Department of Cinematic Arts

Mission Statement

The Department of Cinematic Arts (http://www.apu.edu/cma/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 Bachelor of Fine Arts degrees in Cinematic Arts Production and Screenwriting; a Bachelor of Arts in Cinematic Arts with three concentrations: Entertainment Executive, Production and Post, and Screen Studies; and a Bachelor of Arts in Animation and Visual Effects. 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:

<table>
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<tr>
<th>Major</th>
<th>Unit Requirements</th>
<th>Areas of Study</th>
<th>Which Major is my best fit</th>
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<tr>
<td>B.A. in Cinematic Arts</td>
<td>47-50 Units</td>
<td>Entertainment Executive, Production and Post, Screen Studies</td>
<td>The unit requirement is suitable for transfer students and double majors.</td>
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<tr>
<td>BFA in Cinematic Arts Production</td>
<td>75 Units</td>
<td>Cinematography, Directing, Editing, Producing, Production Design, Sound Design</td>
<td>This degree requires eight semesters to meet graduation requirements. A supplemental application either as an incoming student or during freshman year is required.</td>
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<tr>
<td>BFA in Screenwriting</td>
<td>76 Units</td>
<td>Screenwriting</td>
<td>This major is for students whose passion is focused on writing for film and/or television.</td>
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<tr>
<td>B.A. in Animation and Visual Effects</td>
<td>60 Units</td>
<td>2-D and 3-D Character Animation, Storyboarding, Character Design, Layout, Visual Development, CG Modeling, Rigging, Visual Effects Animation, and Compositing.</td>
<td>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.</td>
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Program Learning Outcomes

Students who complete a Department of Cinematic Arts program will be skilled in the following areas:

PLO 1: Story – Describe an understanding of the integral structures of cinematic storytelling and implement them in criticism, scripts, and productions.

PLO 2: Technical Practice – Demonstrate proficiency in the aesthetic, practical, and technical aspects of writing, production, or criticism.

PLO 3: Knowledge/Analysis – Articulate, critique, and apply the historical, social, and theoretical contexts of the cinematic arts.

PLO 4: Professional Development – Implement the protocol, vocabulary, and work ethic necessary for professional careers.

PLO 5: Collaboration – Serve as a member of a creative team in leadership and servanthood roles to meet project goals.

PLO 6: Spiritual/Faith – Integrate an understanding of Christian faith through critical, creative, and collaborative endeavors.

Department Policies

The following programs require second applications beyond the general APU application: BFA in Cinematic Arts Production and B.A. in Animation and Visual Effects.

BFA in Cinematic Arts Production majors can apply as incoming freshmen or during their freshman year, contingent upon the recommendation of their CINE 260 instructors. Acceptance to the degree program in one’s freshman year will in no way hinder the successful four-year completion of this degree. All BFA majors (including Cinematic Arts Production and Screenwriting) must earn no less than a C in every major course. Courses in these majors can be retaken up to three times, but upon any course needing to be thrice repeated, the student will be required to appear before the 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.
B.A. in Animation and Visual Effects majors can apply only as incoming freshmen. This program is based on a cohort model in which coursework is completed in a progressive sequence pattern. Students in this major must earn no less than a C in their major courses; falling below this threshold will necessitate the student appearing before the program director and/or faculty to make an appeal to remain in the major. Upon receiving permission to continue, the student will be required to receive academic counseling and undergo a periodic review of his/her progress.

B.A. 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.

B.F.A. 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 pitch 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 Advanced Film Production/Capstone Production consideration will be required to enroll in a development course the semester prior to production (either CINE 316 for Advanced Film Production or CINE 416 for Capstone Production). In some cases, faculty may opt to replace/assign a writer to a script designated for production. A writer whose script is selected for Advanced Film Production/Capstone Production will be considered to direct his or her script only upon the successful completion of CINE 319 Directing for the Camera and a successful pitch to the faculty selection panel. Consideration will also be based on past production-related coursework and past production professor recommendations. At the Capstone Production level, student producers, directors, assistant directors, production designers, etc., may also be required to enroll in CINE 416.

B.A. in Cinematic Arts majors can apply for department head roles for junior- and senior-level production-related projects and 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 Department of Cinematic Arts Safety Manual. Prior to production, each student’s project must be vetted and approved by the department’s safety coordinator, and each student must sign the required legal, insurance, permitting, permissions, and equipment release agreements. Failure to follow these guidelines will have consequences varying from the denial of equipment privileges to a project grade reduction to 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, 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 made with APU equipment and/or within any APU course and/or under departmental authorization. Students wishing to post (or distribute) films produced at or through APU must receive departmental permission in writing to do so.

Films produced at the 462 and 494 levels (Advanced Film Production and Capstone Production) 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. Each film permitted to screen must adhere to the department’s technical, aesthetic, and legal requirements as well as meet the PG-13 content rating suitability guidelines published by the Motion Picture Association of America. As a department, we feel that using this industry standard as the basis for those films that will screen is both reasonable and responsible for a Christian academic institution that wants to explore the challenges of flourishing in a fallen world without celebrating evil. It also makes our student films accessible to a broad audience. Films may not be exhibited publicly or posted online prior to Premiere Night, and thereafter only by written department permission.

Majors

- Cinematic Arts (B.A.) (http://catalog.apu.edu/undergraduate/music-arts/school-visual-performing-arts/cinematic-arts/cinematic-arts-major-ba)
- Cinematic Arts Production (B.F.A.) (http://catalog.apu.edu/undergraduate/music-arts/school-visual-performing-arts/cinematic-arts/cinematic-arts-production-major-bfa)
- Digital Gaming and Interactive Media (B.A.)
- Screenwriting (B.F.A) (http://catalog.apu.edu/undergraduate/music-arts/school-visual-performing-arts/cinematic-arts/screenwriting-major-bfa)

Minors

- Screen Studies (http://catalog.apu.edu/undergraduate/music-arts/school-visual-performing-arts/cinematic-arts/critical-studies-minor)
- Screenwriting (http://catalog.apu.edu/undergraduate/music-arts/school-visual-performing-arts/cinematic-arts/screenwriting-minor)
CINE 101, Christianity and the Creative Process, 3 Units
This course is a study of theater, film, and broadcasting vis-a-vis Christianity and the arts. Issues of ethics and social justice in the context of cultural studies are considered. Emphasis is placed on spiritual, artistic, and community development. Meets the General Education Requirement: Humanities: Fine Arts, Humanities: Fine Arts.

CINE 111, Digital Methods, 2 Units
This course is an introduction to digital methods for 2D animating, painting, compositing, and editing.

CINE 117, Color and Design, 3 Units
In this course, theory and practice of the fundamentals of strong visual design are explored through color, shape, form, and line, with an emphasis on teaching students the importance of design in cinematic composition. 
Prerequisite: Instructor Consent

CINE 119, Introduction to Directing, 3 Units
Course emphasizes dramatic form and mechanics of story, including the use of editorial, cinematographic, sound and design crafts, to communicate a coherent vision among producers, cast, and crew. Students apply their growing mastery of these subjects in a collaborative environment and explore how the Christian faith informs both story and the processes of practical application.
Corequisite: CINE 260

CINE 123, Game Development and Design Fundamentals, 3 Units
This course provides students with a practical foundation in game design with a focus on concept development, design decomposition, and prototyping. Using game design theory, analysis, physical prototyping, playtesting, and iteration, students learn how to translate game ideas, themes, and metaphors into gameplay and player experiences. Students are further exposed to the basics of effective game idea communication.

CINE 124, Game Engine Fundamentals: Unreal Engine, 3 Units
This introductory course covers 3D game level design in Unreal Engine, with the end goal of creating a completed interactive game environment with all-original artwork wholly created by the students. Students learn how to build and design modular game assets (models and textures) and incorporate them into their own game levels. Scripting using Blueprints to create triggered events and some gameplay is also introduced.

CINE 160, Introduction to Digital Filmmaking, 3 Units
This course introduces students to the vocation and processes of filmmaking from story conception, creation and development through pre-production, principal photography, post-production, and exhibition. By the end of this course, students will not only have learned the fundamental skills and principles employed by filmmaking professionals - writers, directors, producers, creative artists and technicians - but also how to evaluate their own films in light of the current cultural context. Students must provide their own smartphones equipped with video recording and editing capabilities. Meets the General Education Requirement: Humanities: Fine Arts.

CINE 186, Action Analysis [Proposed], 2 Units
Students will learn the mechanics behind human and animal locomotion through close analysis of the form in motion.

CINE 190, Introduction to Animation Principles and Techniques, 3 Units
This course introduces students to the basic principles and applied techniques of character animation. Students learn how to make characters and objects seemingly come to life through frame-by-frame manipulation, and also explore the fundamentals of movement, gesture, timing, and weight.
Prerequisite: Instructor Consent

CINE 192, 2D Character Animation, 3 Units
This course introduces students to the concept of performance animation utilizing traditional (2D) animation methods. Students learn how to make characters and objects seemingly come to life through frame-by-frame manipulation. Fundamentals of movement, gesture, timing, and weight are refined with an eye toward creating character performances with emotion and substance.
Prerequisite: CINE 190

CINE 202, Storyboarding for Animation [Proposed], 3 Units
This course introduces students to storytelling methods using sequential visuals for animation. Staging, camera movement, framing and cutting theory will be discussed. Assignments are designed to teach students screen design and storytelling basics. This course is will review different types of storyboards: TV, feature, commercial and VFX all used to communicate story, performance and cinematic design.

CINE 203, Introduction to CG Animation [Proposed], 3 Units
Utilizing the fundamentals learned in 2D Animation in previous courses, this course explores 3-D animation performance utilizing preset rigs and virtual characters. Emphasis on timing, gesture, and performance in animation assignments.
Prerequisite: CINE 190, CINE 111

CINE 204, Layout Fundamentals [Proposed], 3 Units
This course will utilize pre-made rigs so the student can concentrate exclusively on CG character performance animation tests in industry-standard software, Maya. Within the course each student will be required to complete a short CG film with sound.
CINE 205, CG Character Animation [Proposed], 3 Units
Advanced 3-D character animation with an emphasis on performance, lip-syncing, timing and execution. This course will utilize pre-made rigs so the student can concentrate exclusively on CG character performance animation tests in industry-standard software, Maya. Within the course each student will be required to complete a short CG film with sound.

CINE 206, History and Theory of Games, 3 Units
This course provides a critical understanding of the history of video games, laying a foundation for thinking critically about where games have been and why games matter from a variety of industrial, technical, artistic, and social perspectives.

CINE 207, Gameplay Programming [Proposed], 3 Units
Students develop the core principles of C++ game engine programming techniques using visual scripting tools and hand-coded scripting languages.

CINE 208, Intermediate Game Development and Design [Proposed], 3 Units
This course builds on the core principles of fundamentals of game design and delves into the many systems and mechanics that make up the practice of applied game design. Students develop many of the active systems and mechanics utilized in contemporary game design including Game AI, level design, and development.

CINE 209, Story and Character Development in Gaming [Proposed], 3 Units
This course gives students an understanding of classic dramaturgy - characterization, motivation, story patterns, structures, styles, genres, etc. - and teaches them to use these storytelling skills in a new way to create emotionally rich characters and worlds for interactive entertainment and how to convey story through objectives and rewards.

CINE 210, Engine Tool Development [Proposed], 3 Units
This course covers tool development for a C++ console game including animation, export, compression, FBX parsing, level editing, object live update tools, debugging tools, and texture compression.

CINE 212, Character Design 1 [Proposed], 3 Units
Introduction to character design for animation, including the study of attitude, shape, construction, drapery, texture, composition/staging, rhythm, and design. With an emphasis in designing characters within a story.

CINE 216, Performance and Production, 1-3 Units
This course provides credit for students working with instructors as they study, prepare, and perform theater, film, or television productions. Course may be repeated for up to 6 units toward graduation.

CINE 253, Action Analysis 1 [Proposed], 2 Units
Animation is all about understanding how something moves in real life before it can be caricatured. In this course, students will learn the mechanics behind human and animal locomotion through close analysis of the form in motion. Live models and film clips will be used for reference.

CINE 260, Cinema-TV Production I, 5 Units
This course introduces and develops the creative competencies and technical skills for writing, producing, directing, and picture- and sound-editing the narrative short film. Coursework focuses on developing compelling stories and communicating them through dynamic visuals, effective performances, and imaginative sound design.
Special Fee Applies
Corequisite: CINE 119

CINE 263, Broadcast Performance, 3 Units
This course trains students in the basic components of acting and performance for nonfiction television and radio. Special attention is given to the unique demands of these media and the preparation needed for clear, compelling communication within them. While not primarily focused on general acting and performance techniques, these are addressed and enhanced.
Special Fee Applies
Prerequisite: CINE 260

CINE 274, Story and Character, 3 Units
This course acquaints students with universal principles of storytelling and character development. Students examine short stories, classic myths, and fairy tales in order to identify archetypal stories and characters as part of the adaptation process. By studying classic stories and characters from literature and film, students learn to create their own for use in dramatic writing.

CINE 275, History of Television and Digital Media, 3 Units
An in-depth look at the history and operations of electronic media, including television, cable and the streaming services of the Internet. The technological basis of each medium will be explored as well as the aesthetic opportunities and limitations. Programming and business structures of advertising, pay-per-view, and public broadcasting will be examined. 1st & 14th Amendment considerations-issues surrounding the freedom of expression/press as well as responsibilities-will form topics for debate/discussion. In the light of "narrative theology" both televsional stories and scriptural stories will be examined, not so much for "the rules they give" but rather for what they reveal about the human condition and the possibilities of redemption. Meets the General Education Requirement: Humanities: Fine Arts.
CINE 280, Writing the Short Screenplay, 3 Units
Students will integrate their knowledge of story and character to develop scripts appropriate for short films. This course stresses the importance of rewriting and meeting deadlines for the screenwriting process. Screenplays written during the class will be considered for production by advanced cinematic arts courses.

CINE 285, History of Film, 3 Units
The changes and developments in film are examined for their relationship to corresponding social and aesthetic contexts. Readings and discussions examine the interdependent relationships between social movements, technological advances, aesthetic trends and business practices. Meets the General Education Requirement: Humanities: Fine Arts.

CINE 295, Film and Television Business, 3 Units
This class introduces students to the structure and business of the television and motion picture industries. Topics include broadcast, cable and local television, commercial production, advertising, programming, marketing, and ratings. Students learn how movies are made from the business of screenwriting through marketing and DVD release.

CINE 305, Visual Development [Proposed], 3 Units
Inspirational and Pre-Production artwork will be produced by students as they explore the function of developing the worlds and characters in their own original ideas and instructor lead assignments.

CINE 307, CG Character Animation 2 [Proposed], 3 Units
Students will dig deep into the animation principals utilized in quality character performance at the studio level. Pre-made creature and character models will be used to explore movement and performance in a real-world scene-by-scene basis.
Prerequisite: CINE 205

CINE 309, Environment Design and Lighting (Interior and Exterior) [Proposed], 3 Units
Students develop the skills to create compelling environments (interior and exterior) from the ground up, both conceptually and practically within the Unreal Game engine. The course explores architecture, perspective, drawing, storytelling, art direction, textures, creating atmosphere, nature, game cinematography, lighting, and the combination all these different elements into a full scene.

CINE 310, Sound Design for Gaming [Proposed], 3 Units
This course will develop an understanding of sound design for games and its associated components such as music, dialogue, voice, ambience, and effects. Students will examine a range of topics, technologies, and techniques such as the history of sound in games, game sound interaction, asset creation, sonic iconography, game engines, audio engines, middleware, mixing, production, and delivery.

CINE 311, Advanced Game Development and Design [Proposed], 3 Units
This course builds on previous two game development and design classes and focuses on bringing all components together to create fully playable game demos.

CINE 312, Virtual Reality Development [Proposed], 3 Units
This course focused on game engine VR, real-time rendering, 3D display systems, display optics and electronics, IMUs and sensors, tracking, haptics, rendering pipeline, multimodal human perception and depth perception, stereo rendering, and presence. This course emphasizes VR technology with hands-on programming assignments.

CINE 313, Multiplayer Game Development [Proposed], 3 Units
This course will introduce basics of technologies to develop multiplayer game. Topics include real- time 3D graphics programming (the foundation of 3D graphics and game engine programming), network programming for multiplayer architecture (game client and game Server, protocol design), and other related issues of game development and publishing of a multiplayer game.

CINE 316, Production Development, 1-3 Units
This collaborative workshop course leads writers, directors/showrunners, and producers through the process of preproduction. Students undertake preproduction activities including market/audience analysis, script development, and fundraising, and integrate applied preproduction activities such as budgeting, scheduling, casting, scouting, and permitting.
Prerequisite: CINE 280

CINE 317, Cinematic Design, 3 Units
This course bridges the gap between theory and application of the visual components that make meaning in a visual story. Instruction is achieved through a combination of lecture, demonstration, and multiple student assignments applying course material to practice.
Prerequisite: CINE 260 and BFA Production Majors only

CINE 319, Directing for the Camera, 3 Units
This course gives aspiring cinematic artists a working knowledge of the skills and technique needed to direct actors and create transformational art. It introduces many aspects of this discipline. Students will be evaluated on their ability, expertise, and commitment to implement new techniques.
Prerequisite: CINE 119, CINE 260, and for BFA Production majors only
CINE 320, Cinematography, 3 Units
This comprehensive course covers the fundamentals of lighting, exposure, use of film and motion picture cameras, general use of equipment, safety procedures, and methodology for working on location and in the studio. This course is required for students who desire to fill a cinematography position on an advanced project.
Prerequisite: CINE 260 and BFA Production Majors only

CINE 321, Film/Video Editing, 3 Units
Students learn skills and techniques of cinematic storytelling via the editing and postproduction processes. The course emphasizes proficiency using a nonlinear editing system, the history of significant achievement in editing, and the editor's unique role in the cinematic process. This course is required for any student who desires to fill a editing position on an advanced production.
Prerequisite: CINE 260 and BFA Production Majors only

CINE 322, Sound Design, 3 Units
This course focuses on practical and aesthetic considerations relating to recording, editing, and mixing sound for cinematic productions and is required for students who desire to fill a sound position on an advanced production.
Prerequisite: CINE 260 and BFA Production Majors only

CINE 323, Production Design, 3 Units
Students will learn about the various disciplines involved in becoming a production designer for cinematic arts. Emphasis will be placed on understanding past designers within their historical contexts and postulating forthcoming trends, as well as developing a working knowledge of manual tactile design. Visual expression faculties must be well developed to succeed in this course.
Prerequisite: CINE 260

CINE 335, Cinema-TV Production II, 5 Units
This intermediate-level course in cinema-TV production emphasizes product and process. Students learn the distinct roles of writing, producing, directing, cinematography, editing, and sound through a story-centered, collaborative, and iterative process.
Special Fee Applies
CINE 260, CINE 280, and BFA in Cinematic Arts Production majors only; corequisite: CINE 361

CINE 338, Documentary and Entrepreneurial Production, 3 Units
Students in this course explore the content and the different production methods used in nondramatic productions—for example, short documentaries that may feature people or nonprofit organizations. Product advertising or other kinds of entrepreneurial filmmaking are also examined. These productions are studied in terms of style and production techniques; style of production considers things such as compression of information and layering of graphics and images, and that knowledge is used in crafting an original advertising spot or other production. These techniques are then practiced in new projects featuring student-selected content or subjects.
Special Fee Applies
Prerequisite: CINE 260 and one of CINE 319, 320, 321, 322, 323.

CINE 341, Media Criticism and Theory, 3 Units
This course examines the origins and development of film criticism and theory through a close analysis of selected writings. Specialized critical approaches such as genre, auteur, feminist, and Marxist will be framed by a cultural studies approach giving an understanding of film as an expression of both art and popular culture.

CINE 345, Advanced Story Concepts [Proposed], 3 Units
Students will learn advanced story and visual concepts, theme and creative thinking techniques in creating their own story ideas. This course introduces students to what it is to create original serial, feature or short internet concepts of their own and how to pitch them successfully.

CINE 351, Film and Social Issues, 3 Units
This course explores the relationship between ethnic, racial, and gender groups that historically have been under-represented, misrepresented, or marginalized in mainstream commercial cinema. Considerable emphasis is placed upon the cinematic treatment of important historical and current events, multicultural phenomena, and sociopsychological issues and movements. Meets the General Education Requirement: Intercultural Competence.

CINE 358, Rigging for Animation [Proposed], 3 Units
The important bridge between CG modeling and animation is creating the "rig" or bone structure to move the model. This is an introduction course to CG rigging techniques and fundamentals in Maya software. Students will make basic rigs for objects, creatures and human forms with an emphasis on how things articulate.

CINE 360, Studies in Popular Culture, 3 Units
This course carefully examines popular cultural forms, institutions, rituals, artifacts, icons, communication practices, thought patterns, worldviews, value systems, and ideologies possibly created thereby. Topics range from the private and public experiences of popular culture in movies, television, and recordings to fast food, automobiles, and blue jeans, along with their relationship to wider cultural contexts and Christian faith.
CINE 361, Production Management, 3 Units
Focusing on the business and management areas of media production, this course includes modules on business plans, budgets, investors, revenue streams, project procurement, equipment/facilities management, freelance hiring, personnel contracts, and talent/crew management. The creative and ethical components of producing will be examined under the light of industry demands and the church's historic concern with economic justice.
Prerequisite: CINE 260

CINE 362, Entertainment Development, 3 Units
This course teaches the methods creative producers use to find, develop, pitch, package, and manage cinematic arts products. Coursework emphasizes pitching, script coverage, and other responsibilities of a producer during the acquisition process. These skills are essential for producers but highly recommended for students aspiring to create content.
Prerequisite: CINE 295

CINE 363, Entertainment Financing, 3 Units
This course focuses on funding, risk assessment, distribution methods, and recoupment for cinematic arts products. The methodology focuses primarily upon case studies in the contemporary arts and entertainment industry. The course is essential for students pursuing producing and highly recommended for those interested in entertainment business.
Prerequisite: CINE 295 and CINE 361

CINE 364, Entertainment Marketing, 3 Units
This course enables students to create a marketing plan for cinematic arts products and covers marketing issues and techniques from development through distribution. This course is essential for students interested in executive and producing-related careers and highly recommended for those interested in entertainment business.
Prerequisite: CINE 295

CINE 375, Writing 3: Screenwriting, 3 Units
This course emphasizes the analysis and writing of film screenplays and television scripts. It serves as a workshop for story planning and scripting in the fictional genres of drama and comedy, and for learning creative, redemptive approaches to marketable and effective media formats and presentations.
Meets the General Education Requirement: Writing 3: Writing in the Disciplines.
Prerequisite: Writing 2

CINE 385, Intermediate Screenwriting, 3 Units
This course focuses on screenwriting fundamentals: structure, scene development, character, theme, dialogue, and conflict. Using case studies from film and television, students learn to analyze screenplays and teleplays rather than focusing on the integrated experience of the script, directing, editing, and performance elements.
Prerequisite: ENGL 303 or CINE 375

CINE 387, Writing 3: Nonfiction Writing for Visual Media, 3 Units
This course offers exploration of the essentials of good writing for successful nonfiction programs in visual media such as documentary film, documentary television, media ministry, promotional media, and more. Students learn how to research and write proposals, outlines, treatments, and scripts. Study of scripts and screenings of model nonfiction programs enrich the course and serve as practical examples.
Meets the General Education Requirement: Writing 3: Writing in the Disciplines.
Prerequisite: Writing 2

CINE 388, Sketch Comedy for the Writer/Performer, 3 Units
This course covers the writing, performance, and production of original sketch comedy. Building upon basic improvisation and creative skills, students will sharpen their writing and performance techniques to create truthful and original characters and sketches. Topics include constructing a scene, maximizing comedic potential, integrating popular culture and societal conversation, and experimenting with new media platforms. Students will collaborate to produce a show performed before a live audience at semester's end.
Prerequisite: THTR 374 or CINE 375

CINE 390, CG Production Modeling [Proposed], 3 Units
This course teaches computer modeling in Maya and 3D sculptural software. Students will leverage their design skills learned in previous courses to create character models of high quality that are animation ready.

CINE 391, Visual Effects and Compositing, 3 Units
This course concentrates on visual effects, specifically 1) enhancing shots with CG elements, 2) compositing from multiple sources, and 3) combining CG/miniatures footage with live-action footage. Lessons cover the span of preplanning plates, accomplishing green screen setups, motion tracking, and adding transparent shadows for realism's sake.
Prerequisite: CINE 321 or ART 301

CINE 392, 2D Character Animation 2 [Proposed], 3 Units
Study of hand-drawn or CG animation techniques, with assignments involving human and animal locomotion with an emphasis weight, timing and performance. Creating animation of characters with personality and appeal will be emphasized.
CINE 395, Animation Film Workshop [Proposed], 3 Units
Completion of the students' animated project known as 3rd year film. This is an open-lab course for the students to produce their own 2d animated short with sound.
Prerequisite: CINE 305

CINE 414, Student Broadcast Workshop, 1-3 Units
This course offers advanced instruction in the techniques and practice of broadcast production. Goals for the course include increasing skills and aptitudes in research, interviewing, writing, and performing for on-air and production environments. Students learn the importance of operation under broadcast deadlines and using time management skills. As a workshop class, the course requires significant production time in addition to class time. Course may be repeated for up to 6 units towards graduation.
Special Fee Applies
Prerequisite: CINE 260 or JOUR 261

CINE 415, Advanced Television Production, 4 Units
This course offers advanced instruction in the techniques of television production for multicamera studio and on-location environments. Students learn the skills necessary for preproduction, principal photography, and post-production, as well as the importance of operating under studio deadlines. This workshop class requires significant production time in addition to class time. This course requires a lab fee of at least $30/unit.
Prerequisite: CINE 335 and Instructor consent

CINE 416, Capstone Production Development, 1-3 Units
This collaborative workshop course leads writers, directors/showrunners, and producers through the process of preproduction. Students undertake preproduction activities including market/audience analysis, script development, and fundraising, and integrate applied preproduction activities such as budgeting, scheduling, casting, scouting, and permitting.
Prerequisite: CINE 280

CINE 420, Topics in Cinema and History, 3 Units
This course explores the relationship between film and history regarding a specific historical era, studying films made at that era and about that era. Students are expected to attend weekly film screenings in addition to scheduled classes. This course may be repeated once for credit as the topic varies.
Prerequisite: WRIT 110

CINE 444, Advanced Film Theory, 3 Units
This course provides a deeper look at the medium of motion pictures from the point of view of film theorists ranging from semiotics (film as language), realism, expressionism, auteur theory, cinema as art, montage, film as narrative, literature and adaptations to the screen, documentary and propaganda approaches, genre conventions, psychology, sociology, mythology, and ideology. Discussion of the film audience and the role of the Christian critic is included. Foreign films are a special focus of study, together with unusual examples of cinematic expression, story films, drama as social comment, and the musical.

CINE 445, Portfolio Review and Preparation [Proposed], 1 Unit
Through peer and professional review the student will learn presentation skills to show their creative art work in the best possible light for possible review by employers. Creating an online portfolio will be mandatory.

CINE 451, World Cinema, 3 Units
In our world of new media, multiple technological content exhibition platforms, and the global village, the place of cinema has never been more varied and exciting. The World Cinema course will explore the history, aesthetics, and business of motion pictures outside of the Hollywood and British hegemony. National cinemas to be considered include those of Mexico, India, Russia, China, Latin America, Asia, Africa, and non-English-speaking Europe. Through film screenings, readings, lectures, and engaged discussion, students will gain a diverse, intercultural perspective, enriching their own appreciation of the world of cinema, and broadening their personal perspectives beyond that of the United States. Meets the General Education Requirement: Intercultural Competence.
Prerequisite: WRIT 110

CINE 462, Advanced Cinema Production, 5 Units
Students in this course work collaboratively as a crew to complete a festival-ready film for screening and distribution. Students serve in specific roles such as producers, directors, cinematographers, editors, and sound designers. The course emphasizes visual storytelling through an iterative production and critique process.
Special Fee Applies
Prerequisite: CINE 335

CINE 475, Civic Engagement Through Media, 3 Units
This service-learning course applies the student's knowledge of media in service to the surrounding community either locally or internationally. Students lend their expertise and energy in partnering with non-profit organizations to create media or provide training in storytelling and technical skills. Meets the General Education Requirement: Civic Knowledge and Engagement.
Prerequisite: CINE 260
CINE 481, Contemporary Auteurs, 3 Units
This is a seminar course examining a variety of theories and critical approaches, focusing on two-three contemporary cinema auteurs. This course includes in-depth study of directors such as Scorsese, J. Coen & E. Coen, Kubrick, Schrader, and Eastwood, their connections to film history, theoretical constructs and critical stances, as well as common and divergent themes in their films and what they say about the human condition.

CINE 483, Genre Studies, 3 Units
Students will examine a specific genre in cinematic arts, such as the American film musical, fantasy, romantic comedy, or science fiction. Students will consider the genre with respect to significant changes in the culture as a whole and in relation to other media, such as literature and theater. Numerous related topics will be covered that involve attention to aesthetic, cultural, and political dimensions of film and television, as well as the complex dynamics of societal trends. Consideration will be given to the social and cultural implications of media artifacts in their historical contexts.

CINE 485, Advanced Screenwriting, 3 Units
This screenwriting seminar addresses artistry, excellence, professionalism, and spirituality. Through intense study and assigned readings and films, students learn how to hone the craft of cinematic storytelling and organically integrate faith within their writing to create screenplays with an unusual quality and depth.
Prerequisite: ENGL 303 or CINE 375

CINE 486, Topics in Film Analysis, 3 Units
This course examines the terms, methods, and techniques of film analysis in the context of a special topic that varies each semester depending on the instructor (e.g., Film Noir, Images of Women in Film, Shakespeare on Film, The Western). Emphasis is on formal analysis of film language, with consideration of other critical approaches to film.

CINE 487, Television Writing: Episodic Drama, 3 Units
This course recreates the environment of working on an hour-long television drama. Students gain practical experience in the collaborative process of writing episodic dramas and are prepared for future employment as writers, producers, or directors on a dramatic television series. As part of the course, students complete a 60-page dramatic teleplay.
Prerequisite: CINE 375 or instructor consent

CINE 488, Television Writing: Situation Comedy, 3 Units
This course allows students to experience the process of writing a television sitcom. From the creation of a viable series concept to rewriting a script to meet the needs of the actual production, students work as part of a writing staff rather than as individuals and discover how their specific writing skills contribute to the project's overall success.
Prerequisite: CINE 375 or instructor consent

CINE 490, Internship, 1-3 Units
This course provides an opportunity for field experiences in the cinematic or theater arts. Internships are approved and supervised directly by the instructor in conjunction with a workplace supervisor. Some scheduled course meetings are also required. Course may be repeated for up to 6 units toward graduation.
Prerequisite: CINE 295 or THTR 224

CINE 491, Classroom Practicum, 1-3 Units
This course gives students practical experience in classroom teaching and tutoring. Students assist in classroom duties as well as complete assignments related to the development of a communication perspective. Three units must be taken for the communication major; an additional 3 units may be taken for credit toward graduation.

CINE 494, Production Capstone, 3 Units
This course provides opportunity for groups of students to create a culminating television, documentary, or narrative fiction project that integrates the learning from previous production courses in the major and serves as a portfolio for the students involved. With approval, the project may be a creative reel or individual portfolio. All projects must be approved according to department guidelines. Course may be repeated for up to 6 units toward graduation. Meets the General Education Requirement: Integrative and Applied Learning.
Prerequisite: CINE 415, or CINE 338, or CINE 462 or Instructor's consent.

CINE 495, Special Topics, 3 Units
This course presents topics not covered by regular department courses. Trends in the entertainment industry or special interests of faculty and students may be targeted under this category. Examples have included the American film musical, science fiction film, sound design, post colonial theater, and world theater. Course may be repeated for up to 6 units toward graduation.

CINE 496, Ethics in Cinematic Arts, 3 Units
This seminar in media ethics helps students understand ethical dilemmas encountered by practitioners of film, television, and digital media in a variety of situations. Through the study of mass communication theories and criticism, students learn the powerful ways that entertainment media define, create, maintain, and/or change cultural realities and understand the ethical implications therein.
CINE 497, Career Preparation for Cinematic Arts, 3 Units
This course enables students to create a career plan in fields related to cinematic arts. Topics and practices include informational interviewing, networking, mentors, and the development of personal marketing materials.
Prerequisite: CINE 494 or CINE 499

CINE 498, Directed Research, 1-3 Units
This course provides instruction in research design and technique, and gives students experience in the research process. The 1-unit expectation encompasses no fewer than 30 hours of work with accompanying reading, log, writing, and seminar presentation within the department or in a university research symposium. No more than 1 unit may be used to fulfill preparatory readings requirement. An independent study fee is assessed for each enrollment in this class.
Prerequisite: Junior or Senior Standing

CINE 499, Capstone Project in Cinematic Arts, 3 Units
This course provides an opportunity for students to create a culminating work that integrates learning from previous courses in the major. All projects must be approved by the department. Such projects could include but are not limited to: creation of a screenplay or teleplay, development of an entertainment business plan, production of an animated short, or writing of a major research paper. The project must encompass at least 100 hours of work. Meets the General Education Requirement: Integrative and Applied Learning.
Prerequisite: Instructor Consent

Faculty
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