

AFI CONSERVATORY COURSE CATALOG 2025-2026

Updated November 2025

The primary pedagogical approach of the AFI Conservatory integrates mentored, “hands-on,” production-based filmmaking with preparatory and supplementary instruction in the art and craft of the moving image. Fellows seeking a Master of Fine Arts degree or Certificate of Completion participate in the curriculum according to their chosen and accepted discipline: Cinematography, Directing, Editing, Producing, Production Design or Screenwriting.

The primary focus of the AFI Conservatory is on narrative visual storytelling. All disciplines collaborate to create the stories that are at the heart of every production. Throughout the curriculum, story and developing visual storytelling tools are considered of paramount important areas Fellows develop and nurture their skills, creativity and talents through the AFI Conservatory experience. The collaborative nature of the work done in the program requires intense interaction among all the disciplines.

Some courses, such as PRN610A-F, in the Second Year are developed as ongoing continuous enrollment until a Fellow delivers their thesis film and graduates from the AFI Conservatory. Courses with continuous enrollment are noted in this Academic Catalog.

Elective courses are offered but may only run if minimum enrollment amount is met. Otherwise the elective will be cancelled.

This Academic Catalog is a list of courses offered for this academic year and is not considered to be a degree audit.

Due to the nature of an ever-evolving industry and the uniqueness of a Conservatory module with working industry faculty, the AFI Conservatory curriculum is subject to change.

Academic Course Catalog

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CINEMATOGRAHY

CINEMATOGRAPHY: First Year

CIN511: Cinematography Workshop: Dramatic Analysis

FALL TERM

.5 CREDIT HOURS TOTAL

REQUIRED

In this course, Cinematography Fellows' Cycle projects are the subject of extensive analyses with an emphasis on the aesthetic choices made by the Cinematography Fellow. Each weekly session is devoted to two projects. Faculty and Cinematography Fellows provide the Cycle project Cinematographer with written summaries and insight into the storytelling achievement of the projects screened. Attendance is required.

CIN 521 and 522: The Art and Craft of Cinematography – Studio

FALL AND SPRING TERMS

4.5 CREDIT HOURS TOTAL

REQUIRED

The primary goal of this course is to emulate real-world production set experience, requiring Fellows to prepare for each in-class exercise as they would for an actual shoot. Fellows are expected to take initiative, demonstrate preparation, and practice the leadership integral to the role of the Cinematographer. The course develops each Fellow's ability to delegate and coordinate the camera crew—Gaffer, Key Grip, Dolly Grip, and Camera Operator—with emphasis on understanding crew responsibilities, effective delegation, and fostering a collaborative, proactive set environment.

The course also explores how to shape motivated and emotionally driven lighting for both 35mm print dailies and digital scans. Each Fellow will Co-DP one in-class shoot and crew on 13 others, all under the direct supervision of the instructor.

CIN 521 and 522: The Art and Craft of Cinematography – Tech Lab

FALL AND SPRING TERMS

2 CREDIT HOURS TOTAL

REQUIRED

This course will explore and experiment with the physical nature of technology through lectures, hands-on workshops and screenings. Examples of covered topics include over/under exposure parameters of motion picture film and image sensors in various formats; comparative lighting exercises; accepted protocols for lens tests; photochemical and digital intermediate workflows from capture to deliverables; dailies' screenings and analysis.

CIN 525 and 526: Fellow Research Project I & II

FIRST AND SECOND TERMS

.5 CREDIT HOURS TOTAL

REQUIRED

Fellows will create two master's program level group Research Projects with corresponding class-instruction over the course of the first year. While guided by the instructor, it is the Fellows' own interests, active research and revelations that will drive the course.

CIN 529 and 530: The Science Cinematography – Lecture

FALL AND SPRING TERMS

3 CREDIT HOURS TOTAL

REQUIRED

The Science of Cinematography (lecture) is an exploration of how we understand and use the technical tools in cinematography to create our artistic intent. It is concentrated on building foundational understanding of digital processes, celluloid, light and optics. In this course, Fellows will attain the necessary skills and vocabulary to discuss, investigate, plan and manipulate an image in prep, on set and in post, at any level of modern production and post-production environment.

CIN 531 and 532: The History of Cinematography

FALL AND SPRING TERMS

.5 CREDIT HOUR, REQUIRED FOR FALL TERM

.5 CREDIT HOUR, ELECTIVE FOR SPRING TERM

The history of cinematography is presented in this bi-monthly session, which rotates with the Language of Cinematography sessions. This class aims to provide a wide-ranging examination of the themes, trends, techniques, and technological developments that have informed the evolution of visual storytelling. Classes pair a screening with either a lecture or a dialogue with an invited guest. Films of cinematographic significance are presented to illustrate the journey of the cinematographer's artistry from the early days to the digital age. Writing assignments and photographic assignments are used to underscore course insights.

CIN 561 and 562: The Language of Cinematography

FALL AND SPRING TERMS

1.5 CREDIT HOURS TOTAL

REQUIRED

In narrative cinema there are two sensory experiences: sound, primarily through dialogue; and image, through which that dialogue is put into context. Images can convey meaning in silence, or

work with or against the dialogue. Cinematographers and their collaborators conjure the complex language of cinema using all the tools at their disposal. To be effective Cinematographers, they must master the skills and language of cinematography, so their images melt into the whole film. This class will explore in depth the aesthetic, technical and logistical choices available to cinematographers to serve both the narrative and the director's vision.

CIN 561/562 meets every other week, sharing the same meeting time as, and rotating with, History of Cinematography.

This class welcomes Fellows from other discipline as auditors; auditors may not elect this class for credit.

CIN 5711, 5722, 5723: Cycle Cinematography Preparation & Logistics I - III

FALL AND SPRING TERMS

1.5 CREDIT HOURS TOTAL

REQUIRED

This course focuses on the practical choices and decisions— aesthetic, technical and logistical— made in the preparation and execution of the Cinematographer's Cycle production. Fellows consult individually with the instructor. One week before each Cycle production, Cinematography Fellows present their visual plans to the class, including their understanding of the script and how their camera and lighting choices support the story. Discussion will cover production challenges, proposed solutions, problem solving, safety, leadership, and team collaboration. The instructor visits production sets to observe the production process and to assess the safe use of equipment. The instructor is also available to review the completed project.

Year One, End-of-Year Review

At the end of the first year, the Cinematography Discipline conducts an End of The Year Review, the Cinematography where Fellows present a scene (or scenes) from Cycle projects two or three, Cycle project workbooks and a self-analysis statement. The portfolio review is conducted by several Faculty through a private, formal interview with each Cinematography Fellow. The purpose of the review is to help Fellows identify areas of success and areas requiring improvement. The goal of the review is self-knowledge and personal growth for each Fellow.

CINEMATOGRAPHY: Second Year

CIN 627: Advanced Technology

FALL TERM

1 CREDIT HOURS TOTAL

REQUIRED

CIN 627 builds upon the tools and technology presented in CIN 530 and the larger first-year Cinematography curriculum. CIN 627 focuses on applications such as Effects, Advanced and non-standard optics, as well as the cinematographer's relationship to post, including advanced workflow design, emerging color spaces, and LUTs.

CIN 631 and 632: Advanced Production Techniques with Master Cinematographers

FALL AND SPRING TERMS

7 CREDIT HOURS TOTAL

REQUIRED

In this course, Guest master practitioners will guide Fellows through exercises of interior and exterior lighting, composition, lens selection, color theory, exposure practices, image control, blocking of action and post-production workflows, in the context of cinematography as an evolving craft. This is a unique opportunity to engage one-on-one with master cinematographers, craftsmen and technicians in a workshop environment. Discussion of their work will provide insight into how these artists think, the techniques and tools they use, and how they approach specific shooting situations in pursuit of telling a story.

The Career Development Master Seminars prepare 2nd Year Cinematography Fellows for life beyond AFI. The seminars will be exploring topics such as career strategy, agents, interviews, the union, and self-promotion.

Past guest lecturers include *Rachel Morrison ASC, Ed Lachman ASC, Ellen Kuras ASC, Erik Messerschmidt ASC, Polly Morgan ASC BSC, Ari Wegner ACS ASC, Catherine Goldschmidt ASC BSC, Steve Yedlin ASC, David Stump ASC, Natalie Kingston ASC, Shana Hagan ASC, Sandra Valde-Hansen ASC, Dan Sasaki and Walter Volpatto.*

CIN 635 and 636: Visual Essay Production Exercises

FALL AND SPRING TERMS

2.5 CREDIT HOURS TOTAL

REQUIRED

Each Cinematography Fellow produces a Visual Essay shot on 35mm that demonstrates their storytelling abilities, understanding of visual perspective, and competency in the medium of film.

The Visual Essay is guided throughout the entire process from pre-production to post-production by the Discipline Head of Cinematography and the Visual Essay Faculty. In a classroom setting, dailies and edits are reviewed by faculty and peers, culminating in a 3-minute film that will be shown in a showcase at the end of the year.

CIN 670: Internship Practicum

ANY TERM

1–3 CREDIT HOUR(S)

ELECTIVE

The objective of this course is to provide working experience in the film/TV industry as it pertains specifically to the Fellow's degree/certificate requirements. Specific duties and requirements will be outlined and supervised by the faculty mentor. This internship qualifies an international Fellow for Curriculum Practical Training; approval must be obtained by the international advisor, as well as the faculty mentor prior to enrolling in the course.

CIN 690 & 691¹: Thesis Portfolio — Meetings

FALL, SPRING and, if applicable, SUMMER TERM

.5 CREDIT HOURS TOTAL (Final credits earned may be in CIN 691 if Thesis has not been delivered)

REQUIRED

Cinematography Fellows will plan, produce and shoot their thesis project that will demonstrate creative and technical competencies. In this seminar, shared jointly with Production Design Fellows, each Fellow will formally present their thesis plans and will review their dailies and edits. At the presentation of dailies, each Fellow will review the production experience. In addition, completed portfolio reels will be evaluated by the Discipline Head during a final exit interview and review. The Discipline Head approves the thesis work as appropriate for graduation.

¹ Fellows will be enrolled into CIN 691 in summer term if thesis has not been delivered by end of second term.

DIRECTING

DIRECTING: First Year

DIR 5131, 5142 and 5143: Story and Storytelling for the Director – An Exploration Through Cycle Film Analysis

FALL AND SPRING TERMS

3 CREDIT HOURS TOTAL

REQUIRED

Through critical analysis of in-progress Director's cuts of cycle films, Directing Fellows examine all elements of directing craft and visual language as they relate to storytelling. The Director's incorporation of the following is explored: narrative design and structure, performance, visual storytelling, mise-en-scene, narrative point of view, editing and collaboration, with a view to developing a working sense of the Director's skill set.

DIR 516: Director's Craft II: Voice Through Genre

FALL TERM

1 CREDIT HOUR

REQUIRED

This course centers on the cinematic storytelling techniques of genre and comedy film and television. Through lectures that analyze compelling scene work, discussion of craft, guest presentations and a directing filmed homework assignment, directors learn to advance the what, how and the thematic why of genre and comedy directing.

Each director will leave this course with a much firmer understanding and grasp of genre conventions, cinematic techniques and a comfort with directing outside of the genres and styles that they most often work in.

DIR 535 and 534: Directing Actors I & II

FALL AND SPRING TERMS

3 CREDIT HOURS TOTAL

REQUIRED

A hands-on course in which Directors learn different acting techniques and how to prep and workshop scenes as actors. Using their own instruments (body and voice) as actors, Directors learn to differentiate between the preparation of an actor and a director, gain knowledge of how an actor rehearses and works on set, and become intimate with how an actor approaches material, inhabits characters and shares in the communication of theme. As the course progresses, Directors advance their craft by moving back into a directorial role – applying the class exercises and their experience of acting fundamentals to create and put up dynamic and character-rich scenes.

DIR537: Director's Craft I: Visual Storytelling and Blocking

FALL TERM

1 CREDIT HOUR

REQUIRED

This course is focused on the craft of cinematic storytelling. Through a series of lectures – and by completing three directing exercises – directors will learn how to translate the text (and, more importantly, the subtext) of a screenplay into an emotionally engaging cinematic experience. With each exercise, we will investigate the rationale for each of the shots, movements and edits you have chosen. No decision should be arbitrary. Ultimately, each director will leave this course with a much firmer grasp on their strengths – and weaknesses – as a cinematic storyteller.

DIR 5571, 5582, and 5583: Director's Prep

FALL AND SPRING TERMS

3 CREDIT HOURS TOTAL

REQUIRED

This course offers one-on-one mentorship designed to give each Fellow an opportunity to receive project specific mentorship and feedback on their cycle films. There are two mentor meetings per cycle film. The first mentorship meeting will focus on script analysis and story as it is the foundation for the rest of the choices that the director will make. The second meeting considers the full range of the director's creative choice-making, culminating an in-depth critique of their Director's Book.

First-Year Fellow Comprehensive Review

In Directing portfolio review, Directing Fellows present their cycle projects, cycle project workbooks and a self-analysis statement. The portfolio review is conducted by the Directing Faculty through a formal interview with each Directing Fellow, which concludes with an assessment of the Fellow's progress in the program.

DIRECTING: Second Year**DIR 617: Director's Craft III: Advanced Visual Storytelling and Blocking**

FALL TERM

2 CREDIT HOURS

REQUIRED

In this workshop, which is an extension of DIR537 and DIR516 taught in the first year, 2nd year directing fellows further build upon the directing fellow's ability to analyze a scripted scene or

sequence and then develop a unique visual design derived from the text analysis. Directors will learn to communicate their vision effectively to an audience through carefully designed and motivated camera movement and choreographed actor blocking as explored through a combination of filmed exercises, culminating in a final, filmed homework assignment

DIR 621 and 622: Advanced Art and Craft of Directing— Soundstage

FALL AND SPRING TERMS

3.5 CREDIT HOURS

REQUIRED

This seminar, in which each director will create a scene analysis from their thesis and direct a scene with actors and the camera on the sound stage, engages a comprehensive conversation relating to specialized aspects of directing. These aspects will include: a rigorous consideration of character, theme and plot and the interplay of these within a unified story; an investigation of the innermost needs that drive character behavior and goals; the translation of subtext through priority treatment of performance, staging and shot design; collaboration methods; and other advanced techniques and tools of the art and craft of directing.

DIR 623: Improvisation as a Tool of Directing Craft

FALL TERM

1 CREDIT HOUR

REQUIRED

Improvisation is not just for comedy! In DIR 623: Improvisation as a Tool of Directing Craft, Fellows will learn and apply the basics of improvisation, which they can then apply to their directing and writing. The techniques explored will help bring scenes alive, and improve communication skills when dealing with actors, crew and collaborators. Fellows will also participate in exercises focusing on improving existing scripts as well as writing new material.

DIR 644: Understanding Story For TV

SPRING TERM

1 CREDIT

ELECTIVE

This course is designed to help directors understand a television series as a continuing story. Fellows will analyze existing pilots, with an eye toward understanding how a pilot functions both as a stand-alone piece and the opening act of a long story arc. Story arcs will be analyzed from concept through development of a series Bible. Fellows will pitch shows they'd like to create, describing the pilot, on-going characters, and the way the story will grow throughout the course of a season or more.

DIR 656: The First Feature

SPRING TERM

1.5 CREDIT HOURS

REQUIRED

This course will teach Fellows how to create the specific elements they need to embark upon the production of their first feature film. The method of instruction will include a series of comprehensive lectures, case studies and workshops. Fellows also learn how to pitch their project as director to agents, managers, producers, executives and the principal team at the moment of hiring.

DIR 664: Playing the Long Game: Career Strategies for Directors

SPRING TERM

1 CREDIT

ELECTIVE

The Fellow will design and implement a practical and fully functional five-year business plan to assist in navigating the transition from student filmmaker to working professional as well as develop the tools necessary (such as the personal pitch and elevator pitch) to actively engage with industry professionals via cold calls and social media.

DIR 670: Internship Practicum

ANY TERM

1–3 CREDIT HOUR(S)

ELECTIVE

The objective of this course is to provide working experience in the film/TV industry as it pertains specifically to the Fellow's degree/certificate requirements. Specific duties and requirements will be outlined and supervised by the faculty mentor. This internship qualifies an international Fellow for Curriculum Practical Training; approval must be obtained by the international advisor, as well as the faculty mentor prior to enrolling in the course.

DIR 690 and 691²: Thesis Portfolio — Directing

FALL, SPRING and, if applicable, SUMMER TERM

3.5 CREDIT HOURS TOTAL (Final credits earned may be in DIR 691 if Thesis has not been delivered)

REQUIRED

Through the pre-production presentation of thesis projects by the individual Director together with their team, and through the subsequent screening of the Director's cut, the Fellows examine the criteria for understanding a screenplay and every aspect of the Director's craft. Topics covered

² Fellows will be enrolled into DIR 691 in summer term if thesis has not been delivered by end of second term.

include genre, tone, premise, theme and the Director's creative and personal connections to story material, as well as the dynamics of narrative within scenes and sequences and across the canvas of the story. These topics are related to the crafts of production design, cinematography and editing in serving a complete and successful realization of the specific project.

EDITING

EDITING: First Year

EDT 513 and 514: Cycle Workshop

FALL AND SPRING TERMS

2.5 CREDIT HOURS TOTAL

REQUIRED

In this course, all first-year productions are screened and discussed by Editing Fellows and Faculty in order to develop a versatile and confident understanding of editorial principles and techniques as they relate to the fundamentals of visual storytelling.

EDT 517 and 518: Sound Editing Lecture and Lab

FALL AND SPRING TERMS

3.5 CREDIT HOURS TOTAL

REQUIRED

This course is an introduction to the principles of and practices in AVID Media Composer. In this introduction to Sound Editing principles and practices in AVID Media Composer the techniques for basic dialog editing and sound effects editing will be reviewed and put into practice on Cycle projects. Fellows will be introduced to advanced surround sound mixing techniques used in the professional world, as well as learn how to properly structure a basic stereo sound mix in their Cycle projects.

EDT 527: Assistant Editor

FALL TERM

1 CREDIT HOUR

REQUIRED

Using real-world examples to convey industry standards, Assistant Editing utilizes a problem-solving approach to give Fellows practical experience in handling expectations in the Edit Room. This course conceives of Assistant Editing as primarily about problem solving, and will use real-world examples to demonstrate industry standards and how to handle expectations in the edit room. Topics will also include workflows, troubleshooting, dealing with paperwork, communication with others in post and production, script sync, delivery, using databases and spreadsheets in the edit room, dealing with vendors, screenings, working under pressure and interviewing and career strategy for the new Assistant.

EDT 531: The Editor's Toolkit: Adobe and Avid

FALL TERM

1 CREDIT HOURS TOTAL

REQUIRED

This course introduces the fundamentals of Photoshop and After Effects for AVID Editors, and reviews VFX tools and techniques in AVID Media Composer.

EDT 538: Understanding Post Production

SPRING TERM

1 CREDIT HOUR

REQUIRED

This class will examine the role of the Post-Production Producer under a variety of production circumstances: Studio Film, Indie Film, Network Series, Streaming Series, Cable Series, Premium Cable Series, etc. Topics will include: Roles and Responsibilities in Post; Budgeting; Creative Resource Allocation; Post Technology and Practices; The Politics of Post; Collaboration; Rights and Clearances and more.

Weekly guests include Producers, Directors, Post-Production Producers, Editors, Assistant Editors, Colorists, Facility Managers and more from the film and series industries with current experience on the most recent and highly anticipated projects in Los Angeles and beyond.

EDT 544: Multicam Drama: Lecture and Lab

SPRING TERM

2 CREDIT HOURS

REQUIRED

This course introduces EDT Fellows to the practice of editing and assisting on a multicamera episodic dramatic series using material from ABC's THE ROOKIE.

EDT 548: Editing POV

SPRING TERM

.5 CREDIT HOUR

REQUIRED

This anthology of guest lectures with working Editors and Assistants will provide a broad perspective on the role of the Editor in film and series work. Topics include the politics of creative relationships, managing decision-making under pressure, teamwork and leadership, and the "soft skills" of the editing room.

EDT 555: Workflows: Lecture and Lab

SPRING TERM

2.5 CREDITS

REQUIRED

This class is an in-depth survey of fundamental skills and workflows in Cycle Film Editing using AVID Media Composer and other software in use at the SDAC.

EDT 5511, 5522 and 5523: Cycle Review

FALL AND SPRING TERMS

1.5 CREDITS TOTAL

REQUIRED

An intensive look at the organization, workflow, editing and storytelling of each Fellow's Cycle Film through review of their project and edit timeline.

First-Year Fellow Comprehensive Review

At the end of the first year, the Editing Faculty reviews all first-year portfolios through a formal interview with each Editing Fellow, which results in a recommendation regarding future directions the Fellow might take in the program.

EDITING: Second Year

EDT 603: Resolve: Fusion

FALL TERM

1 CREDIT

REQUIRED

This course is an introduction to the major feature sets of DaVinci Resolve Fusion.

EDT 604: Resolve: Fusion Part 2

SPRING TERM

1 CREDIT HOUR

ELECTIVE

An introduction to Nodal VFX design and execution using DaVinci Resolve Fusion.

EDT 609: Documentary Editing 1

FALL TERM

1.5 CREDIT HOUR

ELECTIVE

This course is an introduction to the creative process and skill set of the Documentary Editor. Fellows will practice the art of "working without a net" in editing non-scripted material into documentary shorts. Topics include editing as writing, finding the scene, structure, trial and error,

narration or not? and more. Fellows will review and discuss examples of outstanding work in feature, series and short-form documentary.

EDT 615 and 616³: Thesis Workshop

FALL, SPRING, and if applicable, SUMMER TERMS

3 CREDIT HOURS TOTAL

REQUIRED

This workshop is led by senior Editing Faculty. Work on thesis projects is integrated into the workshop as a means to understand advanced editing tools and techniques and the art of dramatic narrative storytelling.

EDT 617 and 618: Pro Tools & Pro Tools for Editors

FALL AND SPRING TERMS

2 CREDIT HOURS TOTAL

REQUIRED

In this class, Fellows present and review Dialog, SFX, Music and Sound Design elements for Thesis Films in preparation for their Preview Temp Mix, to be supervised by a professional Re-Recording Mixer.

EDT 619: Resolve: Color

FALL TERM

1 CREDIT

REQUIRED

This course takes a deep dive into color correction using DaVinci Resolve Color.

EDT 626: Advanced Adobe Creative Cloud

SPRING TERM

1 CREDIT HOUR

ELECTIVE

Primarily geared towards Editors and Assistants with prior experience in Avid, this course aims to provide a comprehensive understanding of Adobe Premiere's interface, tools and capabilities, drawing parallels with the Avid Media Composer wherever possible for a smooth transition to a new platform.

³ Fellows will be enrolled continuously into EDT 616 if thesis has not been delivered by end of spring term.

EDT 627: The Practice of Editing: Lecture

FALL TERM

1 CREDIT HOUR

REQUIRED

Professional dailies and demonstration materials will be used in assignments and exercises to expand upon the First-Year skill set, with primary emphasis on AVID Media Composer and associated software. Performance construction, dramatic narrative problem-solving, dialog editing and sound design, music editing and 2D compositing skills will be further developed.

EDT 631: The Working Editor

FALL TERM

1 CREDIT

REQUIRED

In this course, industry guests present recent work and discuss their career highlights as well as strategies for successful collaboration in the Editing Suite.

EDT 670: Internship Practicum

ANY TERM

1–3 CREDIT HOUR(S)

ELECTIVE

The objective of this course is to provide working experience in the film/TV industry as it pertains specifically to the Fellow's degree/certificate requirements. Specific duties and requirements will be outlined and supervised by the faculty mentor. This internship qualifies an international Fellow for Curriculum Practical Training; approval must be obtained by the international advisor, as well as the faculty mentor prior to enrolling in the course.

EDT 690 and 691⁴: Thesis Portfolio – Editing

FIRST, SECOND, and if applicable, SUMMER TERM

2 CREDIT HOURS TOTAL (Final credits earned may be in EDT 691 if Thesis has not been delivered)

REQUIRED

Each Editing Fellow prepares a portfolio of work demonstrating their editorial skills and talents. The portfolio is a culminating summary of the AFI Conservatory experience, which is reviewed, evaluated and approved by the senior Faculty for graduation. Projects include: Music Videos, Trailers, thematic montage and other exercises to be determined by the Instructor.

⁴ Fellows will be enrolled continuously into EDT 691 if thesis has not been delivered by end of spring term.

PRODUCING

PRODUCING: First Year

PRO 500: Finance and Distribution Fundamentals

SPRING TERM

.5 CREDIT HOURS

REQUIRED

This intensive 5-week course is dedicated to the fundamentals of film financing and distribution covering topics such as private equity, foreign sales, distribution windowing, film festivals and markets, and who the players are in these spaces. Fellows will be exposed to financing waterfalls and distribution profit participation statements to understand how money flows once a film is released and how a financier recoups their investment. By dissecting the rapidly changing landscape, learning both from the past and the present, Fellows will gain an understanding of how the industry's business models have evolved and how the economic viability of a project is determined.

PRO 504: Movie Engines 1

SPRING TERM

1 CREDIT HOUR

REQUIRED

This course unpacks the story and craft logic of scenes and sequences from contemporary feature films, shorts and TV in order to give filmmakers more tools to develop their own voice, vision and stories. Week after week we will dive into a wide range of classic and contemporary filmmakers, using scenes from their work to examine their different craft choices in acting styles, choreography, cinematography, production design, sound design, music and editing. The main focus is on how filmmakers construct emotional connections between audiences and characters, particularly protagonists, by using character arc structures, empathetic machinery, cinematic techniques, emotional POV (especially through sound design, editing style and music) and through the careful construction of movie tone.

PRO 506: An in Depth Look at TV: Pitching and Selling

SPRING TERM

1 CREDIT HOUR

REQUIRED

This course is designed to prepare producers for the process of developing and selling a project. The class covers everything from identifying and shaping material to targeting markets/buyers. Fellows will also practice pitching to their peers and industry professionals – learning techniques

for successful presentations in various formats and specific elements that contribute to success across platforms.

PRO 511: Producing Workshop: Development

FALL TERM

1 CREDIT HOUR

ELECTIVE

Using various writing exercises, this workshop focuses on the basics of developing and writing narrative screenplays. The goal of the course is to expand the Producers' understanding of the writing process and foster a facility in the arena of story and story development. The course also requires Fellows to actively engage in giving and taking notes on their own and their colleagues' creative work.

PRO 512: Producing Workshop: Intro to the Business of Producing

SPRING TERM

2 CREDIT HOURS

REQUIRED

This is the first part of a two-term course that will introduce Producing Fellows to the business aspect of creating and producing content. The instruction, which includes modules on securing intellectual property, above-the-line deals and distribution models, will also examine the history, evolution and current state of various business practices that will take the Fellow from project inception through release.

PRO 517: Rush Hour – Weekend Read

FALL TERM

2 CREDIT HOURS

REQUIRED

Producers will look at various forms of narrative material – pitches, pilots, in particular screenplays with a critical eye to develop the crucial skills so important to collaboration: written and verbal analysis and communication. With a heavy emphasis on class participation, Producers will review their reading in class and focus on developing the clearest and most strategic articulation of their comments. This class culminates in a cross-discipline meeting with first year Screenwriters where each Producer will give individual notes on a Screenwriter's treatment draft.

PRO 524: Story's Frame – Choice and Consequence

SPRING TERM

1 CREDIT HOUR

REQUIRED

Flannery O'Connor said, "Stories are about a character who makes a choice and the consequence of that choice on the character." This course focuses on the grammar of stories: how they work, what they mean, what they look like in script form – building tools essential to producing no matter the size of the screen or the form.

PRO 541 and 542: Creative Producing I & II

FALL AND SPRING TERMS

2 CREDIT HOURS TOTAL

REQUIRED

This course explores the role of the Creative Producer in guiding a project from idea to script to screen. The first term takes that journey through the development process and the second term follows that process through production and post-production. Both the Fall and Spring terms share a focus on the skill-set necessary to navigate the collaborative process.

PRO 544: A Producer's Guide to Post-Production

SPRING TERM

1 CREDIT HOUR

ELECTIVE

This course will cover an in-depth approach to post-production responsibilities that fall under the purview of the producer and the post-production supervisor including all aspects of post-production, highlighting the considerations and the scheduling that starts in prep and continues through delivery to the distributor. Producing post-production can have an enormous impact on the film that an audience sees, but the strategies and fitness of that process requires skill and planning. PRO 544 will prepare emerging Producers to anticipate and plan for challenges that arise in Post by reviewing best practices, outlining traditional workflow that will carry through to final delivery to a distributor, and familiarizing them with scheduling and budgeting features of post-production.

First-Year Fellow Comprehensive Review

At the end of the first year, the Producing Discipline Head and Faculty critically evaluate each Producing Fellow's progress, participation and output in both physical production and curriculum. In individual meetings, the Producing Discipline Head will discuss the Fellow's growth over the past year and provide constructive direction to succeed in second-year curriculum and their thesis projects, while also building a slate of projects to shape their futures as producers.

PRODUCING: Second Year

PRO 602: Prepping a Feature Film

SPRING TERM

1 CREDIT HOUR

ELECTIVE

Leaning into the logistical aspects of producing, this course will cover the critical steps and decisions that get your project from greenlight to day one of production. Topics will include budgeting and scheduling feature-length films, evaluating film incentives and how to choose a shooting location, understanding the ins-and-outs of working with unions, setting up an LLC and tax preparation, how to run payroll, and reading cost reports. Fellows will gain an understanding of putting together a solid production plan and best practices that support the creative vision.

PRO 604: The 5 Questions

SPRING TERM

1 CREDIT HOUR

ELECTIVE

This course introduces Second-Year Producing Fellows to an iterative protocol that considers a proposed project through a multi-faceted prism – as emotional experience for an audience, as interesting to talent, estimates a market value, as physical production, as commercial product – each view influencing the others. There is really only one question – Is this a project I have looked at deeply and have at least some confidence that it will be worth the investment of my soul, money and time? The 5Q protocol might help. While quite often the answer will be “no,” the investigation will be valuable in its own right to preserve resources better applied elsewhere. The winding road it takes to get to YES prepares the producer to successfully navigate the challenges of carrying a project from inception to release.

PRO 609: A Producer’s Guide to Post-Production

FALL TERM

1 CREDIT HOUR

ELECTIVE

This course will cover an in-depth approach to post-production responsibilities that fall under the purview of the producer and the post-production supervisor including all aspects of post-production, highlighting the considerations and the scheduling that starts in prep and continue through delivery to the distributor. Producing post-production can have an enormous impact on the film that an audience sees, but the strategies and fitness of that process requires skill and planning. PRO 614 will prepare emerging Producers to anticipate and plan for challenges that

arise in Post by reviewing best practices, outlining traditional workflow that will carry through to final delivery to a distributor, and familiarizing them with scheduling and budgeting features of post-production.

PRO 616: Movie Marketing and Distribution

SPRING TERM

2 CREDIT HOURS

REQUIRED

In this overview of the role of marketing in the motion picture space, Fellows will investigate both domestic and international marketing and learn how positioning, demographics, public relations, traditional and digital media, creative advertising, social media, distribution platforms and cultural differentiation all interact to create the most impactful campaigns.

PRO 629: Movie Engines 2

FALL TERM

1.5 CREDIT HOUR

ELECTIVE

Continuing on from Movie Engines 1, we continue our examinations of story, performance styles and movie tone by breaking down a feature film or tv pilot each week. While the first part of this course focused on how we get emotionally entangled with protagonists through writing, performance and film crafts, this second part will look more at antagonists, focusing on antagonist characters, inner antagonists and then on the antagonist horizon. After a quick review of fundamentals, we dive into the ways that ideologies (such as Marxism, Psychoanalysis, Existentialism, Gender Studies and Post-Colonialism) are each giving us new antagonist structures in contemporary movies and TV shows. We also take a close look at how and why creative teams construct certain forms of characters, caricatures, clowns, grotesques, landscapes, tones and story structures. Along the way we will continue to explore the nature and construction of story tone. Some readings will be provided.

PRO 631: Producing Workshop – Advanced Business of Producing

FALL TERM

1.5 CREDIT HOURS

REQUIRED

This seminar presents a variety of topics relating to specialized aspects of production financing, international co-financing and production, business practices and other essential components of entrepreneurial producing. The first term focuses on legal and business affairs and aspects of producing and deal negotiating through a series of role-playing exercises. The second term focuses on the selling of projects and the key relationships that are required in this area.

PRO 648: Producer's Toolbox – Strategies and Skills from Case Studies

SPRING TERM

1 CREDIT HOUR

REQUIRED

An examination of the journeys taken by Producers to will their projects into existence, exploring not only the creative but also the legal, administrative and financial components that are integrated within the process of filmmaking. Key areas that are explored include the basics of business affairs (ownership and copyright, rights agreements); talent and key crew agreements; learning how to raise film financing; examining financial streams from a global perspective, from crowdfunding to foreign pre-sales and equity; studying varying methods of distribution from customary models for theatrical film to online, VOD/hybrid distribution; and exploring current trends in marketing and publicity.

PRO 670: Internship Practicum

FALL AND SPRING TERMS

1–3 CREDIT HOUR(S)

ELECTIVE

The objective of this course is to provide working experience in the film/TV industry as it pertains specifically to the Fellow's degree/certificate requirements. Specific duties and requirements will be outlined and supervised by the faculty mentor. This internship qualifies an international Fellow for Curriculum Practical Training; approval must be obtained by the international advisor, as well as the faculty mentor prior to enrolling in the course.

PRO 690: Producing Portfolio

FALL AND SPRING TERMS

5.5 CREDIT HOURS

REQUIRED

With the benefit of classroom instruction and individual meetings with Faculty, each Producing Fellow prepares a Producing Portfolio demonstrating his or her ability to identify and present material for at least two projects. The Portfolio is a requirement for graduation and should reflect the Fellow's skill, taste and understanding of the market. It is the culmination of the AFI Conservatory experience and demonstrates the Producer's ability to work independently, incorporate feedback, refine concepts and assemble a professional presentation.

PRODUCTION DESIGN

PRODUCTION DESIGN: First Year

DES 511: Production Design: From Script to Screen I

FALL TERM

1 CREDIT HOUR

REQUIRED

A workshop exploring the history and contribution of Production Design in film, television and new media, as well as the application of art, design and architecture to moving image storytelling. Fellows learn about the role of the Production Designer in the production process, from the job interview to a film's completion. The course will also introduce the Fellows to all the other positions in the art department and their contributions. The work of established designers is examined through research, film design assignments, set visits and guest speakers. A range of topics will explore the Production Designer's journey to find and develop the visual design approach/concept from the script, art department breakdowns and budgeting, presentation of designs, finding locations, pre-production and production, to interfacing with various other departments that the Production Designer deals with.

DES 512: Production Design: From Script to Screen II

SPRING TERM

1.5 CREDIT HOURS

REQUIRED

A workshop exploring the history and contribution of Production Design in film, television and new media, as well as application of art, design and architecture to moving image storytelling. Fellows continue to learn about the role of the Production Designer in the production process from prep to wrap. This course will continue to introduce Fellows to the other creative collaborators in the art department and in other departments. The work of established Production Designers will be examined through set visits and visiting guest speakers. The big focus in the second semester will be the in-class TV Pilot/Episodic Streaming Design Assignment. Each Fellow will choose a TV pilot at the end of DES 511 and design two sets from it. This assignment will be mentored by Faculty in DES 512, DES 524 and DES 534.

DES 523: Set Design and Art Direction: Craft & Practice in the Art Department I

FALL TERM

2 CREDIT HOURS

REQUIRED

This course introduces Fellows to some of the creative and technical skills necessary for film concept design and presentation. Fellows will be required to perform research exercises and

document existing locations with photographs, measured floor plans and elevations and physical scale models as an aide to pre-visualization by the creative team. There will be short exercises to strengthen the Fellows' design abilities. The emphasis will be on design solutions that complement the narrative and the characters within.

DES 533: Introduction to Set Sketching

FALL TERM

1 CREDIT HOUR

REQUIRED

One of a Production Designer's essential skills is the ability to draw environments quickly and convincingly in perspective set sketches. This class develops the Fellow's freehand set sketching skills through a series of lectures and demonstration by the instructor as well as weekly in-class drawing exercises. Topics include creating one- and two-point perspectives layouts from a variety of sources and using the layout to develop a final line drawing.

DES 534: Applied Set Sketching

SPRING TERM

1.5 CREDIT HOURS

REQUIRED

Fellows further develop their set sketching ability by applying what they have learned in DES533 to their set design exercises. Advanced concepts introduced include linear perspective techniques, adding light and shadow to create volume and using color and reflections to render materials convincingly in their drawings. Fellows are required to complete and deliver a variety of in-class drawing exercises, a series of homework sketches as well as set sketches of TV pilot sets they design during this semester.

DES 545 and 544: Modeling with SketchUp for Entertainment Design

FALL AND SPRING TERMS

4.5 CREDIT HOURS

REQUIRED

DES 545 and 544 are intensive hands-on computer laboratory classes on the use of SketchUp as an Art Department tool for 3D modeling, rendering and drafting. Emphasis will be placed on using the software to quickly visualize design concepts and then develop those concepts into finished drawings in practical real-world Art Department situations.

DES 551 & 552: Fundamentals of Visual Storytelling I & II

FALL AND SPRING TERMS

3.5 CREDIT HOURS

REQUIRED

This course will provide a survey of methods used by the Production Designer/Filmmaker to understand fundamental principles that shape their work in the visual story telling process. We will explore systematic approaches to script analysis, genre, tone, character development and historical reference as it pertains to film studies. Fellows will view research that reaches across disciplines into art and architecture for both narrative realism and symbolism. The course will be structured around film genre and style; each week we shall focus on one particular genre and analyze the film, identify visual motifs and tropes common to that genre, and discuss it in both a historical, social and narrative context. Additionally, given the tools and framework within which to work from, Fellows will create presentations of all visual development for that Cycle project to the class. The class will then workshop the ideas and it will discuss each designer's approach. The designer will refine his/her/their ideas before the Cycle project enters production. The final projects will be screened, analyzed and discussed upon completion. DES 552 builds upon DES 551.

First-Year Fellow Comprehensive Review

At the end of the first year, a panel comprised of the Discipline Head and key Faculty members meet with each individual Fellow to review professional growth over the course of the first year of the program. Fellows are asked to bring with them their best Cycle film, as well as examples of work from each class. Both academic and production work will be discussed. The review will note accomplishments, identify areas of strength, include an assessment of skills learned, denote areas of concern and provide recommendations for focus and improvement in order to advance to candidacy for the Master of Fine Arts degree or Certificate of Completion.

PRODUCTION DESIGN: Second Year

DES 601: Art Direction & Set Design Essentials

FALL TERM

2 CREDIT HOURS

REQUIRED

The goal of this course is to educate and strengthen the Fellow's conceptual, drafting and communication skills by providing training in practical design methods used for set building. This training will be augmented with insights into Art Direction, which will include organizing the workflow for both your project and your department, understanding how to communicate your

design goals with all personnel and departments, and how to foresee potential problems within your set concepts and/or builds that could make filming problematic and/or expensive.

DES 602: Applied Art Direction & Set Design

SPRING TERM

2.5 CREDIT HOURS

REQUIRED

This course on advanced set design reviews and strengthens the Fellows' conceptual, drafting and communication skills. Each Fellow will select their own film projects (with instructor approval) and produce working drawings for two major sets within that film over the course of the semester. Drawings for the project include all plans and elevations, plus some details, and a white model.

DES 623: Modeling with VectorWorks for Entertainment Design

FALL TERM

2.5 CREDIT HOURS

REQUIRED

DES623 is an intensive hands-on computer laboratory class that will concentrate on the use of VectorWorks as an Art Department tool for 3D modeling, rendering and drafting. These skills will be studied concurrently with other digital tools throughout the two second-year terms. Emphasis will be placed on using software to quickly visualize concepts and then develop those concepts into finished drawings in practical, real world Art Department situations. The course will consist of in class lecture and demonstration and student hands-on experience to demonstrate the tools and concepts of each program. Each week we will examine different aspects of the programs in class, and each week there will be an assignment to be done to reinforce the week's classwork.

DES 624: Advanced Design Software Skills

SPRING TERM

3 CREDIT HOURS

REQUIRED

This course will instruct students in the design of scenery for Film and Stage using advanced modeling techniques in both VectorWorks and SketchUp, as well as introduce students to the design of production graphics using Adobe Illustrator.

DES 641: Concept Development

FALL TERM

2 CREDIT HOURS

REQUIRED

Fellows are required to select a screenplay of their choice, create a breakdown, budget and schedule, then design and present two key set concepts by the end of the class.

DES 642: Advanced Concept Development

SPRING TERM

2 CREDIT HOURS

REQUIRED

Working from their interpretation of a more complex source, Fellows research and develop an advanced set design that fits on a given sound stage and addresses the technical concerns of the key disciplines including cinematography and visual effects. Their concept must be clearly presented in drawings including perspectives, plans and elevations as well as a physical study model. After the conclusion of the course, each Fellow presents their work to a panel of professional Production Designers.

DES 655: Introduction to Concept Modeling with Rhino I

FALL TERM

2 CREDIT HOURS

REQUIRED

DES 655 introduces the Fellows to the flow of information into and out of the art department. We will look at blocking and framing as the basis for design and explore the ways that 3D digital modeling (in Rhino 3D) is used in a feature film art department. Through in-class design charrettes, the Fellows will learn to use Rhino 3D and be introduced to the basics of concept modeling and how it is used to bring a set from their initial concept, through construction, shooting and post before being seen in the finished film.

DES 656: Concept Modeling with Rhino II

SPRING TERM

2.5 CREDIT HOURS

REQUIRED

DES 656 builds on DES 655. We take the modeling skills we developed last semester and learn to apply them to several scenarios that are faced during production. We will start with learning the particulars of designing a set with set extension component. We will then move on to designing a set with a special effects component. And finally, you will take one of the sets you previously did in this class and revisit it to bring it up to a finished standard.

DES 670: Internship Practicum

ANY TERM

1–3 CREDIT HOUR(S)

ELECTIVE

The objective of this course is to provide working experience in the film/TV industry as it pertains specifically to the Fellow's degree/certificate requirements. Specific duties and requirements will be outlined and supervised by the Faculty Mentor. This internship qualifies an international Fellow for Curriculum Practical Training; approval must be obtained by the international advisor, as well as the faculty mentor prior to enrolling in the course.

DES 690 and 691⁵: Thesis Portfolio Visual Development and Mentorship

FALL, SPRING and, if applicable SUMMER TERM

2.5 CREDIT HOURS (Final credits earned may be in DES 691 if portfolio has not been presented)

REQUIRED

Each thesis team is scheduled to present their visual approach to the class, six weeks out from their shoot date. A Q&A Workshop follows for the thesis team. Two weeks after each thesis production, there is a post presentation from the Designer and Cinematographer addressing lessons learned and challenges experienced during their shoot. Then a rough cut is shown to the class and reviewed. Design Fellows are required to present to Production Design Faculty their Thesis Portfolio Binder that documents the development of their thesis project, including analysis and visual interpretation of the script, color flows, storyboards, key frame illustrations, set design sketches, floor plans, perspective drawings, models and computer renderings, as well as set construction and finished set photographic documentation. In addition, Design Fellows select and prepare additional illustrative work for this professional portfolio. The complete portfolio will be presented to senior Faculty for review, evaluation and approval for graduation.

⁵ Fellows will be enrolled into DES 691 in summer term if their portfolio has not been presented.

SCREENWRITING

SCREENWRITING: First Year

SCR 511 and 512: Screenwriting Workshop and Conference

FALL AND SPRING TERMS

7 CREDIT HOURS TOTAL

REQUIRED

In this Screenwriting workshop, Fellows meet weekly in a small group with their Faculty mentor and discuss their story ideas, develop outlines and complete at least one full-length feature screenplay, and a second draft of that screenplay. Fellows read each other's work and give productive notes to their colleagues, as well as hear notes from each other and the mentor. The Screenwriting workshop emphasizes dramatic structure, telling a story cinematically in terms of action and the reality of characters portrayed.

SCR 515: Introduction to Writing for Video Games

FALL TERM

1 CREDIT HOUR

ELECTIVE

An application-only elective class. Writing a video game storyline shares key features with writing a film screenplay: interesting characters, conflict, emotions, originality, style and purpose. Because story is the most important value in video games, the workshop will focus on the core narrative concept of the game and build out the characters and world from there. Fellows will have their works-in-progress read, analyzed and discussed by all participants as they move from Game Conception to a polished and professional Pitch Deck.

SCR 535 and 536: The Story Incubator: Story Creation, Development, Presentation

FALL AND SPRING TERMS

5 CREDIT HOURS TOTAL

REQUIRED

A year-long practicum for first-year Screenwriters in story creation, development and presentation. Fellows work on what makes a good story for the screen and how to take it from idea to realization. Over the course of two semesters, through writing assignments and discussion, Fellows practice creating, developing, analyzing and presenting or pitching original stories for film and television.

SCR 541: Improv for Writers

FALL TERM

.5 CREDIT HOURS

ELECTIVE

This is a ten-week elective workshop, open to first-year Screenwriting Fellows. “Improv for Writers” introduces Fellows to the principles and rules of improv in a positive and supportive environment, with the goal of applying those principles and rules to writing for screen and television. Particular focus is placed on collaboration, on developing a positive and constructive writing process and on the fundamentals of sketch writing and scene construction.

SCR 557: Scenes, Sequences, Outlines

FALL TERM

1 CREDIT HOUR

REQUIRED

Scenes, Sequences, Outlines is a semester-long first-year workshop that focuses on developing skills in the building blocks of dramatic writing: dynamic scenes and sequences that can move the story, dialogue that feels like authentic behavior and outlining of the overall structure of a story. Fellows will do in-class exercises on scene writing, dialogue and sequence building, to specific prompts. Case studies and lectures will be used to illustrate successful use of these elements. There will also be assignments to be done at home and brought in for critique – including possible “special” dialogue assignments, some involving eavesdropping, which may change from term to term.

SCR 572: Writing for TV⁶ — Comedy

SPRING TERM

3 CREDIT HOUR

REQUIRED

This workshop focuses on the foundational basics of writing for television, specifically the half-hour comedy. Fellows will break an original story and develop an outline and first draft spec script for a current television series.

SCR 574: Writing for TV — Drama

SPRING TERM

3 CREDIT HOUR

REQUIRED

This workshop focuses on the foundational basics of writing for television, specifically the one-hour drama. Fellows will break an original story and develop an outline and first draft spec script for a current television series.

⁶ Fellow can choose between taking SCR 572 or SCR 574 as their required course.

First Year Comprehensive Review

At the end of the first year, Screenwriting Faculty conduct a year-end review through a formal interview with each Screenwriting Fellow, which results in a recommendation regarding future directions the Fellow might decide to take in the program.

SCREENWRITING: Second Year

SCR 611 and 612: Advanced Screenwriting Workshop (in conjunction with SCR 690)

FALL AND SPRING TERMS

11 CREDIT HOURS TOTAL

REQUIRED

In this workshop, each Screenwriting Fellow develops a thesis portfolio consisting of two full-length written works. These may be two feature-length screenplays, or one feature-length screenplay and, upon request of the Fellow and at the discretion of Faculty, an additional TV pilot (one required TV pilot will be written in SCR 631 and 632). Each Fellow revises and completes drafts of the two works in the context of continual analysis and evaluation by Faculty and peers. All Fellows in the workshop group read each other's work and come prepared each week with constructive notes.

SCR 615: Introduction to Writing for Video Games

FALL TERM

1 CREDIT HOUR

ELECTIVE

An application-only elective class. Writing a video game storyline shares key features with writing a film screenplay: interesting characters, conflict, emotions, originality, style and purpose. Because story is the most important value in video games, the workshop will focus on the core narrative concept of the game and build out the characters and world from there. Fellows will have their works-in-progress read, analyzed and discussed by all participants as they move from Game Conception to a polished and professional Pitch Deck.

SCR 631 and 632: Writing the TV Pilot: The Writers Room

FALL AND SPRING TERMS

7 CREDIT HOURS TOTAL

REQUIRED

This two-semester workshop will focus on the skills necessary to become a professional writer in television. The class itself will function as a writers' room — each Fellow will be working on their own script as well as helping structure and note the work of others. The core skills learned will be applicable for all screenwriting work, including features, one-hour dramas, half-hour comedy, animation or web series. Each Fellow will complete an original pilot and a re-write of the pilot in the course of the year.

SCR 633: Writing the Adaptation

FALL TERM

2.5 CREDIT HOURS

ELECTIVE

An application-only elective practicum for first- and second-year Screenwriters on the essentials and challenges of adapting existing material. Fellows will work from their choice of fiction or nonfiction source material in public domain, seeking the story they want to tell and building it into a movie-sized or television series-sized project that honors the original while not necessarily just duplicating it for the screen. Fellows are tasked with giving source material new life in a new form.

SCR 636: Original Series Development for the Global Market

SPRING TERM

1 CREDIT HOUR

ELECTIVE

An eight-week, application-only elective workshop designed to give Screenwriters or Screenwriting and Producing teams an opportunity to develop original TV drama series for the current global marketplace. Each Fellow or team is expected to produce a full bible, series document or pitch outline refined by the class, and regular story notes.

SCR 662: The Table Read

SPRING TERM

1 CREDIT HOUR

ELECTIVE

This workshop is centered on table reads of 30 pages of each enrolled Screenwriting Fellow's work, generally the first act of one of the second-year feature scripts. Fellows will work with Faculty to prepare their script pages and will work with a casting director to cast professional actors who will perform the table read of their work. At the end of the table read, they will receive feedback from the actors as well as the other workshop participants. The final assignment is a proposal for revisions based on the notes and feedback from the workshop.

SCR 670: Internship Practicum

ANY TERM

1–3 CREDIT HOUR(S)

ELECTIVE

The objective of this course is to provide working experience in the film/TV industry as it pertains specifically to the Fellow's degree/certificate requirements. Specific duties and requirements will be outlined and supervised by the faculty mentor. This internship qualifies an international Fellow for Curriculum Practical Training; approval must be obtained by the international advisor, as well as the faculty mentor prior to enrolling in the course.

SCR 691: Screenwriting Thesis Portfolio

SUMMER TERM

2 CREDIT HOURS

REQUIRED

In this advanced rewriting workshop, AFI Screenwriting Fellows submit a feature-length screenplay developed during the second-year writing sequence (SCR 611/612) to be evaluated by a new faculty mentor and a new group of peers from their class of Screenwriting Fellows. Through a feedback session at the start of the summer term, Fellows gain fresh insight into their work from new perspectives. Following this session, Fellows dedicate the remainder of the term to revising their script based on the feedback received. The rewritten screenplay is then submitted to the Fellow's SCR 611/612 instructor for final evaluation and grading. The final grade for the course reflects the quality and execution of the revised script.

CONSERVATORY

CONSERVATORY: First Year

CON 513: Visual Storytelling

FALL TERM

1 CREDIT HOUR

REQUIRED ALL DISCIPLINES

This course is an introduction to the fundamentals of visual storytelling and production in narrative filmmaking. It is built around a series of lectures, screenings, and discussions. The instructor will present information in lecture form. We will screen the work of leading filmmakers as well as that of other student filmmakers. An emphasis will be placed on story analysis to allow for improved effectiveness in narrative visual storytelling. The course will place a premium on the importance of the story above all else. We will explore the roles of each of the filmmaking collaborators: cinematographer, director, editor, producer, production designer, and writer.

CON 516: Visual Storytelling Fundamentals – Cycle Analysis Meetings

SPRING TERM

0 CREDIT HOUR

REQUIRED ALL DISCIPLINES

An introduction to the fundamentals of visual storytelling and production in narrative filmmaking.

CON 521 and 522: American Approaches to Film

FALL AND SPRING TERMS

2 CREDIT HOURS TOTAL

REQUIRED ALL DISCIPLINES

An American narrative, live-action screening series of classic and contemporary feature and short films, highlighting the work of each discipline, in order to explore the aesthetic, cultural, historical and social phenomenon of the motion picture arts. After screening at least one short and feature film each week, followed by a guided discussion, and sometimes a follow-up written response, Fellows will strengthen their understanding of narrative film language, sharpen their film analytic skills, learn more about short and feature film structure, and the expansion from short to feature film, and apply it to their ongoing film practice.

CON 545 and 546: Principles of Feature Development

FALL AND SPRING TERMS

2 CREDIT HOURS, FALL TERM

3 CREDIT HOURS, SPRING TERM

REQUIRED for DIRECTING AND PRODUCING FIRST TERM

ELECTIVE for DIRECTING AND PRODUCING SECOND TERM

This course is designed to provide Directors and Producers with a comprehensive understanding of writing for film and the associated aspects of the craft. Over the course of the first semester, each Fellow will develop and write a full short film screenplay; and the Fellows, as a group, will continually critique each other's works in progress. CON 546 is designed to continue to provide the Fellow with a comprehensive understanding of feature film development. Over the course of the semester, each Fellow will continue the development of the screenplay from the Fall, writing up to the midpoint by year's end. As in CON 545, Fellows will continually critique each other's work.

CON 5211, 5222 and 5223: Narrative Workshop and Analysis I – III

FALL AND SPRING TERMS

3 CREDIT HOURS TOTAL

REQUIRED ALL DISCIPLINES

At the end of the production process, all first year Cycle films are screened and reviewed for all first year Fellows, key Production faculty members, and staff. Each screening is followed by a critical analysis of the project, specifically for team members, led by a faculty member. Fellows receive feedback from the first-year class, allowing them to broaden their perspective beyond their study discipline. Team members then adjourn for one-on-one analysis with the NW faculty member focused on reflection on collaboration and what filmmakers learned through the production process.

CONSERVATORY: Second Year

CON 610A-F: Visual Storytelling Thesis Analysis Meetings

REQUIRED ALL TERMS UNTIL THESIS DELIVERY

0 CREDIT HOUR

REQUIRED ALL DISCIPLINES except SCREENWRITING. SCREENWRITING REQUIRED IF TAKING THESIS PRODUCTION ONLY.

The fundamentals of visual storytelling and production in narrative filmmaking for thesis production.

CON 621 and 622: World Approaches to Film

FALL TERM REQUIRED ALL DISCIPLINES, 1 CREDIT HOUR

SPRING TERM ELECTIVE ALL DISCIPLINES, 1 CREDIT HOUR

A non-American narrative, live-action screening series of classic and contemporary feature and short films, highlighting the work of each discipline in order to explore the aesthetic, cultural, historical and social phenomenon of the motion picture arts. After screening at least one short and

feature film each week, followed by a guided discussion, and sometimes a follow-up written response, Fellows will strengthen their understanding of narrative film language, sharpen their film analytic skills, learn more about short and feature film structure, and the expansion from short to feature film, and apply it to their ongoing film practice.

CON 627: Advanced Pitching

FALL TERM

1 CREDIT HOUR

ELECTIVE for DIRECTING AND PRODUCING

This course is designed to prepare Fellows for the process of developing and selling a project. The class covers identifying material for potential projects and identifying a potential market/buyer. Fellows also practice using that information to present to actual industry professionals – learning the keys to successful pitching.

CON 637 and 638 Second Year Development Workshop

FALL AND SPRING TERMS

2 CREDIT HOURS, FOR FALL TERM

3 CREDIT HOURS, FOR SPRING TERM

ELECTIVE for DIRECTING AND PRODUCING

In a combination of individual and group sessions which strengthen storytelling and writing skills, Producers and Directors initiate and develop a compelling and viable story that they control.

CON 658: Running the Show: Writing for TV, Week-to-Week

SPRING TERM

1.5 CREDIT HOURS

ELECTIVE FOR PRODUCING AND SCREENWRITING

An application-only elective providing an overview of the broad spectrum of tools needed to be a showrunner in the modern world of television production. Accepted Fellows produce a look book based around their pilots written for SCR 631 & 632 and preside over a table read, tone meeting and production meeting in a workshop environment intended to emulate the writers room experience. Industry guests are brought in to discuss how their departments function, and in general how TV production works week-to-week.

PRODUCTION

PRODUCTION: First Year

PRN 510A-F: Introduction to Cycle Production — Boot Camp

FALL TERM

5 CREDIT HOURS FOR CINEMATOGRAPHY

4 CREDIT HOURS FOR DIRECTING, EDITING, PRODUCING, PRODUCTION DESIGN, SCREENWRITING

REQUIRED ALL DISCIPLINES

This intensive four-week workshop is meant to introduce Fellows to the AFI Conservatory. The Boot Camp period consists of lectures and workshops on visual storytelling, physical production, collaboration technique, and the art of the short film. In addition, all Fellows will have discipline-specific workshops designed to immerse the Fellow in the craft of their discipline while underlining the importance of story, industry-standard expectations, and creative collaboration. Boot Camp also involves four hands-on exercises to facilitate in the teaming process and apply recent lecture material in a practical manner.

PRN 511A-F: Cycle Production I

FALL TERM

5 CREDIT HOURS FOR CINEMATOGRAPHY, DIRECTING, EDITING, PRODUCING, PRODUCTION DESIGN

4 CREDIT HOURS FOR SCREENWRITING

REQUIRED ALL DISCIPLINES

Narrative Cycle Project 1 is the first of three collaborative narrative projects that each Fellow will complete during the first year. Narrative Cycle Projects are developed, shot digitally, edited, evaluated and screened in Narrative Workshop.

PRN 512A- Cycle Production II

SPRING TERM

5 CREDIT HOURS FOR CINEMATOGRAPHY, DIRECTING, EDITING, PRODUCING, PRODUCTION DESIGN

4 CREDIT HOURS FOR SCREENWRITING

REQUIRED ALL DISCIPLINES

This course encompasses narrative Cycle Projects 2, additional short film projects that emulate their Cycle project 1. All collaboration combinations must be comprised of completely different Fellows. Narrative Cycle Projects are developed, shot digitally, edited, evaluated and screened in Narrative Workshop.

PRN 513A-F: Cycle Production III

SPRING TERM

4 CREDIT HOURS FOR CINEMATOGRAPHY, DIRECTING, EDITING, PRODUCING,
PRODUCTION DESIGN

3 CREDIT HOURS FOR SCREENWRITING

REQUIRED ALL DISCIPLINES

This course encompasses narrative Cycle Projects 3, additional short film projects that emulate their Cycle project 1 and 2. All collaboration combinations must be comprised of completely different Fellows. Narrative Cycle Projects are developed, shot digitally, edited, evaluated and screened in Narrative Workshop.

PRODUCTION: Second Year

PRN 610A: Thesis Production — Cinematography

ALL TERMS CONTINUOUSLY UNTIL THESIS DELIVERED

17.5 CREDIT HOURS TOTAL

REQUIRED

Building on the first-year production experience, the Cinematography Fellows must successfully fulfill all cinematographer responsibilities on a thesis production — a professionally executed short film or digital video project — which is evaluated by the Senior Faculty. Cinematographers collaborate with project team members under the guidance of thesis faculty mentors. Thesis production teams participate in special development, pre-production and post-production workshops. In addition, teams visit discipline workshop on a scheduled basis over the course of pre-production, production and post-production in order to gain a thorough understanding of the collaborative interdisciplinary creative process. If a Cinematography Fellow is approved by faculty to shoot more than one thesis production, the additional project(s) will be considered an additional thesis requirement for completion of the degree or certificate.

PRN 610B: Thesis Production — Directing

ALL TERMS CONTINUOUSLY UNTIL THESIS DELIVERED

15 CREDIT HOURS TOTAL

REQUIRED

Building on the first-year production experience, the Directing Fellows must successfully fulfill all directorial pre-production, production and post-production responsibilities on a thesis production — a professionally executed short film or digital video project — which is evaluated by the senior faculty. Directors collaborate with project team members under the guidance of thesis faculty

mentors. Thesis production teams participate in special development, pre-production and post-production workshops. In addition, teams visit discipline workshops on a scheduled basis over the course of pre-production, production and post-production in order to gain a thorough understanding of the collaborative interdisciplinary creative process. If a Directing Fellow is approved by faculty to direct more than one thesis production, the additional project(s) will be considered an additional thesis requirement for completion of the degree or certificate.

PRN 610C: Thesis Production — Editing

ALL TERMS CONTINUOUSLY UNTIL THESIS DELIVERED

13.5 CREDIT HOURS TOTAL

REQUIRED

Building on the first-year production experience, the Editing Fellows must successfully fulfill all editorial responsibilities on a thesis production — professionally executed short film and digital video projects — which are evaluated by the senior faculty. Editors collaborate with project team members under the guidance of Thesis Editing Advisors. Thesis production teams participate in special development, pre-production and post-production workshops. In addition, teams visit discipline workshops on a scheduled basis over the course of pre-production, production and post-production in order to gain a thorough understanding of the collaborative interdisciplinary creative process. If an Editing Fellow is approved by faculty to edit more than one thesis production, the additional project(s) will be considered an additional thesis requirement for completion of the degree or certificate.

PRN 610D: Thesis Production — Producing

ALL TERMS CONTINUOUSLY UNTIL THESIS DELIVERED

18 CREDIT HOURS TOTAL

REQUIRED

Building on the first-year production experience, the Producing Fellows must successfully fulfill all pre-production, production and post-production responsibilities on a thesis production — a professionally executed short film or digital video project — which is evaluated by the senior faculty. Producers collaborate with project team members under the guidance of thesis faculty mentors. Thesis production teams participate in special development, pre-production and post-production workshops. In addition, teams visit discipline workshops on a scheduled basis over the course of pre-production, production and post-production in order to gain a thorough understanding of the collaborative interdisciplinary creative process. If a Producing Fellow is approved by faculty to produce more than one thesis production, the additional project(s) will be considered an additional thesis requirement for completion of the degree or certificate.

PRN 610E: Thesis Production — Production Design

ALL TERMS CONTINUOUSLY UNTIL THESIS DELIVERED

17.5 CREDIT HOURS TOTAL

REQUIRED

Building on the first-year production experience, the Production Design Fellows must successfully fulfill all pre-production and production responsibilities on a thesis production in a professionally executed short film or digital video project that is evaluated by senior faculty. Production Designers collaborate with team members under the guidance of thesis production faculty mentors. Thesis production teams participate in special development, pre-production and post-production workshops. In addition, teams visit discipline workshops on a scheduled basis over the course of pre-production, production and post-production in order to gain a thorough understanding of the collaborative interdisciplinary creative process. If a Production Design Fellow is approved by faculty to design more than one thesis production, the additional project(s) will be considered an additional thesis requirement for completion of the degree certificate.

PRN 610F: Thesis Production – Screenwriting

ALL TERMS CONTINUOUSLY UNTIL THESIS DELIVERED

1 CREDIT HOUR

ELECTIVE

Building on the first-year production experience, this course offers AFI Screenwriting Fellows the unique opportunity to see a short film through the entire creative process—from script to screen. Participating as a co-writer on a Thesis Film allows Fellows to deepen their understanding of production, gain valuable on-set experience, and build creative relationships that may last throughout their careers. This course includes mentored development throughout preproduction and production. This practicum is an opportunity not only to bring your words to life but also to grow as a collaborator and filmmaker.



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