upon receiving permission to retake a course and reapply to the major, the student acknowledges that by doing so, they may fall a full year behind in the goal of completing their major requirements.

BA in Cinematic Arts majors must retain an overall *C* average (2.0 grade-point average) to graduate. Counseling is advised any time a student's GPA falls below this threshold.

BFA in Cinematic Arts Production majors have at least one significant hands-on production course each year. In CINE 462/CINE 494 projects, students are guaranteed a singular or shared (no more than two students sharing) department head role (producer, director, first assistant director, cinematographer, editor, sound designer, production designer, etc.), though no student is guaranteed to be placed in his or her desired role. Some roles (producers/directors) are assigned via a pitching process conducted before a faculty selection panel. Other roles are assigned by mutual agreement between student producers and faculty or are designated by faculty, who reserve the right to assign or deny production roles based on a student's demonstrated performance on previous productions, skills-related coursework, or exceptional circumstances. Likewise, faculty reserve the right to assign or deny screen credit based upon a student's demonstrated performance in their assigned roles. Students whose scripts or story ideas are selected for Production Development/Capstone Production Development consideration will be required to enroll in a development course the semester prior to production (either CINE 316 Production Development or CINE 416 Capstone Production Development). In some cases, faculty may opt to replace/assign a writer to a script designated for production. Unless otherwise approved, only those students who have successfully completed CINE 319 Directing for the Camera will be considered for directing an upper-division project. Consideration will also be based on past production-related coursework as well as production professor recommendations.

While BFA majors have priority on department head roles on upper-division productions, BA in Cinematic Arts majors can apply for department head roles (or shared department head roles) or may be appointed to these roles by the professor of record as long as they have taken the courses that qualify them for the role, or by departmental permission in exceptional cases. Common roles for students in the Production and Post concentration are editor or sound designer; common roles for students in the Entertainment Executive concentration are producer (budgets), producer (marketing/distribution), or first assistant director.

All students enrolled in a set/production-based cinema course must read and agree to adhere to the guidelines articulated in the APU Cinematic Arts Production Bible (in the case of non-cinematic-arts students enrolled in a GE cinematic arts production course, such as CINE 160, each must adhere to guidelines articulated by their professor and/or referred to in their course syllabus.) Prior to production, each student's project must be vetted and approved by the department's safety and risk management coordinator. Each student must also sign the required safety, legal, insurance, permitting, permissions, and equipment release agreements; failure to sign one or more of these documents in no way releases a student from their obligation to adhere to the policies contained within them. Failure to follow the guidelines and policies contained within these documents, as well as those outlined in the Production Bible, may result in consequences such as late fees or damaged-equipment fees, receiving an *Incomplete (I)* or grade deduction until the equipment issue is resolved, the denial of equipment privileges, receiving a project grade reduction, academic disciplinary action, and/or withdrawal from the major.

Students enrolling in specific skills level or production courses—including, but not limited to, CINE 216, CINE 323, CINE 338, CINE 415, CINE 462, and CINE 494—may be required to contribute to the semester's film budget or the course's supplemental materials fee. Such contributions will not exceed $250 per student per semester for film budgets, or $150 for supplemental materials fees.

While students may own the intellectual property rights (copyright) of material they author, APU retains all ownership and distribution rights to films produced with APU equipment and/or within any APU course and/or under departmental authorization. APU also retains the right to use the produced screenplay for continued educational and/or promotional purposes (course examples, assignments, festival entry, etc.). Students wishing to post, share, or distribute films produced at or through APU must receive prior departmental permission in writing to do so.

When films, projects, assignments, exercises, or games produced by the Department of Cinematic Arts are intended for public presentation, such as Premiere Night, a festival, or a competitive entry, we hold each respectively to the standard of the Motion Picture Association of America's PG-13 rating, the Entertainment Software Rating Board "T" (Teen) rating, and in conjunction with the conscientious majority view of the Department of Cinematic Arts faculty. We feel this is reasonable and responsible for a Christian academic institution committed to exploring the challenges of flourishing in a fallen world, as well as the joys and sorrows of the human condition without celebrating evil. It also makes our student work accessible to a broad audience.

Films produced at the 400 level (live action and animation) are not guaranteed to screen at Premiere Night. All upper-division films intended for public exhibition must be submitted to, and approved by, a faculty screening committee. To be considered for public exhibition, each film must adhere to the ratings standards outlined in the preceding paragraph, as well as the department's technical, aesthetic, and legal requirements stated in the APU Cinematic Arts Production Bible. No film approved for Premiere Night will be permitted to be exhibited, posted, or shared prior to that event.