

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.

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.

Programs

Majors

- Animation and Visual Effects (BA) (<http://catalog.apu.edu/academics/college-arts-humanities-theology-sciences/school-arts/cinematic-arts/animation-visual-effects-ba/>)
- Cinematic Arts (BA) (<http://catalog.apu.edu/academics/college-arts-humanities-theology-sciences/school-arts/cinematic-arts/cinematic-arts-ba/>)
- Cinematic Arts Production (BFA) (<http://catalog.apu.edu/academics/college-arts-humanities-theology-sciences/school-arts/cinematic-arts/cinematic-arts-production-bfa/>)
- [Games and Interactive Media \(BA\)](#)
- Screenwriting (BA) (<http://catalog.apu.edu/academics/college-arts-humanities-theology-sciences/school-arts/cinematic-arts/screenwriting-ba/>)

Minors

- Screen Studies (<http://catalog.apu.edu/academics/college-arts-humanities-theology-sciences/school-arts/cinematic-arts/screen-studies-minor/>)
- Screenwriting (<http://catalog.apu.edu/academics/college-arts-humanities-theology-sciences/school-arts/cinematic-arts/screenwriting-minor/>)

Courses

ANIM 103, 3D Art I, 3 Units

This course introduces students to the basic principles and applied techniques of 3D computer-generated imaging. Included are basic modeling techniques, UVW mapping, 3D texturing techniques, lighting, and rendering.

ANIM 111, Digital Methods, 2 Units

This course offers a foundational overview of digital tools used for entertainment design. Subjects include concept ideation and sketching, raster and vector graphics, basic 3D techniques, animation and motion graphics processes, and the principles of design.

ANIM 117, Color and Design, 3 Units

Students in this course explore theory and practice of the fundamentals of strong visual design through color, shape, form, and line, with an emphasis on learning the importance of design in cinematic composition.

Prerequisite: BA in Animation and Visual Effects majors only

ANIM 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, exploring the fundamentals of movement, gesture, timing, and weight.

Prerequisite: BA in Animation and Visual Effects majors only

ANIM 192, Animation Preproduction, 3 Units

This course introduces students to the animation filmmaking preproduction process through their creation of a preproduction package for an animated film of the student's own conception.

Prerequisite: C or better in ANIM 190; BA in Animation and Visual Effects majors only.

ANIM 200, Animation Production I, 3 Units

Building on the foundational animation preproduction experience, this course introduces students to the animation filmmaking process. Students create an entertaining, character-driven, animated short film with a soundtrack.

Prerequisite: ANIM 192; BA in Animation and Visual Effects majors only.

ANIM 202, Storyboarding for Animation I, 3 Units

This 2-D drawing course introduces students to storytelling methods using sequential drawings for animation. Staging, camera movement, framing, and cutting theory are discussed, and assignments help students learn screen design and storytelling basics. Course material also covers different types of storyboards-TV, feature, commercial, and VFX, all used to communicate story, performance, and cinematic design.

Prerequisite: C or better in ANIM 117, ANIM 190, and ART 230; B.A. in Animation and Visual Effects majors only.

ANIM 204, Layout Fundamentals, 3 Units

This course offers an in-depth study of the compositional elements that make up strong background design for animation. Through 2D drawing assignments, students learn to utilize camera angles, cinematic storytelling, and techniques in drawing and design to create story locations.

Prerequisite: B.A. in Animation and Visual Effects majors only.

ANIM 205, 3D Art II, 3 Units

This course introduces students to the basic principles and applied techniques of 3D computer animation. Subjects include keyframe animation techniques and animating a 3D character rig.

Prerequisite: ANIM 103

ANIM 207, Action Analysis for Animation, 2 Units

Animation is all about understanding how something moves in real life before it can be caricatured. In this course, students learn the mechanics behind human and animal locomotion through close analysis of the form in motion. Live models and film clips are used for reference.

Prerequisite: C or better in ANIM 117, ANIM 190, and ART 230; B.A. in Animation and Visual Effects majors only.

ANIM 212, Character Design I, 3 Units

This course introduces the fundamentals of designing characters for animated television series, features, or corporate mascots. Drawing skills required.

Prerequisite: B.A. in Animation and Visual Effects majors only.

ANIM 305, Visual Development, 3 Units

Students in this 2D drawing and painting course explore the visual possibilities of an animated feature, TV series, and/or video game through 2D digital design. World building and character design are utilized to bring a project's story to life.

Prerequisite: ANIM 111

ANIM 307, CG Character Animation II, 3 Units

Students in this intermediate-level animation course gain a deeper understanding of CG animation as they create performance-driven character animation. Premade creature and character models are used to explore movement and acting with dialogue on a scene-by-scene basis.

Prerequisite: ANIM 205, ANIM 207, and 28 completed ANIM units.

ANIM 309, Digital Concept Painting, 3 Units

Digital concept art is the first phase of storytelling in animation, film, and gaming. In this 2D drawing and painting course, students learn digital painting techniques and fundamentals in regard to concept art creation utilizing industry-standard painting applications.

Prerequisite: ANIM 111, ANIM 204, and ANIM 212.

ANIM 345, Advanced Story Concepts, 3 Units

Students in this course learn the process of conceptualizing and developing stories for original animated feature films, series, and shorts, as well as video games. In addition to understanding the foundations of visual story-building art, students learn the basics of writing story treatments and developing pitch-ready concept packages, as well as the skills to successfully pitch their ideas.

Prerequisite: ANIM 202

ANIM 358, Rigging for Animation, 3 Units

The important bridge between CG modeling and animation is creating the "rig," or bone structure, to move the model. This course introduces CG rigging techniques and fundamentals in Maya software, and students make basic rigs for objects, creatures, and human forms, with an emphasis on how things articulate.

Prerequisite: ANIM 205, ANIM 207, and 28 completed ANIM units.

ANIM 390, 3D Character Modeling, 3 Units

Students in this course learn to use 3D modeling and sculptural software in order to leverage the design skills gained in previous courses to create high-quality character models.

Prerequisite: ANIM 103

ANIM 392, Character Animation II, 3 Units

Students in this intermediate course develop lifelike characters through frame-by-frame manipulation, particularly human and animal locomotion, with special consideration given to weight, timing, and performance. Deeper emphasis is placed on dialogue scenes used to create stronger personalities with emotional substance and appeal.

Prerequisite: ANIM 190, ANIM 192, and 28 completed ANIM units.

ANIM 395, Animation Film Workshop, 3 Units

Working in teams, students in this open-lab course complete animated short films with sound known as third-year films.

Prerequisite: ANIM 190 and ANIM 200

ANIM 402, Storyboarding for Animation II, 3 Units

Students in this 2-D drawing course advance in storytelling methods and character development through an in-depth exploration and application of staging, camera movement, framing, cutting theory, and pacing. Formats of storyboarding include TV and feature animation.

Prerequisite: ANIM 202 and ANIM 204

ANIM 404, CG Layout and Previsualization, 3 Units

This course covers CG layout and previsualization using industry-grade software and creation engines. Students learn and apply key principles and techniques, including camera mechanics, staging, lighting, and pacing. By the end of the course, students have a range of visual vocabulary and technical skills from which to draw while communicating their ideas visually and problem solving in a production environment.

Prerequisite: ANIM 202 and ANIM 204

ANIM 445, Portfolio Review and Career Preparation, 1 Unit

Students in this course focus on creating a professional art portfolio, understanding the importance and application of networking skills, and developing the means to best showcase their work to prospective employers. Students learn online portfolio building skills, how to navigate and employ the social networking space, how to receive and apply peer and professional criticism, how to secure an internship, successful job interviewing skills, and best practices in how to succeed as a working professional.

Prerequisite: Must be a BA in Animation and Visual Effects or BA in Games and Interactive Media major with fourth-year standing.

ANIM 493, Capstone Project in Animation, 3 Units

This course provides an opportunity for students to participate in and/or create a culminating work that integrates learning from previous courses in the major. All projects should be tied to the student's major (or concentration area) and must be approved by their program director or faculty advisor.

Prerequisite: Instructor Consent

ANIM 495, Special Topics in Animation and Visual Effects, 1-3 Units

This course presents topics not covered by regular department courses. Trends in animation, visual effects or special interests of faculty and students may be targeted under this category.

Prerequisite: Instructor Consent

ANIM 497, Readings, 1-3 Units

This course consists of a program of study concentrating on assigned readings, discussions, and writing arranged between and designed by a student of upper-division standing and a full-time professor.

Prerequisite: Instructor Consent

ANIM 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 45 hours of work with accompanying reading, log, writing, and seminar presentation within the department or in a university research symposium. An independent study fee is assessed for each enrollment in this class.

Prerequisite: Instructor Consent

ANIM 499, Thesis/Project, 1-3 Units

This course is an opportunity for undergraduate students to explore an idea, contribute to research, examine industry trends/methods, or develop a project under the guidance of a faculty member in the animation area.

Prerequisite: Instructor Consent

CINE 119, Introduction to Directing, 3 Units

This course introduces the foundational principles of directing, focusing on dramatic form, story mechanics, and the integration of cinematography, editing, sound, and design to shape a unified narrative vision. Students explore how Christian faith informs storytelling and collaborative processes.

Corequisite: CINE 260

CINE 174, Introduction to Storytelling, 3 Units

Students in this course explore the theoretical foundations of storytelling across entertainment media, covering narratology, comparative mythology, and the monomyth. Through lectures and imaginative exercises, students investigate story structures, world-building, and character archetypes, gaining a broad understanding of narrative principles to inspire creative work in diverse formats.

CINE 240, Introduction to Film Analysis and Theory, 3 Units

This course introduces film as a narrative and visual medium, emphasizing terms, methods, and techniques of film analysis, alongside critical and theoretical approaches to cinematic and digital media. Students analyze films for formal elements, styles, themes, and genres, applying key theories, and explore how craft, technology, and industry shape media studies knowledge.

CINE 260, Cinema-TV Production I, 4 Units

This course equips students with the creative competencies and technical skills for writing, producing, directing, and picture- and sound-editing narrative short films. Coursework focuses on developing compelling stories and communicating them through dynamic visuals, effective performances, and imaginative sound design.

Corequisite: CINE 119

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 televisual 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 APU Core: Humanities: Fine Arts general education requirement.*

CINE 280, Writing the Short Screenplay, 3 Units

This course introduces practical screenwriting for short films, with students applying narrative principles to develop compelling ideas within a three-act structure. Students craft protagonists with high-stakes conflicts, pitch concepts, and refine three original scripts through treatments and peer critiques, preparing their work for potential production in advanced 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 APU Core: Humanities: Fine Arts general education requirement.*

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 316, Production Development Workshop, 3 Units

This collaborative course sparks innovative, engaging concepts for a short (15-20-minute) film or short-episode series. Students work with the instructor to develop compelling ideas with dramatic resonance, assess production feasibility-considering effects, locations, and budget-and write two full drafts for production consideration in the following semester.

Prerequisite: CINE 280

CINE 317, Cinematic Design, 3 Units

Students in this intermediate course explore narrative structure and thematic coherence, blending semiotics with visual components-space, line, shape, tone, color, movement, rhythm-to craft unified, resonant stories. Through lectures, screenings, and group projects, students hone structured creative decision-making, aligning aesthetics with narrative and thematic goals. By employing visual metaphors and semiotics, they develop layered visuals to deepen character portrayal, evoke mood, and convey subtext.

Prerequisite: CINE 260 (Film and Television Production BFA students only)

CINE 319, Directing for the Camera, 3 Units

This intermediate course, advancing from CINE 119, sharpens students' directing skills, using rigorous script analysis to clarify a film script's narrative and dramatic demands and guide collaboration with actors and crew. Analyzing two scenes in depth, students determine character objectives and narrative goals, then direct trained actors-shaping performances, blocking, and cinematography-to tell the story effectively, assessed for coherence and execution.

Prerequisite: CINE 119 and CINE 260

CINE 320, Cinematography, 3 Units

Students in this course develop technical and artistic cinematography skills to craft visuals that enhance narrative, tone, and emotion, integrating camera operation, lighting design, and exposure techniques. Students refine lighting setups, lens applications, and studio/location methodologies through hands-on projects with professional-grade equipment (e.g., digital cinema cameras), culminating in a narrative-driven visual project. As a prerequisite for cinematography roles on advanced student productions, this course equips students for professional camera department careers, bridging practical craft with industry-relevant techniques.

Prerequisite: CINE 260

CINE 321, Film and Television Editing, 3 Units

Students in this course develop practical editing skills for film and television, focusing on dialogue, music, and picture editing with industry-grade, nonlinear software to craft concise, audience-targeted stories. Through hands-on labs, students apply universal editing principles, meet technical specifications, and collaborate effectively, preparing for professional editing roles. Required for editing positions on upper-division projects.

Prerequisite: CINE 260

CINE 322, Sound Design, 3 Units

This course focuses on practical and aesthetic considerations related 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

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 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

Prerequisite: CINE 260, CINE 280, and CINE 361

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 APU Core: Intercultural Competence general education requirement.*

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 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 genres of drama and comedy, and for learning creative, redemptive approaches to marketable and effective media formats and presentations.

Prerequisite: Writing 2 and department consent.

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 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 391, Visual Effects and Compositing, 3 Units

This course covers visual effects and compositing with an emphasis on general concepts that might apply to film, animation, and games. Techniques include enhancing shots with CG elements, compositing from multiple sources, and combining CG/miniatures footage with live-action footage. Also covered are preplanning plates, green screen setups, motion tracking, and adding transparent shadows.

CINE 405, Advanced Cinematic Production Workshop, 1-3 Units

This course immerses intermediate-level BA students in advanced film, television, or digital media productions, partnering them with BFA peers. Through hands-on collaboration, students engage in the full production process—from preproduction to postproduction—contributing holistically to sophisticated projects and building a portfolio aligned with their degree objectives. May be repeated for up to 6 units toward graduation.

Prerequisite: CINE 335

CINE 416, Capstone Production Development, 3 Units

This collaborative workshop course leads above-the-line personnel and department heads through the process of preproduction. Students undertake activities including market/audience analysis, script development, and fundraising, and integrate applied preproduction tasks such as budgeting, scheduling, production planning, casting, scouting, and permitting.

Prerequisite: CINE 361 and instructor permission

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 APU Core: Intercultural Competence general education requirement.*

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 481, Contemporary Auteurs, 3 Units

Students in this seminar explore diverse theories and critical approaches through in-depth study of one or more contemporary cinema auteurs, such as Scorsese, the Coen brothers, Kubrick, Schrader, or Eastwood. It examines their ties to film history, critical frameworks, and thematic insights into the human condition. May be repeated for credit up to 6 units.

Prerequisite: CINE 240 or instructor consent

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 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 and Career Preparation for Cinematic Arts, 1-3 Units

This course gives students an opportunity to integrate their cinematic arts coursework with off-campus experiential learning activities in the entertainment industry. In addition to an on-site internship, students participate in course assignments, reflection, and group discussions in order to develop a career plan, hone interviewing and networking skills, and produce personal marketing materials. The course may be repeated for up to 6 units toward graduation.

Prerequisite: CINE 295

CINE 493, Capstone Project in Cinematic Arts, 3 Units

This course provides an opportunity for students to participate in and/or create a culminating work that integrates learning from previous courses in the major. All projects should be tied to the student's major (or concentration area) and must be approved by their program director or faculty advisor. Such culminating work may include, but is not limited to: creation of a screenplay or teleplay, participation in an animation project, development of an entertainment business plan, or the revision/expansion of an essay suitable for submission to a scholarly journal or academic conference. With faculty approval, Entertainment Executive and Production and Post students may petition for one of the following courses to fulfill this requirement: CINE 338, CINE 415, CINE 462, or CINE 494.

Prerequisite: Instructor permission

CINE 494, Production Capstone, 3 Units

In this course, groups of students create a culminating television, documentary, or narrative fiction project that integrates 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.

Prerequisite: CINE 462 or instructor 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 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, Thesis/Project, 1-3 Units

This course is an opportunity for undergraduate students to explore an idea, contribute to research, examine industry trends/methods, or develop a project under the guidance of a faculty member in the cinematic arts area.

Prerequisite: Instructor permission

GAME 101, Game Development Process, 2 Units

This course offers an introductory survey of the video game industry and several game production processes. Included are game design tools and techniques, game development terminology, game industry roles, idea brainstorming, game prototyping, pitching, and more.

GAME 115, Game Development I, 3 Units

Material in this introductory course covers game design workflow, fundamental game design, and development techniques so students can complete playable digital game levels. Students learn how to design and plan game flows, maps, and basic interactivity. Game development best practices and scripting are also introduced.

Prerequisite: GAME 101

GAME 130, Game Design and Theory, 3 Units

Students in this course gain 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.

Prerequisite: GAME 101

GAME 210, Game Narrative, 3 Units

This course gives students an understanding of classic dramaturgy-characterization, motivation, story patterns, structures, styles, genres, etc. Students investigate these storytelling techniques to create emotionally rich characters and worlds through the use of branching narratives, objectives, and rewards.

Prerequisite: GAME 101

GAME 215, Game Level and Environmental Design, 3 Units

Students in this course investigate the development of compelling environments from the ground up, conceptually and practically. Course material covers architecture, perspective, drawing, visual storytelling, art direction, textures, creating atmosphere, nature, game cinematography, and lighting.

GAME 221, Game UX and UI Design, 2 Units

This course introduces students to the aesthetics, terminology, and common trends of user experience and user interface design for games, including accessibility and user-centered design. Topics include 2D and 3D spaces, user/camera perspectives, wayfinding, and menu systems.

Prerequisite: BA in Games and Interactive Media majors only

GAME 225, Game Development II, 3 Units

This course builds on the core principles of GAME 115 Game Development I and delves into the many systems and mechanics that make up the practice of applied game design, including game AI and basic visual effects.

Prerequisite: GAME 115

GAME 310, Game Prototype Studio, 3 Units

This intensive studio-based course builds up students' repertoire of fast-prototyping skills and provides them with invaluable experience starting and finishing the development of games. The course consists almost entirely of the creation of playable prototype games, and each prototype is confined within a certain genre or conceptual theme, or within unique technical constraints.

Prerequisite: GAME 230

GAME 325, Game Development III, 3 Units

This course builds on the core principles of GAME 225 Game Development II and focuses on interactive virtual reality experiences.

Prerequisite: GAME 225

GAME 335, Programming for Interactive Media, 3 Units

This course provides concentrated praxis in computer programming with an emphasis on games and interactive media. Included are the basic mechanics of code, object-oriented programming, interfacing external scripts with game engines, debugging, and more.

Prerequisite: GAME 115

GAME 394, Game Studio Apprenticeship, 3 Units

This course positions students to view and assist those enrolled in GAME 494 Game Studio Capstone. This includes brainstorming a future capstone game project and pitching the idea to a selection committee (composed of faculty from across the campus, as well as industry veterans) that chooses the games that will advance.

Prerequisite: GAME 230

GAME 396, Game Production, 2 Units

Students in this course dive deep into producing games and interactive media. Topics include how to organize and support the creative, technical, and business aspects of game development, how to define project requirements, assembling a team, preproduction methodologies, game design documentation, current team and project management strategies, and more.

Prerequisite: GAME 394

GAME 475, Civic Engagement Through Games, 3 Units

This service-learning course gives students the opportunity to apply their knowledge of games and interactive media in service to local or international communities. Students lend their expertise and energy in partnering with nonprofit organizations to create games and interactive media or provide training in storytelling and technical skills.

Prerequisite: Instructor consent required

GAME 494, Game Studio Capstone I, 3 Units

This is the first of a series of courses that give students an opportunity to create a culminating work that integrates learning from previous courses in the major. Students bring together their individual talents as designers, programmers, artists, writers, composers, producers, etc., in cross-disciplinary teams (music, animation, communications, business, and various other programs as needed), and the deliverables created during the fall semester are the foundation for polished materials in the spring semester. All projects must be approved by the department, and each project must encompass at least 100 hours of work.

Prerequisite: GAME 394

GAME 496, Game Studio Capstone II, 3 Units

This is the second and last in a series of courses that give students an opportunity to create a culminating work that integrates learning from previous courses in the major. Students bring together their individual talents as designers, programmers, artists, writers, composers, producers, etc., in cross-disciplinary teams (music, animation, communications, business, and various other programs as needed), and the deliverables created during the fall semester are the foundation for polished materials in the spring semester. All projects must be approved by the department, and each project must encompass at least 100 hours of work.

SCW 501, Cinematic Arts and Culture, 3 Units

A study of film and television's roles as culture shapers. Students will consider issues of faith, ethics, and social justice and their relationship to cinematic arts. Particular emphasis will be placed on spiritual, artistic, and community development.

SCW 519, Directing for Screenwriters, 3 Units

An in-depth workshop/lecture demonstration on pre-production, production, and post-production processes and the aesthetics of film and video. The course will emphasize dramatic form and mechanics of story, including use of design, cinematographic, sound, and editorial crafts to communicate a coherent vision among producers, crew, and cast. Students will apply knowledge of these subjects in a collaborative working environment.

SCW 520, Script Analysis for Screenplays and Teleplays, 3 Units

Students in this course analyze feature films and television series from the screenwriter's point of view via an in-depth study of each story's dramaturgical elements. This study deepens the understanding of these principles and techniques for each student's own creative work.

SCW 575, Screenwriting: Story and Character, 3 Units

This course focuses on dramaturgical principles needed to write for film and television. Building on Aristotelian three-act structure, students learn to create dimensional characters and craft narratives suitable for visual storytelling. Particular emphasis is placed on theme, genre, scene, and sequence construction.

SCW 595, Entertainment Production, 3 Units

Students in this seminar course gain a working knowledge base in the key phases of entertainment production: development, financing, production management, and marketing.

SCW 611, Adaptation for Film and Television, 3 Units

Students in this course explore using source material—such as true stories, myths, fairy tales, and classic literature—to create screenplay and teleplay adaptations. Through screenings, readings, lectures, and exercises, students examine the process and efficacy of taking stories that originated in one medium and making them suitable for film or television.

SCW 615, Web Series Development and Production, 3 Units

In this workshop course, students study and practice the essential elements and conventions for developing, writing, and producing an original web series. Topics include concept, structure, character, and target audience, as well as marketing and distribution of the web series. Students create a three-episode web series and shoot, edit, and screen the pilot episode.

SCW 685, Writing the Feature Screenplay, 3 Units

This seminar course focuses on the integration of dramaturgical principles of story and character development as students write an original, feature-length screenplay. They also examine classic films from the canon of American cinema to gain an enhanced understanding of narrative and learn to implement constructive criticism from peers and the course instructor.

SCW 687, Writing the Drama Pilot, 3 Units

This course focuses on the creation of an original, dramatic television series. Each student will create a series bible that defines the concept, major characters, and brief descriptions for season one episodes. During the semester, the instructor will lead a virtual writers room as student peers provide feedback as each writes a pilot episode. In addition, the course will explore current trends in broadcast, cable, and streaming television services.

SCW 688, Writing the Comedy Pilot, 3 Units

This course focuses on the creation of an original, comedic television series, with each student creating a series bible defining the concept, major characters, and brief descriptions for season-one episodes. During the semester, the instructor leads a virtual writers room with student peers providing feedback as each writes a pilot episode. The course also explores current trends in broadcast, cable/satellite, and streaming television services.

SCW 699, Screenplay/Teleplay Portfolio Workshop, 3 Units

This course prepares second-year students to submit a portfolio of screenplays and/or teleplays to agents, managers, or producers for representation and/or employment opportunities. The course instructor matches each student with a professional screenwriter who helps ensure that work in the portfolio is commercially viable. In addition, students explore marketing strategies-such as blogs, social media, and building a brand-and their usefulness in starting a career in the entertainment industry.

Prerequisite: SCW 685, SCW 687 or SCW 688, and instructor permission.